

VARIETY

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DOLLARS & SENSE OF CENSORSHIP

Foreign Filmmakers Need Handbook To Warn and Guide 'Em on U.S.

American importers of foreign film should work out a set of standards which should be communicated to producers abroad for their guidance in adjusting their thinking to the moral standards and realities of the American market.

That is the suggestion of Hugh M. Flick, the N. Y. censor, who has gained the reputation of trying to work with rather than against the indie distributors who frequently find themselves with problem pictures on their hands. If they follow his advice, Flick feels, they'd make it easier on everyone all 'round, including himself.

A man who has given considerable thought to the problems of the censor and his function in the practical scheme of things, Flick—who once stated frankly that he considered New York's censorship law "archaic"—also believes the time is ripe for a thorough and analytical study of the impact of the mass communication media including, of course, the motion picture.

To this end he has drawn up a memo to the N. Y. Board of Regents, under which his censorship division functions, suggesting that it act as sponsor for such a survey which he feels should be financed by a first-class grant and

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Newsreels Criticize Poor Quality of Government Footage on H-Bomb

Because of the military secrecy, the explosion of the first H (for Hydrogen, also for Hell) Bomb was limited to Government photographers. This fact was widely commented upon last week in N. Y. by newsreel editors and film distributors who termed the footage amateur in quality. They invited comparison with the quality of the Bikini atom bomb explosion where professional newsreel cameramen roved.

The quality criticism came on top of the film industry's gripe against the Government's method of handling the release. Original arrangements called for the 28-minute film report to be released simultaneously to tv and theatres on the afternoon of April 7, in ample time for prints to reach houses in advance. But as things worked out Drew Pearson "prematurely" reviewed the film. This broke down the procedural machinery, with other papers then regarding themselves as free to act similarly.

Reporters were shown the film—in color—in Washington March 31, a Wednesday. Early editions of the Thursday morning papers with the Pearson column had the description. However, the speed with which it got in made some observ-

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Politics Allows No Red 'Ghost of A Chance'

Hollywood, April 6.

Vincent Sherman was all set to direct "Ghost of A Chance" at UI when the deal was called off suddenly and effectively by mutual consent. Reason for the abrupt cancellation was the discovery that "Ghost" had been written by Ned Young, who invoked the Fifth Amendment last spring before the House Un-American Activities Committee.

Metro first bought the story several years ago, long before Young had been called by the Committee or had been named by any witness in the Red investigation.

'Eurovision' To Link 8 Nations On TV Exchange

London, April 6.

An eight-nation tv hookup, under the umbrella title of "Eurovision," is to be introduced this summer when a simultaneous exchange of programs is effected among Britain, Belgium, Germany, Denmark, France, Holland, Italy and Switzerland. Final details were okayed at a Riviera conference last week and the interchange will come into effect next June.

The Anglo-Continental tv alliance (Continued on page 36)

Be Kind-to-Critics Week Especially If One of 'Em Gets a B' way Production

There was plenty of trade talk before—and after—last week's (1) premiere of the comedy, "King of Hearts," at the Lyceum, N.Y. Gab centered on reactions of Broadway drama critics to the production, and some of the scrambled esprit de corps involved.

The comedy had been co-authored by Jean Kerr, wife of the N.Y. Herald Tribune legit reviewer, Walter F. Kerr, and had been staged by Kerr. Lingering gossip about the reaction of the aisle-sitters to another work involving one of their own fraternity—the New Yorker mag reviewer Wolcott Gibbs' comedy, "Season in the Sun," three years ago—had cued talk that the critic might pull punches again to help out a colleague venturing on the other side of the footlights.

The boys had been loosely accused of leaning over backwards

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FAST BUCK BOYS ARE FOES OF B.O.

By JERRY WALD (Exec. Prod., Columbia Picts)

Hollywood, April 6.

Traditionally, Singapore, Mar-seilles, Panama City, and Suez are numbered among the wickedest cities in the world. However, those of us in the motion picture industry are led to believe that this crown of immorality must fall to West Memphis, Arkansas, U. S. A., which now takes its place as the indicator of iniquity.

But lest the good citizens of West Memphis deluge the mails with protests, let me explain that this is emphatically not the opinion of filmmakers, but the unfettered dictum of guardians of morals of Memphis, Tennessee, a scant few miles to the east and across the Mississippi from the Arkansas community. The city-censors of Memphis have banned more Hollywood films than any other city in the world, and the showmanship-wise exhibitors of West Memphis promptly make the same pictures available in their houses. The few-mile drive between the two cities has taken on all the physical aspects of a mass hegira to the cinema. Actually, West Memphis is a highly respectable and highly respected com-

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\$3,511,000 Melon New ASCAP High

Distributions from the American Society of Composers, Authors & Publishers, which have been steadily ascending over the years, will hit its peak mark to date with the first quarter dividend for this year. The melon, due this month, will be \$3,511,000 and indicates that ASCAP's total take for this year will hit a record total of near \$19,000,000.

Last year's payoffs, broken down into quarters, were \$3,269,871, \$3,184,395, \$3,157,044 and \$3,411,514. Total of \$13,000,000 for the year was an ASCAP high until that time. But in addition, ASCAP had a fifth dividend at the end of last year of \$1,945,618, representing back payments from video licenses over the past four years. ASCAP recently settled its long-

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The Rich Get Richer

Big Wall St. "inside stuff" report has it that one of the prime reasons for Howard Hughes' \$6-per-share buyout for control of RKO is this: There's oil under the studio property at Gower & Melrose, Hollywood.

Arab Boycott of Israel Extending To Leading American Film Producers

Gwen's 'Can-Can' To Lido, Paris, Shift?

Gwen Verdon is flirting with the idea of heading up a revised edition of Le Lido, the Paris nitery, if she can defer a commitment to do "Can-Can" in London. Miss Verdon is no stranger to the Lido having worked with dance-stager Don Arden on the spot's choreography in former years.

Pierre-Louis Guerin and Rene Fraday, impresarios of the Lido, have the American dancer all steamed up that she'd be "the new Mistinguett of Paris in no time; there has been nobody to succeed Mistinguett in 20 years."

Wanted: Some New Takeoff Personalities

Failure of the disk and film industry to come up with any distinctive voices or personalities, along with the lack of outstanding politicians on the contemporary scene, is causing impressionists to go stale. The greatest need among the impersonators (aside from the lack of a lot of playing time) is the need of new subjects.

The sole contribution to the satirist's art in recent months has

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Prize Museum Pieces Set for CBS-TV Show Discarded as 'Junk'

Philadelphia, April 6. WCAU-TV's scholarly CBS-TV origination "What in the World," a special quiz show set up by the U. of Pennsylvania Museum for Archaeologists, Anthropologists and Students of Antiquity, had to run a kinescope of a preview show Saturday (3) when an enthusiastic cleaner at the studios threw out the nine pieces to be identified, believing them to be junk.

Dr. Fraeulich Rainey, curator of the Museum who conducts the panel, had to call the rehearsal when the objects were missing. The props of indeterminate value, were later found on the city dump by a resourceful 16-year-old. They included a bronze spear, dating from 2400 B. C.; African sculpture; a bronze antelope from North India; a bronze medallion from Switzerland, about 400 B. C.; a Balinese wood carving and the handle of an axe used by Columbia River Indians.

Arab League, which numbers among its activities a "Boycotting Bureau Against Israel," has initiated a study of four American film companies with a view of obtaining both the composition of their personnel and their attitudes towards Israel.

Involved are Lebanon, Syria and Jordan. Exchange of letters and questionnaires has already begun. Purpose is to establish the number of Jews employed by the four, and also whether their "principles" are Christian or Jewish.

Clear implication is that, if any of the distributors are found objectionable in any respect to the Arab League, their pix will be boycotted in the three countries. Companies affected by the inquiry are Metro, Columbia, Universal and Paramount.

With Egypt not involved, the Arab League move, even if brought to the action stage, is of minor importance since few of the distributors even maintain offices in Lebanon, Jordan and Syria. Pix are mostly sold outright and handled by native outfits.

Comment in N. Y. last week indicated that, should these countries go through with their boycott on this basis, they would in a likelihood be cut off from all of the majors' product since 20th-Fox and the rest are almost certain to withdraw on their own.

Rep. Dorn Proposes U.S. Honor Irving Berlin With a Gold Medal

Washington, April 6.

A bill which would authorize President Eisenhower to confer a Gold Medal on Irving Berlin in recognition of his song, "God Bless America," was introduced in the house today (Tues.) by Rep. Francis E. Dorn (R., N. Y.). Bill explains the medal would be awarded to Berlin "in recognition of his services during World War II in composing the patriotic song, 'God Bless America,' among many others."

Dorn told the house: "In every generation we have had an outstanding popular composer who has helped in rekindling the patriotism of all Americans. Such a man is Irving Berlin, and it is only fitting that the United States government should pay official honor to him for his services, particularly during World War II. I feel that the medal which I propose would express, in some small measure, the esteem and affection in which Mr. Berlin is held by his fellow countrymen."

Dorn pointed out that Berlin created a fund to receive the song's royalties and that over \$224,000 has been received by the fund trustees for distribution to Boy Scouts, Girl Scouts, and similar organizations.

Despite the Charity and P.A. Tieups Ringlings Whip Up OK Circus Spec

By ROBERT J. LANDRY

Even in the remote past it was pretty true that opening night at the Garden was not the ideal occasion for viewing the circus. The initial performance was apt to be in rough-cut and dragging on to 12:30 and later. Various awkwardnesses in the spotting of acts invariably were as obviously wrong as their subsequent correction was certain. But nowadays there are newer and stronger reasons for a lover of circus, per se, to duck the first night. There has grown up such a distraction of publicity "tieups" that the evening shapes as a struggle between Pat Valdo's on-the-show whistle and the slowdowns and interpolations injected by television, radio, stage, society and charity interests.

The boredom and so-what implicit in a bunch of charity fronts throwing compliments at each other is compounded at the Garden by the size of the place. This means that much of the paying audience can neither see nor hear the "ceremonies," especially when a wall of camera guys and camera gals forms around the mutual admiration society. Need sweet charity express itself as a stage wait?

The ceremonies for the United Cerebral Palsy Fund were the second dullest special event of last Wednesday's opening; the first dullest event was the slow, but slow, walkaround the arena of a bunch of "guest" clowns. None of these refugees from the broadcasting studios quite knew how to conduct himself in the tankard. Several were recognizably self-conscious. All were seemingly present at the behest of their respective pressagons because this is sup-

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Lamb's Salute to Golden

John Golden, dean of the American theatre, will be saluted for his long show biz service at the Lambs Club spring gambol at the Hotel Astor, N. Y., April 24.

Golden's 60th anni as a Lambs' member will be marked at the club's headquarters tomorrow (Thurs.) afternoon.

Irving Berlin's Dream Music Box Revue Now Shapes as Par Feature

Irving Berlin's dream of doing a new stage musical revue to celebrate the 30th anni of the Music Box Theatre, N. Y., which he co-owns with the Shuberts, is taking a different non-legit form—a motion picture with the same commemorative purpose. That looks ahead of 1955 and a Paramount package involving Danny Kaye and Bing Crosby.

Meanwhile, Paramount's "White Christmas" (also Crosby-Kaye) is in the can, for October release, and 20th-Fox's "There's No Business Like Show Business" is going into rehearsal this week under Sol C. Siegel's production aegis. Both Irving Berlin properties.

The songsmith and most of his family (lacking daughter Elizabeth) are rendezvousing in Madrid this weekend for a holiday. Berlin and his wife, Ellin, fly to Paris today (Wed.) for a 48-hour stop-off in the French capital, and Mary Ellin Berlin (Mrs. Marvin Barrett), her husband, and Linda Berlin fly direct to Madrid tomorrow (Thurs.).

Berlin will meet Paramount studio production chief Don Hartman in Spain and talk further on "Music." Latter is on a business-vacation junket currently in Europe.

CONVICTED MURDERER SAYS HE'S LIBELLED

Chicago, April 6.

Evidently trying to tie in the ballyhoo of "Riot in Cell Block 11" with a recent county jail riot here, Balaban & Katz drew a damage suit from a condemned prisoner whose photograph was displayed in an ad for the pic. Paul Crump, convicted for murder and currently awaiting the outcome of an appeal of death sentence, filed suit for \$500,000 from the theatre chain for using his picture illegally on a billboard. Crump was named a ringleader in the actual prison outbreak here.

B&K's advertisement for the pic, which has just finished a two-week run at the Roosevelt Theatre, surrounds Crump's countenance, with copy "4,000 Caged Humans" and "It Can Happen Here." Suit claims the publicity will have detrimental effect on his appeal, pending in Illinois Supreme Court. Further charge is that Crump's constitutional rights to an impartial hearing and decision solely on the merits of his appeal were violated by the ad.



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Jack Lait Was Vivid Showman & Newspaperman

By JOE SCHOENFELD

Hollywood, April 6.
"Thirty" was written last Thursday afternoon (1) to the life and career of Jack Lait, a titan among newspapermen, one of VARIETY's most distinguished alumni, author and playwright. Lait, who was 72 last March 13, died in his Beverly Hills hilltop home in a peaceful coma, after an illness that had kept him virtually bedridden for 18 months.

At his bedside, as they had been constantly since he was flown here in a hospital plane from New York in October, 1952, were his widow, the former Laura Belle Leusch, whom Lait married in Chicago in 1906; his two sons, George, studio publicity director for Columbia Pictures, and Jack, Jr., radio-television columnist for the Los Angeles Examiner, and Lait's only daughter, Mrs. Lois C. King.

Lait had been on sick leave as editor-in-chief of the N. Y. Daily and Sunday Mirror, a post to which he was appointed in 1936 as the peak of a long and renowned membership in William Randolph Hearst's top editorial echelon. It was the high spot on an exciting road that had led Lait from a newsboy on Chicago's streets to ultimate fame as one of newspaperdom's alltime great reporters and writers; a first-rate

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Sure, It's Lent But It's Not Funny If They Stay Away from a \$3,000 Act

One plush New York hostelry playing a \$3,000-a-week nitty act, didn't have enough customers one night last week to do the midnight show. This performer is under the impression she's doing all right ("well, you know, it's Lent," etc.) and her agents, more realistic about the firm four-week booking, wouldn't release the hostelry from the rest of the commitment.

Management takes the position that, for \$3,000 a week, it's a two-way street; the act has an obligation to pull its freight at the gate and, if failing to deliver, regardless of season or circumstances, it should bow out gracefully. Sometimes an act isn't "right" for a certain room and, as happened at this posh hotel, one Irish tenor last year did that very thing. He did much better business than the incumbent "problem" situation, but wasn't happy with the overall end-result and requested exit. He promised that, if desired, the hotel could call on his deferred contract time at a mutually satisfactory time in future.

Dig Up Old Glenn Millers

With Universal's "The Glenn Miller Story" mopping up, 20th-Fox has dug into its vaults to come up with two reissues, both starring the late bandleader. Films are "Sun Valley Serenade" and "Orchestra Wives." Musicals will be released May 26.

Mr. Dodds Goes to Town

Dr. Harold W. Dodds (who prefers to be called "Mr."), prey of Princeton U., caught in a semi-private interview at the Princeton Club in New York on Monday (5), where he headed a delegation from the faculty to sound off on the U.'s upcoming tv series, claimed a profound familiarity with the "Life and Times Square" of VARIETY. He volunteered that "I get more fun out of translating VARIETY than Greek or Latin."

The "semi-private" part of the vis-a-vis came about through the presence of a reporter from the N.Y. Times. Turning to him, as if in explanation of his foregoing observation on this sheet's "scholarly approach" to show biz, he said, "Well, now, the Times' English is a bit different, you know."

'Eternity,' 'Gates' Vie for Cannes Prize As Reds Intrigue; 'Ripois' Sleeper?

By GENE MOSKOWITZ

Snip Lili G-String

Memphis, April 6.
Censor Lloyd Binford has locally banned RKO's "The Son of Sinbad." His comment: "It's a pretty good picture but with the vilest dance I ever saw" (Censor is 88).

This is a 10-minute sequence which Binford describes as "more licentious wiggle than dance" and, he adds, "Worse than Rita Hayworth's Sadie Thompson routine." Octogenarian snipper describes the attire of Lili St. Cyr, the offending wiggler in "Sinbad," as comprising "a G-string and a sort of filmy apron."

DICK & RITA'S \$14,000 A WEEK BRITISH BID

London, April 6.
Latest development in the British concert-tour offer to Dick Haymes and wife Rita Hayworth is that Haymes is making one last appeal to the U. S. Immigration Department to be allowed to stay in the States. If this fails, the Haymeses will definitely accept the cabled offer by 29-year-old London impresario, Maurice Kinn, of £5,000 a week (\$14,000) for a three-weeks' tour here, featuring Dick and Rita in a double singing act.

As Miss Hayworth has a film offer lined up here, she would do her film-making after the three weeks' tour, and Haymes would then carry on doing solo concerts. Kinn is negotiating for the artists through MCA.

Ed Murrow's 'Person' To 'Showcase' Hildegard

Hildegard's tv plans for her own show are nebulous at the moment, but they may come into focus with the appearance of the chanteuse on Edward R. Murrow's "Person to Person" (CBS) May 7 in one of those typical "at home" spotlights. Actually, Hildegard is not a stranger to the medium except in the so-called "new era" of video. Back in the years around 1937-39, she did a number of closed circuits for NBC, one of them, incidentally, in the then version of color. And around that period she was also tv'd experimentally by the BBC in Britain.

Anna Sosenko, her longtime manager-person, won't give the tele go-ahead on a series until the format is "just right." As a matter of fact, even the "Person"-al appearance underwent a lot of scrutiny before it got the greenlight from the talent side of the negotiations. It had to have that "dignity" and "class" in both the setting and context and Hildegard & Sosenko figure the Murrow show an ideal showcase in this regard.

The domestic atmosphere in the "Person" pitch seems to be a tip-off on the Hildegard future in tv. It probably won't be in the high style aura linked with the Hildegard name as a top cafe personality, but rather a format of more realistic dimensions, meaning the singer showcased in the "private life, evening with" class. The "Person" show may yield a pilot of the type both she and her right-hand woman have in mind. That would give the Murrow telecast a double function for Hildegard.

Cannes, April 6.
The International Film Fest, politically peaceful on the surface, goes into its final phase with its 36 entry nations, with the main undercurrents of dissension confining itself to fights between producers or internal squabbles about films or film merits. Yanking of one of the Italo entries and replacement by another caused some early furor here. Entry of a Franco-English film by Paul Graetz as an English pic also caused mumbling among the more sensitive French, and there is a rumor that "From Here to Eternity" (Col) "will be a storm centre within the jury when it comes time to award the prizes."

Rumors have it that Commies on the 14-man jury are trying to keep the first prize from "Eternity," despite general approval of the pic, and have lined up half the votes needed to do so. Deciding vote may have to be cast by the jury prez, poet-playwright Jean Cocteau, who's rumored considering a vote for the Rap color film, "Gates of Hell," in order to avoid ill feeling. France Soir of Paris has commented that it's no longer a question of liking good pic but whether one likes the European army treaty

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Reds Up Love to Tractor Level in New Film Trend; Yen More American Pix

Cannes, April 16.
Grigori Alexandrov, Russian film director and head of the Russo delegation at the current Cannes Film Fest, told VARIETY that there was a definite trend there to begin to veer away from the straight propagandist and nationalistic films which have made up most of the output. Comedy is becoming an important part of the output, and more intimate and love stories will also become part of the forthcoming Russo filmfare. He declared that men will now be in love with women as well as tractors in their films, and that Russian filmmakers would welcome coproductions with other nations, including the United States.

Alexandrov himself will make a satirical comedy on five foreigners visiting Russia, which will also poke fun at certain Russo institutions. The visiting five would be an American, Englishman, German, Italian and Frenchman.

However, the Soviet pix shown at the fest all fall into the old grove and "Scander-Beg, Albanian Hero" is a color costumer which depicts the life of this battler for Albania.

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35 Hollywood Names Set For Easter GI Shows

Hollywood, April 6.
Total of 35 Hollywood performers will entertain at special Easter shows for veterans' hospitals in Honolulu and in Washington, Colorado and Texas areas. Junkets were arranged with the Hollywood Coordinating Committee by Col. Joseph Goetz, director of entertainment for the Department of Defense.

Col. Goetz and HCC also arranged a series of Summer tours to entertain servicemen abroad. First troupe, headed by Johnny Grant and Penny Singleton, will leave for France and North Africa on May 28. Bob Hope will be guest of honor at the Sport Car Races at Andrews Air Force Base in Washington, D. C. Idea is to raise funds for recreational facilities of enlisted airmen.

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WHEN YOU SAY 'INDIE' USE QUOTES

Phone-Linked Councils Meet Monday As Lawrence Seeks RWG-SWG Peace

"We must forget the animosities of the past. We must let old wounds heal." This is the advice to his membership in the Radio Writers Guild offered by Jerome Lawrence, president for the past six months, who has now advocated endorsement of a plan proposed by the Screen Writers Guild in Hollywood for an amalgamation of screen, radio and tv writers in one union.

In an effort to bring harmony into the strife-torn organization and in furtherance of his credo that the new union should "withdraw with dignity and good feeling" from the Authors League of America, Lawrence has arranged a telephone conference next Monday night (12) at which time the three RWG councils in New York, Hollywood and Chicago will meet concurrently.

Lawrence and those agreeing with him are taking a detached attitude toward the Television Writers of America whose membership they hope and expect will ultimately "come home" once an orderly, negotiated severance from the League is achieved. Lawrence speaks of the pity of allowing the RWG to be "absorbed" by any rump organization, which can only mean TWA.

Lawrence's endorsement of the Screen Writers proposal, with its strong emphasis upon SWG keeping jurisdiction over the Hollywood theatre film and tv film studios is at variance with the radio council's recommendations of another plan of organization. Council-president gap is hardly precedential since the recent history of RWG has taken the form of a

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VV AVAILABLE IN '53, FREEMAN TELLS EXHIBS

Hollywood, April 6. At a demonstration of VistaVision on the Paramount lot, Y. Frank Freeman told 150 exhibitors that any producer in Hollywood could have ordered VV cameras as early as last August. The studio, he declared, had provided all necessary data and specifications at that time to the Motion Picture Research Council and to all camera manufacturers.

Pointing out that Paramount is not in the equipment business, he said: "We have announced repeatedly that anyone is free to build, or have built, VistaVision cameras, with no compensation to Paramount, in fees or royalties, direct or indirect."

Studios Spending More \$ & More Time on Features

Hollywood, April 6. Days are growing longer and so are shooting schedules on the film lots. At least, in half a dozen cases the producers are tossing economy to the winds and showing an old-time disregard for time and expense. One outstanding example is "A Star Is Born" at Warners where the picture has been in work approximately 135 days and is still unfinished. Another Warner production, "Helen of Troy," is destined for a long spell of filming in Italy, with a \$6,000,000 budget and a commensurate shooting schedule. Meaning about six months.

Between four and five months will be required to film Walt Disney's "20,000 Leagues Under the Sea." Hecht-Lancaster's "Vera Cruz," down in Mexico, has a "manana" schedule of 90 days. Two upcoming 20th-Fox pictures call for longer schedules than usual. "The Racers," starting May 3 in Europe, is slated for 78 days of shooting and "Untamed," in South Africa, calls for at least 60.

VIETNAMESE NEWSREEL

Flown To Philippines For Processing of Prints

Washington, April 6.

A new Vietnamese newsreel debuted April 1 in the film theatres of Saigon, according to word received here by the U. S. Information Agency. Reel is to appear every two weeks to inform people of Indo-China about military and political developments. Footage is shot in Indo-China and then flown to the Philippines to be processed. Prints are then flown back to Saigon.

Krim's Chaplin Visit Again Keys UA Sale Report

Arthur B. Krim's weekend departure for a swing of Europe again stirred suspicions concerning a possible buyout by United Artists management of Charles Chaplin's 25% stock interest in the company.

Krim, who is UA prez, will call on Chaplin at his home in Switzerland but this is not necessarily indicative of a deal. Since Chaplin has sold all his other U. S. assets, it's figured likely that he would want to drop his UA stock as well. But no firm offer has ever been made by either side. Further, UA is not prepared to pay any heavy amount of cash.

If a deal is worked out, probably it would be on a long-term payoff basis.

Seen as substantially more remote is the chance that Mary Pickford would want to peddle her 25% of UA. She's represented as highly satisfied with the way the Krim, Robert S. Benjamin, et al., management group is running the company and for this reason wants to maintain the status quo.

BENNY GOODMAN MUSIC, NOT HIM, IN BIOPIC

Hollywood, April 6. Universal International's box-office smash with "The Glenn Miller Studio" has cued another jazz biofilm at the valley studio, this time "The Benny Goodman Story." Producer Aaron Rosenberg and writer Valentine Davies, who were teamed on "Miller," will be reunited for the new film.

Goodman, the King of Swing during the heyday of the jazz bands during the Thirties, will not appear in the film. He will, however, record all of the soundtrack score for the picture, which gets underway later this year.

Allied Over-Subscribed

Hollywood, April 6. Allied Artists is having no trouble at all in selling its new issue of 150,000 shares of 5 1/2% cumulative preferred stock, par value \$10. Its NY broker reported the issue has been over-subscribed. Increase of the company's capital was voted by the stockholders three weeks ago today.

Dick Barstow to Coast

Richard Barstow, who staged the Ringling Bros.-Barnum & Bailey Circus, which opened last Wed. (3) at Madison Square Garden, N. Y., left Monday (5) for Hollywood. He'll complete his choreography job at Warners on the Judy Garland feature, "A Star Is Born."

MAJORS BACKING LONE FILMMAKERS

In large measure, the term independent production will now have to be written in quotes. For the independent, with few exceptions, is more and more wrapped up in partnership deals with major-scale production and distribution. It's a matter of money.

The big companies are arranging for all or part of the financing as a means of luring indies, with "packages" (story properties, etc.), to their lots. For the companies, studio activity is maintained and overhead costs held down. Also, the studio takes a cut of the picture profits and provides its distribution affiliate with added releases.

With the lone exception of Metro, all studios have partners in a portion of their production skeds, either in the person of "package" producers or stars who waive straight salary for partial ownership of pix. Frank Ross, for example, owns 20% of "The Robe." Tyrone Power and James Stewart have held up to 50% of the features which they made for Universal.

While various studios are aligned with "outside" operators, stand-out among the "choose your partner" companies is United Artists, which is sans studio. This distribution outfit has a total of 55

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BOSTON HONORS FILMS

500 Expected at Dinner Heavy With V.I.P.'s

Boston, April 6.

Over 500 persons, including prominent exhibition and distribution execs from the eastern area, are due at tonight's "Salute to the Motion Picture Industry" dinner fostered by the City of Boston and the Boston Public Library Centennial Commission. Peg for the Hub celebration is the Library's recognition of the industry's "im-

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National Boxoffice Survey

Keys Off, Await Easter Spurt; 'Marie' No. 1 Again, 'Cinerama' 2d, 'Miller' 3d, 'Night' 4th

With Easter just a week away, key first-run situations continued to mark time before the anticipated big holiday week business. The admission tax cut, with many theatres passing on some of the savings to public and just as many keeping the difference to compensate for increased operating costs, had little or no effect in stimulating trade. Houses which decided to keep the tax difference found no complaints from the public. In general, film patrons were indifferent to the price changes which, in most cases, were so slight that they were hardly noticeable. Variable weather in different sections of the country also contributed to the sluggish boxoffice situation.

"Rose Marie" (M-G) remained in the No. 1 spot for the second week in a row. "Cinerama" (Indie), continuing on a roadshow basis in 10 key cities, maintained the duce position, a slot it has held for many weeks. "Glenn Miller Story" (U), which was first for five successive weeks before it dropped to third last week, is again ending up in the No. 3 position.

"Night People" (20th) moved up to fourth again after slipping to fifth position a week ago. "Naked Jungle" (Par), eight a week ago, spurred to fifth as a result of additional playdates. "Act of Love" (UA), a runner-up picture last

H. R. Makelim's 1-a-Month Films For Allied Puts 2,500 Indie Exhibs Into Own Brand of 'Block Booking'

Washington, April 6.

Allied States Assn., in a move aimed at beating the product shortage, has entered into a unique arrangement with indie producer Hal R. Makelim for the production of 12 low-budget features. They're to be delivered at the rate of one a month, starting in the late summer or early fall.

Special aspect of the deal, as explained here today (Tues.) by Abram F. Myers, Allied board chairman and general counsel, is that Makelim will be guaranteed his production costs by a group of 2,500 Allied "charter members" who will agree to sign contracts for the block of 12 pix at predetermined flat rentals. Makelim's profit will come from bookings of his films outside the orbit of the original 2,500. Latter have, for the most part, already signed up.

Allied plans to present its plan to members at a series of regional meets, starting with confabs in Denver May 3, Omaha May 4, Kansas City May 5 and Indianapolis May 11. Makelim will, at that time, divulge his story properties, direct-

(Continued on page 20)

L. B. MAYER EXTOLS SENATOR MCCARTHY

Louis B. Mayer, who's now board chairman of Cinerama Productions, Inc., was the guest of honor last week (2) at a "homecoming" dinner thrown him by the Haverhill (Mass.) Chamber of Commerce.

As reported by the Haverhill Gazette, Mayer, who arrived in the town in 1907 with \$50 in his pocket and started his climb in showbiz from a small theatre there, used the occasion to deliver

(Continued on page 63)

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STEREO VS. PERSPECTA FOREIGN BOUT FURTHER COMPLICATES EXHIB DECISIONS

Fight now looming in Europe between 20th-Fox's magnetic stereophonic and Metro's Perspecta "dimensional" optical sound is seen aiding everyone but the exhibs.

While 20th and Metro have definitely parted company on the issue of magnetic sound—with M-G not even sending any magnetic-track prints overseas—the savings that may accrue from the use of Perspecta Sound will largely be credited to the producers' and distributors' books.

As far as the exhibitors are concerned, if they want to play either a 20th or a Metro CinemaScope, they'll still have to install a stereophonic sound system of one kind or the other. That involves basic equipment such as at least three speakers, power amplifiers, wiring, etc. Perspecta Sound installation is likely to cost an exhib about \$500 less than magnetic sound equipment. If he already has the CinemaScope installation, and wants to play Metro and Paramount films with directional sound of some kind, he'll have to add the Perspecta \$850 integrator unit to his projector.

Currently there's confusion abroad, and particularly in Britain, where Metro offices are unable—or unwilling—to confirm that M-G's CinemaScopes can play only in houses fully equipped with Perspecta Sound. That's the policy announced by Arthur Loew, Loew's International prexy, a short while ago. There've been hints that it may be modified at some future date.

In the U. S., the status of Perspecta Sound also is somewhat confused, particularly since, for the moment at least, Metro will release its CScope pix only with magnetic multi-track sound. Its other releases, however, will carry Perspecta soundtracks.

Observers feel that, should M-G (Continued on page 18)

5TH AVE ARTIE REOPENS

It's French Pathe's Mate to 58th St. Paris

New York's oldest art house, the Fifth Avenue Playhouse, reopened Monday (5) under a new name—The Fifth Avenue Cinema—and a new management, the French Pathe Cinema, which also runs the swank Paris uptown. First feature booked into the redecorated and enlarged house is the French "Diary of a Country Priest."

In a message from Paris, Robert Cravenne, head of Unifrance, which promotes the distribution of French pix abroad, said the Paris and the Fifth Ave. Cinema are two theatres where French films have and will have importance now and in the future.

The Cinema dates back to the early twenties. Here New Yorkers saw Greta Garbo in her first U. S. import, "The Story of Gosta Byrning," and Elizabeth Bergner in "Impetuous Youth." The theatre's closeness to Greenwich Village made it a rallying point for intellectuals who then encouraged the showing of imports.

The Fifth Avenue Playhouse actually started as a legit house but that policy lasted only nine months. German pix enjoyed an era of popularity there. Hardest perennial in the Fifth Avenue's repertoire—Cocteau's "Blood of a Poet." The abstract film premeditated at the house in 1933 and has played innumerable return engagements.

Both Cineramas Reveal Disquiet

Cinerama, Inc., the equipment manufacturing and installation firm for the widescreen medium, expects to show a profit of over \$200,000 this year. This return is regarded as satisfactory since this is the first year of consistent operation and assurance of biz via additional theatre openings. However, it doesn't appear likely that there will be a dividend forthcoming to its stockholders yet.

Annual stockholders meeting, originally slated for March, has been postponed until early May. Delay in the confab is attributed to two factors. Equipment company is hopeful that it'll be able to tell shareholders that Stanley Warner, holder of the production and exhibition rights, has decided on a new Cinerama production in addition to the currently filming Louis de Rochemont "Cinerama Holiday," and that the equipment out-

(Continued on page 16)

Art Silverstone's Step Up

Echoes for Glenn Norris

Arthur Silverstone last week was named assistant general sales manager of 20th-Fox. He will work with Al Lichtman, director of sales, and W. C. Gehring, exec assistant general sales manager.

Glenn Norris, Atlantic division sales manager, moves up to become eastern sales manager, stepping into the position Silverstone held prior to his promotion. Both appointments went into effect Monday (5).

Spyros P. Skouras, 20th prexy, and Lichtman left N. Y. for the Coast last week (2) for an o.o. of upcoming product and consultations with production topper Darryl F. Zanuck.

Resident of 36 Sutton Pl. Sues 20th, Alleges Herself Libeled By 'Millionaire'

Libel and invasion-of-privacy action was instituted in N. Y. Federal Court this week against 20th-Fox because of alleged similarities in Lauren Bacall's role in "How to Marry a Millionaire" and the real-life role of the plaintiff. Latter is Mrs. Evelyn K. Paige, of 36 Sutton Place, N. Y., who wants \$150,000 in damages.

Mrs. Paige complains that the film focused on a building identified as the one in which she resides. Miss Bacall was referred to as "Mrs. Paige" in the pic, and many persons who know the plaintiff thought that incidents in the film looked like parts of the complainant's life story.

Not only this, but Miss Bacall portrayed "a person of questionable character," befeared the suing Mrs. Paige. She states further that 20th was remiss in not identifying "Millionaire" and its characters as fiction.

TOP COURT REFUSES DUFFY VS. GRIFFITH

Washington, April 6.

U. S. Supreme Court yesterday (5) refused to review suit brought by Duffy Theatres, Inc., that it had been forced to sell its two theatres in Nangum, Oklahoma, to Griffith Consolidated Theatres. Duffy contended it was forced to sell because of squeeze via Griffith's "monopoly power."

Action was brought in 1931, with Duffy seeking treble damages. Lower courts upheld Griffith contention that a release in the sales contract absolved it. Griffith was found guilty of violating the Sherman Act in a high court decision in 1930. It was charged with using its vast circuit buying power to get special consideration from the distributors and was compelled to accept a judgment which included both divestiture and injunctive relief for the Indies.

Myer Schine Served

Buffalo, April 6.

United States marshals have finally been able to effect service on J. Myer Schine, president of the chain bearing his name. Ordered to show cause why he should not be held in criminal and civil contempt of the U. S. District Court, Schine is due before the bar today (6). He was apparently between Miami and New York when first sought.

Action grows out of claimed failure of Schine and his business colleagues to respect a previous antitrust decision.

All other defendants including Louis W. Schine, John A. May, Elmer F. Lux and nine Schine affiliate corporations have been served.

Par Execs Wing West

Group of Paramount homeoffice execs wing out to the Coast tonight (Wed.) for confabs with studio topper V. Frank Freeman and to catch up on new product, including VistaVision pix.

N. Y.-to-L. A.-ers are Paul Ral-bourn, A. M. Schwalberg, E. K. (Ted) O'Shea and Jerry Pickman. They figure on being west about a week.

Rising Tide of Film Imports

The following is a comparative breakdown of foreign features and shorts from eight countries submitted to Hugh M. Flick, the N.Y. censor, in 1933 and 1932. Total number of imports reviewed by Flick's division in '33 ran to 615.

	1933	1932
China (Hong Kong)	143	101
Britain	81	87
Mexico	77	102
Italy	70	62
Germany	69	55
Spain	30	4
Russia	28	14
France	25	42

Censorship by a Phantom Murphy

A Stranger Suggested Picketing of 'Salt of the Earth'
—Legion Not Involved

REPEAL BOOTH MUST

Safety Rule Ends In Reading—No Union Fight

Reading, April 6.

Reading City Council has finally taken notice of modern film projection systems and repealed last week an ordinance that forced theatres to employ a licensed projectionist for each projector in the booth.

The ordinance, which was passed in 1937, was designed as a safety measure against fires and to protect the jobs of projectionists. The local projectionists' union offered no objection to the elimination of the ordinance.

U.S.-French Deal Prospects Bright

French government officials have taken under consideration American industry claims that a signed agreement exists between the Motion Picture Export Assn. and the French government and that the latter should honor the terms of the pact it agreed to late last year.

The French are said to be inclined now to go along with the American position even though the subsidy provision remains a mute point. Two-year deal, if finally implemented, would be retroactive to last June.

This was learned this week (5) with the return to N. Y. from Paris of Eric Johnston, MPEA prexy, and Griff Johnson, MPEA v.p. They'd gone to the French capital last week in an attempt to untangle the mixed up situation which had the French originally agreeing to 110 dubbing licenses, a \$200,000 monthly remittance and a subsidy provision only to renege on the deal later on.

In Paris Johnston discussed the stalemated pact with Jacques Flaud, head of the Centre National de la Cinematographie and chief negotiator, before the latter left to attend the international film fete at Cannes. Johnston also talked to French ministers Jean Marie Louvel and Ambrose Roux.

It's understood in N. Y. that (Continued on page 18)

N. Y. to L. A.

Ames Bros.
Betty Furness
L. Wolfe Gilbert
Charles Lederer
Ramon Novarro
Ingo Preminger
Anne Shirley

L. A. to N. Y.

Dana Andrews
Edwin Anhalt
John H. Auer
Charles Brackett
Jacques Braunstein
Marilyn Erskine
William Wister Haines
Ben Kalmenson
Frank King
Lila King
Elsa Lanchester
Janet Leigh
Alan Jay Lerner
Joseph Mell
Irving Miles
Thomas Mitchell
Abe Montague
Tony Owens
Gene Raymond
Jane Russell
Victor Saville
Joseph M. Schenck
Bob Waterfield

SUGGEST GOV'T SIT IN ON FOREIGN TRADE TALK

Hollywood, April 6.

Government intervention in the negotiation of agreements for the export of Hollywood product to foreign countries has been suggested by two of the three sources to whom the Hollywood A. F. of L. Film Council took its beef about overseas subsidies which reduce the amount of production in Hollywood. The third, Eric Johnston prexy of the Motion Picture Association of America, said his organization was doing the best it could.

Council had complained that overseas film transactions include artificial monetary restrictions and subsidies and asked that it be permitted to sit in on future talks.

Johnston opined that present procedure is the best, but Ellis Arnall, Society of Independent Motion Picture Producers prexy, suggested that the U. S. Government should conduct foreign negotiations. And California Governor Goodwin Knight suggested that the matter is one for Federal consideration although emphasizing that he is behind anything that will protect one of the state's largest industries.

N. Y. to Europe

Irving Berlin
Gerald Cock
Mattiwilda Dobbs
Nathan D. Golden
Miriam Howell
Oscar Karlweis
George S. Kaufman
Anatole Litvak
Howard Richardson

Europe to N. Y.

Isolde Arnold
Natalia Clare
Scoop Conlon
Tommy Cooper
Patricia D'Or
Van Johnson
Ignace Leukowitch
Harry Lewis
Vera Lynn
Ruth Shore
Oleg Tupine
L. Arnold Weissberger
Herbert J. Yates

EDUCATED GUESS: TWO FROM U 'CONVERTIBLE'

Universal is looming as among the first, if not the first, to license standard versions of CinemaScope productions, and without any requirement re stereophonic sound or widescreen ratio. Company has two CScopers set for release beginning this summer—"Black Shield of Falmouth," starring Tony Curtis, and "Sign of the Pagan" with Jeff Chandler and Jack Palance. Both pix were lensed in standard format via a "protection" camera simultaneously with the CScope shooting. U hasn't made any formal announcements for the reason that no policy declaration is warranted so far in advance of release. Also, changes in marketing conditions or distributors' licensing conditions could develop in the interim.

But, say inside sources, it's for sure that the standard version of both films will be sold to theatresmen generally after CScope accounts are played out.

More Activity at RKO Lot

Hollywood, April 6.

Business is picking up at RKO with two of its own productions and five Indies slated for filming within the next two months. The Indies are for RKO release.

First of the company's own to start is "The Conqueror," rolling April 15 with a \$4,000,000 budget. It will be followed by "The Americano." Indie starters are Allan Dowling's "Night Music" and "The Sea Is a Woman"; Frederick Brisson's "Girl Rush"; and Benedict Bogeaus' "Where the Wind Dies" and "Cattle Queen of Wyoming."

Waterfields in Manhattan

Indie producer Robert Waterfield and his wife, Jane Russell, arrived in N. Y. from the Coast yesterday (Tues.) for confabs with United Artists execs.

As pards in Russfield Productions, they're to make six pix in the next three years for UA release.

'Associate' Signifies Shortpants

Hollywood, April 6.

When is a producer not a producer? When he is an associate producer. At least, that is the opinion of Nicholas Ray who produced and directed "Johnny Guitar" at Republic, where the policy is to give associate producer credit instead of full producer billing. At Ray's request the picture will be released without producer credit of any kind.

"Associate," he said "is an office boy equivalent" and he wants none of it. A producer's job, he added, is too important for that sort of billing, especially when he carries full responsibility for the production. He will draw director credit and nothing more.

SOUTH STILL SNUBS NEGRO FILMS

Boxoffice Video Needs Solidarity

Sentiment Grows for Closing Ranks to Secure Action From FCC

Increasing sentiment is being voiced in toll-tv circles for combined action by subscription-tv interests in their bid to the Federal Communications Commission for commercial recognition of boxoffice-tv. There had been some approaches towards this end some months ago, involving Skiatron and Zenith with its Phonevision system.

Feeling is that all of the outfits in the field, and that includes Paramount with Telemeter, are eyeing the same basic goal, which is to get an FCC okay for commercial tollcasting, and that there is little to be gained from a hassle over comparative merits since there is going to be opposition a-plenty anyway from the broadcasting industry.

Skiatron, which recently licensed its Subscriber-Vision to a group headed by Matthew Fox—his setting up Skiatron TV as an operating company—still intends to file its application for a commercial license within 60 days, a comparatively short time in which to prepare all the necessary engineering, economic and legal data.

It's understood that the Skiatron application will come in the form of a "package," i.e., it will tie in with a pitch for the system a variety of important agreements with top program sources ranging from baseball, football and basketball to the legit stage and films. All of these deals are contingent on the green light from the FCC.

Purpose in presenting them with the application is to impress on the Commission that not only will programs be available, but also that there is an economic necessity for the introduction of toll-tv. In addition, Fox is expected to conclude a deal with a N. Y. tv outlet, likely WPIX, which will act as the Subscriber-Vision station in N. Y. and which, following general approval (Continued on page 18)

TURKEY SUSPENDS AD VALOREM RAP

Turkey last week suspended, for a one-year period, its threatened 75% ad valorem duty on American film imports and thus averted a showdown with the U. S. distributors over that issue. The Turks had been told by the companies that they couldn't continue doing business if the tax went through.

Meanwhile, two other trouble spots developed in Brazil and the Philippines. In Brazil, the proposal for the establishment of a Motion Picture Institute designed to stimulate the local production via censorship, subsidies and taxes is now in the Senatorial committee and the U. S. distributors are determined to fight it with every means at their disposal.

In the Philippines, Manila exchange workers numbering about 300 have put in for a 70% wage boost, a demand which the American companies consider unreasonable in the light of the fact that the employees got their wages increased in early 1952. Ted Smith of the Motion Picture Export Assn., who negotiated the original pact, is expected to leave N. Y. soon and to go to Manila to straighten out this matter.

ROGER MOORE TO METRO

Briton Tested In N. Y. For 'Last Time I Saw Paris'

British stage actor Roger Moore has been signed to a term contract by Metro. Actor, who last appeared in London in "I Capture the Castle," was tested in New York and signed by talent chief Al Altman after studio execs witnessed the footage.

Moore left for the Coast over the weekend and will make his U. S. film debut in "The Last Time I Saw Paris."

Reality Vs. Fiction

Hollywood, April 6. Frank Sinatra will have to use an ordinary rifle instead of a 50-calibre machine gun when he attempts to assassinate the President of the U. S. in Robert Bassler's indie feature, "Suddenly." Sinatra was assigned to tote heavy artillery when the Breen Office stepped in and said nix.

Under Production Code regulations, only the police, not assassins are permitted to carry such powerful weapons.

Nervous Truce As Committee Probes Lab Scale

London, April 6.

Until the Government-appointed committee of investigation makes its report on the recent industrial dispute in the film industry, normal working conditions are expected to continue at the laboratories which were closed for nearly a fortnight as a result of dismissals following the union's overtime ban. The committee held its first session yesterday (Monday) in private when the union case was stated by George H. Elvin, the general secretary of the Assn. of Cinema Technicians. At least two other meetings will be necessary before the committee makes its recommendations.

Although there is general relief that normal working has been restarted, there is still some noticeable anxiety in industry circles because the committee of investigation has no statutory power to enforce its recommendations. The view is widely canvassed that ACT may restore the overtime ban if the committee does not endorse, in some measure, its claim for a substantial wage increase and for three weeks' annual holiday.

Meantime, the labs are making a major effort to avert a bottleneck in print supplies which were running dangerously low. New editions (Continued on page 16)

COMPLETE RKO TRANSFER

25 Lawyers In Delaware Checkoff of Securities

Wilmington, April 6.

Sale of RKO Pictures Corp. to Howard R. Hughes was formally consummated here March 31 when RKO officials received a check for \$23,489,478 from legal representatives of Hughes at meeting in offices of Berl, Potter and Anderson, local RKO attorneys. Latter thought deal biggest ever made in Delaware.

Hughes acted alone in the deal, according to one of his representatives, using his personal funds out of a fortune estimated as high as half a billion dollars.

Transaction was similar to settlement of a real estate sale, taking about two and a half hours, with much of time consumed by the examination and delivery of stock of subsidiary companies and checking various documents.

A cashier's check drawn on the Irving Trust of N. Y. was used to consummate. Check was deposited in Wilmington Trust Co. Money will be available for distribution to stockholders other than Hughes, with stock to be redeemed at \$8 per share in line with sale agreement.

All of the principal officers of RKO were present except Hughes and James R. Grainger, president. About 25 lawyers, bankers, and corporation officials handled the transaction.

PASSIVELY NIXES 'LOUIS,' 'GO MAN'

Apparently contradicting the widespread impression that the race problem in the South is receding, two recent releases featuring Negro performers have run into trouble south of the Mason-Dixon line and have been generally given a cold shoulder by Southern exhibitors.

Films concerned are "The Joe Louis Story" and "Go Man Go," which stars the Harlem Globetrotter basketball team. Two weeks ago, booked into New Orleans house, "Go Man Go" engendered demonstrations and caused the film to be pulled before completing its run.

"The Joe Louis Story," which has been banned by Lloyd Binford, the Memphis censor, so far has met up with a wall of passive resistance on the part of Southern exhibitors who have shown an obvious reluctance to book the release which has been doing good business in other parts of the country. Both piz have had limited dates in Southland. United Artists, the distributor, is holding off from booking the features into the colored houses in the hope that situations eventually will open up.

"Joe Louis" has grossed about \$500,000 so far. However, it needs the Southern market which normally accounts for about 20% of a pic's take. Abroad, "Joe Louis" has proved mild. In contrast, "Go Man Go" has been doing very well, particularly since it was booked to precede or follow the Globetrotter team on its tour.

Resistance to "Louis" and "Go Man Go" comes as something of a (Continued on page 18)

Gregory on Hollywood: Studios Not Building Real Hero, The Writer

By GENE ARNEEL

Paul Gregory admits he's an abecedarian when it comes to filmmaking. (He's lensing a picturization of "Night of the Hunter" for United Artists and says he feels like he's facing a "dense forest").

But the successful legit producer, whose string of clicks comprises "Don Juan in Hell," "John Brown's Body" and "Caine Mutiny Court Martial," has some free-wheeling observations to offer concerning the film colony. "I went to Hollywood 13 years ago," states Gregory, "and couldn't land a job because I was nobody's cousin."

Along with his nepotism crack, Gregory sounded off against the major companies for their overall type of operation: "Zanuck, Schary—they are all concerned with schedules and mass production and neglecting the fundamental creative end of picture making—the writers. Perhaps, not so much Schary."

"It doesn't matter about scopes, CinemaScope or whatever. Hollywood has done nothing about developing writers. There should be a writers' laboratory."

"Also, it shouldn't be that one man at a major studio, such as Zanuck and Schary, has control over, say, 30 pictures a year. This is why I went with UA and people like Arthur Krim (pres. of the distribution outfit) where I can function independently."

"In presenting 'Caine,' we made (Continued on page 16)

FCC Sure to Drag Feet on Pay-TV; Congress Action Probable Necessity

Get the Point?

Hollywood, April 6. Siege of the Trojan stronghold in Warners' "Helen of Troy" will be a major military engagement.

Studio has ordered a total of 14,150 spears for the stars and extras to fling at each other.

Added \$6,000,000 Bankrolling For 'Okla' & Todd-AO

Magna Theatre Corp. board meets in N. Y. tomorrow (Thurs.) to approve a deal for \$6,000,000 in additional financing for "Oklahoma" and Todd-AO. Commitment has already been made and is said to be satisfactory to all Magna directors.

Coin will be in addition to the \$2,700,000 put up by Joseph M. Schenck and United Artists Theatres Corp. and a much smaller amount put up by Mike Todd who expects to leave for the Coast immediately following the board powwow. If the financing deal goes through, there may be added representation on the Magna board.

It's now understood that Todd plans to unveil his widescreen system to the press on the Coast rather than in N. Y. The studio for "Oklahoma" hasn't been picked yet nor has there been a decision on future Magna productions. "Oklahoma" is expected to be completed in October.

It's understood that the \$6,000,000 will come from two sources: Schenck and George P. Skouras will put an additional \$2,000,000 into the Magna III. Kuhn, Loeb & Co. has arranged for a Wall Street (Continued on page 18)

'JEW SUESS' FOILED

Harlan Burns His Negative of Pic: U. S. Holds Only Print

Chances of the anti-Semitic German film, "Jew Sues," being shown anywhere now are practically nil since the only remaining copy of the picture is being held by U. S. authorities in Washington.

The second existing negative of the picture was burned last week in Zurich, Switzerland, by its producer, Veit Harlan. He declared he was "deeply ashamed" that his name was connected with the infamous propaganda film and that he had destroyed his only negative even though he had good offers for prints from Egypt and Eastern Europe.

According to Harlan, he produced "Jew Sues" at the order of Nazi propaganda chief Joseph Goebbels in 1941 and his present act was designed to demonstrate his dislike for anti-Semitism. Late Emil Jannings, an avowed Nazi, acted the part of Sues.

Since the war, Harlan's piz have run into trouble. Preem of his "The Sinner," with Hildegard Neff, brought riots and demonstrations against the producer both in Berlin and other west-German cities.

Washington, April 6. Deal by which Matthew Fox has acquired a substantial interest in Skiatron's Subscriber-Vision system of pay-tv has aroused little more than a passing interest on the part of the FCC. Not until Skiatron files an application for commercial use of the system on tv stations is there any prospect that pay-as-you-see will emerge from its present dormant status—if then. As one source indicated it will take a lot of pushing, probably by more than one system, to get the agency to act.

Right now the agency is quite completely absorbed in getting out licenses for tv stations and is not disposed to get involved in anything as complicated and as time consuming as a subscription tv. Operating with a limited staff and occupied fulltime with proceedings growing out of tv hearing cases, there is just no way in which the full membership—and anything as important as pay-tv would require an en banc proceeding—could give attention to subscription tv in the immediate future.

Only if pay-tv can be shown to be urgently needed by the broadcasting industry is it likely that FCC will call for early hearings. On this score, Skiatron's forthcoming application may get serious consideration inasmuch as the Commission has had pending for some time appeals to authorize subscription video to provide revenue for ultra high tv stations. And there's precedent for this in the action of the Commission in allowing functional music operations by FM stations.

While the UHF broadcasters (Continued on page 20)

'BELLS OF ST. MARY'S' REISSUE VIA PAR

In an unusual switch, Paramount looks set to reissue "Bells of St. Mary's," turned out in 1945 by Rainbow Productions (Leo McCarey). Film originally was distributed by RKO.

Indication is that RKO's rights to the pic have expired and McCarey now wants to take a crack at the re-run market via Par. "Bells," which already has piled up \$8,000,000 in domestic rentals, is a Bing Crosby-Ingrid Bergman costarrer.

Somewhat ironic aspect of the situation is that RKO continues in relatively poor shape so far as product is concerned and doubtless could fit in "Bells" on its sked nicely. Par, on the other hand, is well heeled with piz.

In any event, the title has been withdrawn by RKO and registered for reissue as a copyrighted feature by Par.

'SO YOUNG, SO BAD'

Bank Takes Judgment On Loan To Indie Producers

Judgments totalling \$274,683 were filed with the N. Y. County Clerk's office last week in favor of the Chemical Bank & Trust Co. against Fritzle Pictures Inc., Leonore F. Traub and Benny Productions, Inc. Largest judgment was a \$258,057 levy against Fritzle and Traub while Benny Productions, Inc., was nicked with a \$16,626 bite.

Amount owed by Benny represents the balance on a \$225,000 loan made by the Chemical Bank in April, 1950. Proceeds of the note, according to the papers, were used to finance the Edward J. and Harry Lee Danzinger productions of "So Young, So Bad" and "St. Benny the Dip."

Judgment against Fritzle and Traub is based upon their default upon a \$250,000 loan made for the purpose of financing another Danzinger Bros. production, "Babes in Bagdad." Released by United Artists late in 1952, this film had Paulette Goddard and Gypsy Rose Lee in top roles. Also UA-releases were "So Young" and "St. Benny."

Repeat: No Disney Films on TV

Walt Disney interests are emphasizing anew that the deal with the American Broadcasting Co. for a series of special television programs in no way involves the use of former, present or future Disney product made for theatres.

VARIETY pointed this up last issue, including the practical economic fact that the nature of Disney features makes them natural for periodic revival every few years, with much more to gain from theatre exhibition than sponsorship could ever afford on tv.

Despite the story, VARIETY received numerous inquiries from disturbed exhibitors.

HOUSES SOFTPEDAL TAX POLICIES

Allied Fears Distribs—Not Public

Minneapolis, April 6.

Independent exhibitors here are happy over the admission tax relief, but worried.

At a North Central Allied meeting called to discuss the development, fear was expressed that film distributors, "following their usual custom and reverting to type," would attempt to deprive theatreowners of the fruits of a victory in which the latter feel they played an important part.

What we fear, explained NCA president Bennie Berger, is that the distributors will try to take advantage of the situation by raising film rentals to such an extent that any gains which otherwise will accrue to exhibitors retaining the amount of the tax themselves by not lowering admissions will be lost.

"If the distributors do move to grab off the velvet so badly needed by the exhibitors, there'll be such a theatreowners' uprising as the industry has never known before, and we'll take our case to the public pronto," warns Berger. "We are confident we can justify our not passing along the tax reduction to the public and, at the same time, could make the public an ally if distributor greed asserts itself again."

At the NCA meeting, the exhibitors subscribed to Berger's sentiments and made it clear they'll move heaven and earth to blow off the industry's top" if distributors do anything to upset the present apocryphal.

"Maybe we're setting up a straw man and our fears are unwarranted, but distributors' past conduct has been such as to justify our worry," declared Berger.

Theatres Sans Competitors Identified By 20th as Most 'Vocal' Versus C'Scope

Source of the prime opposition to stereophonic sound has been traced by 20th-Fox to the some 5,000 "closed" situations which, lacking competition, can't see why they should be saddled with the extra expense.

At the same time, the company reports an increasing interest on the part of drive-in theatres in stereophonic sound. It's not that the owners are happy about the considerable expense involved in putting in the sound. Several of them just feel that, getting there first, might pay off in the long run, particularly if the opposition can't plug stereo sound for added promotional value.

As analyzed by 20th-Fox, it's the owners of closed situations who are the most vocal in opposing stereo sound. However, despite the opposition, 20th expects to have around 3,000 houses equipped for Easter Week when it has lined up 1,700 CinemaScope bookings all over the country.

Integrating aspect is that, with around 2,700 theatres equipped according to 20th a week or two ago, this gave the distrib 1,800 "possibilities" for each film. On 3,000 situations, the possibilities rise to about 2,300. It's figured that, as subsequent and small town situations equip, the ratio of possibilities goes up. In figuring possibilities it's taken into account that, with a possible two or three first-runs equipped with C'Scope, only one of them can play any one picture at the time.

SOME DISTRIBS WINCE AT JAP ALLOCATIONS

Some of the smaller U. S. distribs were mighty unhappy this week as they were notified of the company-by-company allocation of import permits by the Japanese government. As had been expected, they bore the brunt of the reduction.

Potential difficulties were shaping up, also, for the majors who, thanks to their increase in Japanese business last year, have lost fewer permits. The Tokyo government split its allocations into fractions, all of them adding up to five licenses. Total number of U. S. licenses comes to 114, including 14 for the Indies.

Allocation, not including fractions, gives Metro 16, Paramount 15, Warner Bros. 13, 20th-Fox 12, Universal 9, RKO 9, Columbia 8, Republic 6, United Artists 5 and Allied Artists 3. The total is 20 licenses less than last year.

Question now is: What to do with the fractions. Unless the distribs reach an agreement within the Motion Picture Export Assn. to pool their fractions and assign the resultant licenses, the com-

MATINEES LEVEL AT STRAIGHT 50¢

Theatre owners throughout the nation this week revamped their admission prices in the wake of President Eisenhower's okay on halving of the Federal tax on tickets starting at 51c and totally exempting from the Government levy all tickets at 50c and under. Immediate indications were that the majority of exhibitors were grabbing a portion of the saved tax money, some were taking it all and a few were passing the entire benefit along to the public.

Major circuit reps such as at Loew's and Stanley Warner said decisions renew price scales largely were being left to their men in the field. Some exhibs, particularly those holding to the same gross scales and thus pocketing the full tax differential, would prefer no spotlighting at all of their decisions.

An exec in the east outlined the following as the basic considerations determining new rate structures:

- (1) Each theatre's own economic fix.
- (2) General conditions in each area, this is, whether prices have kept pace with upped costs of goods and services, and the financial ups and downs of the population in each neighborhood and region. A siege of unemployment, obviously, would militate against a continuation of the same gross ticket price.
- (3) What's the competition doing? Rival ops usually try to refrain from underpricing each other.

Larger firstruns, such as in N. Y., inclined toward cutting in the public on part of the saving.

N. Y.'s Radio City Music Hall gave ticket-buyers the full benefit of the tax revision.

Top prices prevailing last Saturday night in Gotham's showcase area were (excepting for reserved and lodge duets): \$1.65 at the State, Criterion, Paramount, Globe, Astor, Victoria, Capitol and Romy—all lowered from a previous price of \$1.80; \$1.50 at the Globe and Holiday; \$1.80 at the Mayfair (no change in total cost to public); \$1.25 at the Rivoli (now playing reissue of "Lost Weekend"); \$3.40 at the Warner ("This Is Cinema"), reserved mezzanine seats, pared from \$3.60; and 50c at the Trans-Lux and Embassy. Romy lodge prices were cut from \$2.50 to \$2.30.

Opening prices at majority of locations were cut from 80c to 65c. Varying changes made for different time periods during the day indicated that many firstruns are absorbing small shares of the revenue.

That the price lopping along Broadway is likely to spur attendance was not accepted by most showmen. They feel that a 10c or 15c gross reduction is not too important in the face of other problems tied in with midtown theatre-going—auto parking, other transportation; baby sitters, etc. On the other hand, continuation of the same gross price might have caused public resentment. Latter would obtain particularly with the Hall and a few of the other larger spots where many customers are repeats during the year.

Smaller nabe houses are on the spot particularly regarding that public reaction angle. Local communities are more price-conscious and likely there would be some rumbling if the exhib wants to rake in all the tax-saved coin. That is, unless he does a good job of convincing one and all that he needs the money.

On the basis of attendance records across the country and trade interpretation of other data, total of about \$200,000,000 is being relinquished by the Government in tax yield. On the overall, it's strictly anybody's guess how much of this will be kept by theatremen (and shared with distributors

(Continued on page 10)

Delays in Prints Due to Scoping Hampers Magazine Deadlines, So Metro Junkets Eds to Coast

C'Scope No Longer 'New'

With the release of "Prince Vallant," its Easter attraction, 20th-Fox is dropping the voice trailers plugging CinemaScope as a new theatre medium.

C'Scope pix are now numerous and it's felt that the intro is no longer required. Also, audiences have begun to respond unfavorably to the long spiel about the merits of the system.

Results Far from 'Zero' As British Imitate Yank Bally Methods

Hollywood, April 6.

The usual, staid British job of picture selling was by-passed for Alan Ladd's "Hell Below Zero" in an experiment with American methods. The results, as noted up here in the last few weeks by representatives for Warwick Productions, indicate that the slambang, saturation technique of reaching an audience may become a new vogue in British film circles.

Both Columbia and Warwick's Euan W. Lloyd pitched into this campaign to achieve peak attendance for the film. As in the States, part of the drive was tied to the available personalities—in this case British star Basil Sydney and Jill Bennett, who gets "introducing" billing in the film.

A rundown of some of the penetration achieved reads like a log from the typical Hollywood operation. Among the items listed are: an interview with Miss Bennett by Leonard Moseley of the Daily Express, circulation in excess of 4,000,000; a Magazine Press show held in advance of the opening resulting in good art layouts particularly in Women's Magazine's a special drive to get exhibitors to meet the film's top personalities; a two-page spread in Picturegoer, England's top fan mag with a circulation of over 1,000,000; on Stanley Baker's Antarctic experiences; a spot on BBC television—which has a rigid rule about the use of film clips—in which Miss Bennett was introduced by the famous old-time British silent screen star Betty Balfour, on a program seen by an estimated 10,000,000 persons; utilization of soundtrack and a taped interview with Baker and Miss Bennett on BBC radio; cables from Ladd to the managers of theatres in which the film opened were reproduced in the leading newspapers; in addition, Columbia put out a total of 50 lengthy releases during the crucial weeks just before the film hit.

"Zero" was the third Film Warwick productions has made with Ladd, others being "Paratrooper" and "The Black Knight." Three more will start in June. They'll be sold in England, as "Zero" was.

Typical British reaction—"Blimey!"

KENTUCKY WARNING

New Tickets A Must If Tax Not Passed On

Louisville, April 6. The State Revenue Department at Frankfort has reminded Kentucky Theatre owners that unless the theatres reduce admission prices to pass federal tax cuts on to their customers, new tickets must be reprinted.

David K. Walker, director of excise taxes, points out that it is illegal to keep the same admission price after the cut while using the old tickets. Old tickets can be used only if theatres reduce admission prices by as much as the reduction in federal admissions tax.

While not generally known, the industry's shift to new projection methods has affected the long-range publicity plans of the pub-ad departments. Constant switches to new dimensions and new sound devices has caused delays in the delivery of prints to the N.Y. home-offices, the focal points for the launching of nation-wide bally campaigns. The N.Y. offices particularly work closely with all the top national magazines whose deadlines vary from six to eight weeks in advance. Absence of a print of a new film in N. Y. can mean the missing of valuable national breaks which, in terms of coin, can run into several hundred thousand dollars.

To avoid any possible slipup on its upcoming product, Metro is bringing the magazine editors right to the source where prints of the company's new pictures can be obtained easily. M-G's eastern publicity director Dan Terrell left N. Y. for the Coast yesterday (Tues.) with film editors of 10 of the leading national magazines. Editors will be the guests of Metro from Wednesday to Sunday. During that period they will see six new pictures, excerpts from several others, and will also witness tests of new performers for whom the studio is planning big things. The magazine reps will also tour the studio to watch shooting on the pictures in preparation.

Overall view of the studio's activity, it's believed, will enable the editors to plan layouts and feature stories far in advance on Metro product and stars. If the idea comes off as planned, Metro may extend the practice to editors of other publications.

A similar junket, much larger in scope, achieved beaucoup good will for Metro two years ago when it invited out to the Coast a selected number of exhibitors for a "See For Yourself" view of the company's product.

WARNERS SETS STEREO POLICY BY FILM

Warner Bros. will release its second CinemaScope picture, "Lucky Me," in both one-track and four-track sound. This was the policy followed with "The Command," its first C'Scope entry.

While this was expected on "The Command," made in the Vistamar anamorphic process and dubbed CinemaScope, it was not anticipated following WB's C'Scope deal with 20th-Fox. Both 20th and Metro have followed a strict four-track stereo sound policy with C'Scope pictures.

WB has refused to say whether the dual policy applies to all its C'Scope pix, revealing it plans only on a picture by picture basis.

Film Pay Up

Sacramento, April 6. Workers on the film lots drew an average weekly wage of \$118.93 during the month of February. This compares favorably, according to the State Labor Statistics Bulletin, with \$116.84 in January and \$115.15 in February last year.

Average weekly hours amounted to 40.5 at \$2.93, compared with 40.7 hours at \$2.87 in January.

Bell & Howell Cuts Price

Chicago, April 6. Bell & Howell, one of the manufacturers of CinemaScope lenses, last week sliced the list price of its 35m C'Scope-theatre projection lens by over \$700 per pair.

Set of two B&H anamorphics, which previously had been labelled \$1,900, now cost \$1,165.

L.A. Trade Average, 3 New Openers Show Promise; 'Valiant' Fancy 30G, 'Riot' 70G in 8 Spots, 'Rhapsody' 10G

Los Angeles, April 6.

First-run grosses on an average level this round, the admission tax cut causing hardly a ripple and certainly not turning out new customers. Theatres are holding the price line, with few exceptions, needing the former tax collector for increased operating costs. Hillstreet and Pantages, still retained the present opening and weekend rates. "Cinerama" only sizeable cut, slicing old \$2.80 fix by 15 cents and \$1.80 fix by five cents.

Five new openers this week, but only three are showing signs of real draw, one fairly okay and one poor. "Prince Valiant" given a flashy preem, has possibility of a fancy \$30,000, including preem coin, initial week at Chinese. "Rhapsody" is a hearty \$10,000 at the small Four Star at upped scales. "Riot Cell Block 11" is fine \$20,000 at two conventionals and wov \$50,000 or close at six ozoners. A just fairly okay \$28,000 is seen for "Should Happen You" at two locations. "Bait" is a slim \$5,700 at a single house. Holdovers, extended runs are hitting a fairly consistent pace, at most houses, with "Cinerama" still way in the lead.

Estimates for This Week

Chinese (FWC) (1,905; \$1-\$1.80) — "Prince Valiant" (20th). Fancy \$30,000, with preem coin. Last week, "Hell, High Water" (20th) (4th wk), \$8,700.

Four Star (UATC) (900; 90-\$1.20) — "Rhapsody" (M-G). Hearty \$10,000. Last week, "Julius Caesar" (M-G) (20th wk-9 days) (roadshow scales), \$4,100.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-\$1.10) — "Should Happen You" (Col) and "Jesse James vs Dalton" (Col). Oke \$28,000. Last week, "Saskatchewan" (U) (2d wk), \$12,600.

Orpheum, Fox Hollywood (Metropolitan-FWC) (2,213; 756; 80-\$1.10) — "Riot Cell Block 11" (AA) and "Iron Glove" (Col). Fine \$22,000. Last week, in different units. Loew's State (UATC) (2,404; 70-\$1.10) — "Bait" (Col) and Affairs Messalina" (Col). Slim \$5,700. Last week, "Dangerous Mission" (RKO) (3-D) (2d wk), \$4,300.

Los Angeles, Hollywood Paramounts (ABPT & M) (3,300; 1,450; 85-\$1.35) — "Phantom of the Rue Morgue" (WB) (3-D) and "Miss Body Beautiful" (Indie) (L.A. Par only) (2d wk). Mild \$4,000. Last week, \$20,900.

United Artists, Wilmette, Vogue (UATC-SW-FWC) (2,100; 2,344; 885; 70-\$1.10) — "Here Eternity" (Col) (2d wk). Moderate \$7,500. Last week, \$17,800.

Palace, Iris, Uptown (Metropolitan-FWC) (1,212; 814; 1,715; 70-\$1.10) — "Roman Holiday" (Par) and "Stalag 17" (Par) (2d wk). Nice \$15,000. Last week, \$21,700.

Warner Downtown, Beverly (SW) (1,757; 1,612; 70-\$1.10) — "Naked Jungle" (Par) (3d wk). Slow \$6,000. Last week, \$9,300.

Los Angeles, Ritz (FWC) (2,097; 1,563; \$1-\$1.50) — "Khyber Rifles" (2d wk) (3d wk-5 days). Slow \$7,500. Last week, \$11,000.

Egyptian (UATC) (1,538; \$1-\$1.80) — "Rose Marie" (M-G) (4th wk). Oke \$9,500. Last week, \$9,900.

Fox Wilshire (FWC) (2,296; \$1.20-\$1.80) — "New Faces" (20th) (4th wk). Good \$6,000. Last week, \$7,500.

Hawaii, Rialto (G&S-Metropolitan) (980; 839; \$1.10-\$1.40) — "French Line" (RKO) (3-D) (6th wk). So-so \$7,000. Last week, with Orpheum, excluding Rialto, \$11,000.

El Rey (FWC) (861; 94-\$1.25) — "Summer Happiness" (Indie) (7th wk). Neat \$3,300. Last week, \$3,700.

Fine Arts (FWC) (631; 90-\$1.50) — "Living Desert" (Disney) (16th wk). Steady \$4,000. Last week, same.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65) — "Cinerama" (Indie) (49th wk). Into 49th frame after solid \$30,300 last week.

Pat DeCicco Sues Sec'y

Los Angeles, April 6. Suit to recover \$10,515.56 from his former secretary, Mary Papac, was filed in Superior Court here by Pasquale (Pat) DeCicco.

Action contends that his secretary, when he was with United Artists, owed him \$14,515.56 and paid back only \$4,000. He wants the rest of it.

Broadway Grosses

Estimated Total Gross
This Week \$464,800
(Based on 23 theatres)
Last Year \$731,400
(Based on 22 theatres)

'Creature' Robust \$20,000 in Cleve.

Cleveland, April 6.

"Creature From Black Lagoon" is showing the most strength here for the Palace in one of its best takes of the spring season. "Act of Love" is doing nicely at the State. Combo of "Crime Wave" and "Duffy's San Quentin" looks just mild for the Allen, not going as well as "El Alamein" and "Siege at Red River" at the Hipp. Oscar plugs pumped up reissued "Shane" and "Stalag 17" to hearty gross on holdover at Stillman.

Slightly revised admission prices are not affecting biz here, with audience reaction mostly being indifference.

Estimates for This Week

Allen (S-W) (3,000; 60-90) — "Crime Wave" (WB) and "Duffy's San Quentin" (WB). Fair \$10,000. Last week, "Kiss Tomorrow Goodbye" (WB), \$12,000.

Hipp (Tele-T) (3,700; 60-90) — "El Alamein" (20th) and "Siege at Red River" (20th). Oke \$11,500. Last week, "Killers From Space" (RKO) and "Bringing Up Bess" (RKO). Lean \$7,000.

Ohio (Loew's) (1,200; 60-90) — "Shane" (Par) and "Stalag 17" (Par) (reissues (2d wk). Excellent \$8,500. Last week, \$9,000.

Palace (RKO) (3,300; 60-90) — "Creature From Black Lagoon" (U). Robust \$20,000. Tony Bennett and Percy Faith orch due tomorrow (7) in two stage pop concerts, which should jack up take even further. Last week, "Riot in Cell Block 11" (AA). Good \$16,000.

State (Loew's) (3,450; 60-90) — "Act of Love" (UA). Pleasant \$15,000. Last week, "Rhapsody" (M-G). Light \$11,000.

Stillman (Loew's) (2,700; 60-90) — "Rhapsody" (M-G) (m.o.). Average \$5,000. Last week, "Naked Jungle" (Par), \$5,000.

'Faces' 23G Leads Hub Newcomers; 'Love' \$28,000, 'Saskatch' \$17,000

Boston, April 6.

Although newcomers are on tap at the majority of downtown majors and a few theatres have passed along a portion of the tax cut to customers, current stanza doesn't shape too strong. Weekend biz got off to slow start due to the televised Olson-Gavilan bout which dented Friday night's usually heavy grosses.

Of the newcomers, "New Faces," at the Met, shapes strongest, although "Act of Love" opened fairly strong at the Orpheum and State Saturday (3). "Saskatchewan" is only fair at the Memorial, with "Personal Affair," at the Astor, slow. "Phantom of the Rue Morgue," 3-D pic at the Paramount and Fenway, looks fairly good with "Man Between" at the Beacon Hill, ditto. "Top Banana" at the Trans-Lux, is oke.

Estimates for This Week

Astor (B&Q) (1,500-60-\$1.10) — "Personal Affair" (UA). Not so good at \$6,500. Last week, "Long Long Trailer" (M-G) wound five-week stand with nice \$5,200.

Beacon Hill (Beacon Hill) (800; 50-\$1) — "Man Between" (UA). Opened strong with near \$9,000 indicated. Last week, "Living Desert" (Disney). Hypoed by Academy Award ballhoo to wind eight-week stand with good \$4,000.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.65) — "Cinerama" (Indie) (14th wk). Off to about \$22,500 following oke \$23,500 for 13th week.

Exeter (Indie) (1,300; 60-\$1) — "Conquest of Everest" (UA) and

'JUNGLE' BIG \$18,000, BUFF; 'ETERNITY' 10G

Buffalo, April 6.

Bottom admission prices for all houses except the Teck reduced to 50c, but there's been no noticeable change in biz. "The Naked Jungle" is the best of the newcomers and "From Here to Eternity" is showing strength in release outing here. "Riot in Cell Block 11" is also sturdy.

Estimates for This Week
Buffalo (Loew) (3,000; 70-\$1) — "Rose Marie" (M-G) (3d wk). Fine \$12,000 for nine days. Last week, \$13,000.

Paramount (UPT) (3,000; 55-80) — "The Naked Jungle" (Par) and "Black Glove" (Indie). Rousing \$18,000. Last week, "Phantom of the Rue Morgue" (WB) \$17,000.

Center (UPT) (2,000; 55-80) — "From Here to Eternity" (Col) (re-issue). Fine \$10,000. Last week, "Night People" (20th) (2d wk) (8 days), \$10,000.

Lafayette (Basil) (3,000; 50-80) — "The Nebraska" (Col) and "Charge of the Lancers" (Col). Over \$10,000. Last week, "Saskatchewan" (U) (2d wk), \$8,000.

Teck (Loew) (1,300; 70-\$1) — "Julius Caesar" (M-G) (3d wk). Mild \$6,000. Last week, same.

'Pasha' Lively 9G Pitt; 'Creature' 8G

Pittsburgh, April 6.

Lent's finally putting the piners on this week, but it's not hurting b.o. of "Living Desert" at thequirrel Hill too much, or, for highly-exploited "Creature of Black Lagoon" at Fulton, which got a big lift from heavy tv campaign. "Riot in Cell Block 11" is fairish at Stanley and "Rose Marie," in second week, is so-so at the Penn. "Yankee Pasha" is getting a couple of extra days at Harris to put the house back on a Friday opening and "This Is Cinerama" is still dipping at the Warner but is expected to pick up after Easter. No b.o. reaction to tax cut since keys haven't dropped prices but are increasing their nets.

Estimates for This Week
Fulton (Shea) (1,700; 65-85) — "Creature Black Lagoon" (U). Exploitation picture, paying off and should get over the \$11,000 hump and perhaps a little more. Last week, "Glenn Miller Story" (U), very much okay at \$7,000.

Harris (Harris) (2,100; 65-85) — "Yankee Pasha" (U). Personal of (Continued on page 22)

'Jungle' Hot 12½G, Cincy; 'Eternity' Great 7½G, 2d, 'Mission' Okay \$9,000

Cincinnati, April 6.

No complaints this week about Easter's approach affecting pic biz. "Naked Jungle" shapes swell at Albee in topping four new bills. Palace stacks up okay with "Dangerous Mission" and "Yesterday and Today" in Grand and "Top Banana" at Keith's are in so-so stride. Capitol is having a hefty holdover session on Academy Award winner "From Here to Eternity." Federal tax cut brought nickel slice in matinee price at all major houses.

Key City Grosses

Estimated Total Gross
This Week \$2,500,100
(Based on 24 cities, and 231 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$3,195,600
(Based on 24 cities and 217 theatres)

'Phantom' Frisky \$15,000 in Frisco

San Francisco, April 5.

Week-long rain, Friday night's televised Olson-Gavilan fight plus the continued sock draw of the Motorama here has had an adverse affect on local first-run business. Despite changes in price structure at some houses because of the tax reduction, no significant change in biz was noted. Cinerama changed its tab from \$1.80-\$2.80 to \$1.75-\$2.85. Customer comment on price slices at Cinerama as well as at other theatres completely lacking.

Estimates for This Week

Golden Gate (RKO) (2,850; 80-\$1) — "Phantom of the Rue Morgue" (WB) (3-D) and "Undercover Agent" (Lipp). Strong \$15,000. Last week, "Saskatchewan" (U) and "Monte Carlo Baby" (Lipp) (2d wk) fell off to \$9,500.

Fox (FWC) (4,651; \$1-\$1.50) — "New Faces" (20th) (3d wk). \$7,500 for five days. Last week, dropped to \$11,000 for a 2d stanza. Warfield (Loew's) (2,658; 80-\$1.10) — "Rose Marie" (M-G) (3d wk). Held to nice \$12,500. Last week, okay \$18,000 for 2d wk.

Paramount (PAR) (2,646; 65-95) — "The Naked Jungle" (Par) and "100 Hour Hunt" (Indie), \$16,000 for 10 days. Last week, "Creature From The Black Lagoon" (U) and "Project M. 7" (U) 3 days of 2d wk, \$7,000.

St. Francis (PAR) (1,400; 70-95) — "Riot in Cell Block 11" (AA) and "Project Moonbase" (Lipp) (2d wk). Still oke \$8,500. Last week, \$11,500.

Orpheum (Cinerama Theatre, Calif.) (1,458; \$1.75-\$2.65) — "Cinerama" (Indie). (14th wk). Fine \$29,000. Last week, \$30,200.

United Artists (No Coast) (1,207; 70-\$1) — "Act of Love" (UA) and "White Fire" (Lipp), \$9,200. Last week, "Beachhead" (UA) and "Clipped Wings" (AA) (2d wk), \$6,000.

Stagedoor (Ackerman - Rosener) (400; 85-\$1.35) — "Julius Caesar" (M-G) (15th wk) (4th wk at pop prices), \$5,500. Last week, \$5,900. Clay (Rosener) (400; \$1) — "The Captain's Paradise" (UA) (5th wk). Big \$2,900. Last week, \$3,000.

Larkin (Rosener) (400; \$1) — "Genevieve" (U) (2d wk). Husky \$3,700. Last week, \$3,400.

Vogue S.F. Theatres (377; 85-\$1) — "Justice Is Done" (Indie) (2d wk). \$3,000. Last week, \$3,200.

'Night' Bright \$32,000, Det; 'Wild' Big 26½G, 'Happen' 15G, 'Go' 10G

Detroit, April 6.

Only admission reduction as a result of the tax slash in downtown Detroit is at Music Hall where "This Is Cinerama" is in its 55th great week. Price cut only affects top ducats and gross, is expected to be slightly below par but only because of Holy Week. It's still great, however. Best newcomers are "Wild One" which is big at the Palms and "Night People" which is good at the Fox. "Should Happen to You" is only average at the Michigan. Ditto "Go Man Go" at the Broadway-Capitol.

Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-\$1.25) — "Night People" (20th). Good \$32,000. Last week, "Siege at Red River" (20th) and "Racing Blood" (20th). Very poor \$11,000.

Michigan (United Detroit) (4,000; 80-\$1) — "Should Happen to You" (Col) and "Battle Rogue River" (Col). Average \$15,000. Last week, "Naked Jungle" (Par) and "Alaska" (Indie) (UD) (2,981; \$1-\$1.50) — "Wild One" (Col) and "Bait" (Col). Great \$26,500. Last week, "Beachhead" (2d wk), \$3,200, giving it \$7,500 for fortnight.

(Continued on page 22)

Estimates for This Week

Albee (RKO) (3,100; 50-85) — "Naked Jungle" (Par). Swell \$12,500. Last week, "Riot in Cell Block 11" (AA), \$10,500.

Capitol (RKO) (2,000; 50-85) — "From Here to Eternity" (Col) (2d wk). Great \$7,500 after first Oscar encore to \$8,500.

Grand (RKO) (1,400; 50-85) — "Yesterday and Today" (UA) and "Golden Mask" (UA). All right \$6,500. Last week, "Hell's Half Acre" (Rep) and "Flight Nurse" (Rep), \$7,000.

Keith's (Shor) (1,500; 50-85) — "Top Banana" (UA). So-so \$6,000. Last week, "Glenn Miller Story" (U) (5th wk) at \$5-\$1.25 scale, \$6,500.

Palace (RKO) (2,600; 50-85) — "Dangerous Mission" (RKO). Okay \$9,000. Last week, "Red Garters" (Par), \$9,500.

'Phantom' Solid \$12,000, Mpls.; 'Caesar' Royal 6G, 'Jubilee' 7G, 'Marie' 9G

Minneapolis, April 6.

Despite drains on purses by the advance sale for the impending Cinerama and such opposition as the "Ice Follies" and "Porgy and Bess" and also in the face of unseasonable zero weather that's causing house-holders to cough up for more fuel, loop-grosses continue to give a good account of themselves.

Such fresh entries as "Phantom of the Rue Morgue," "Julius Caesar," "Jubilee Trail" and the twin bill of "Roman Holiday" and "Stalag 17," capitalizing on their Academy Award achievements are particularly buff. In a nabe house, The Suburban World, "From Here to Eternity," brought back on the strength of its Oscars grab, is in its second week, riding high, wide and handsome after a smash \$6,000 first stanza.

After six sensational weeks while still strong, "The Glenn Miller Story" had to bow out of the loop because it became available for the subsequent runs, but a pair of high stepping holdovers, "Rose Marie" and "Riot in Cell Block 11," both in their second weeks, still remain.

Estimates for This Week

Gopher (Berger) (1,000; 65-85) — "Riot in Cell Block 11" (AA) (2d wk). A winner for this house. Fine \$4,600. Last week, \$8,000.

Lyrie (Par) (1,000; 65-85) — "Roman Holiday" (Par) and "Stalag 17" (Par). Profiting from their stars' Academy Award publicity. Brisk \$6,500. Last week, "Glenn Miller Story" (U) (6th wk), \$5,000 and could have remained longer, but became available for nabes because it was a downtown moverover. On loop run copped terrific \$67,500.

Radio City (Par) (4,000; 85-\$1) — "Rose Marie" (M-G) (2d wk). Slowing down some, but still fast. Good \$10,000. Last week, \$15,000.

RKO-Orpheum (RKO) (2,890; 76-\$1) — "Phantom of the Rue Morgue" (WB) (3-D). This depth seems to have what it takes boxoffice-wise in this spot. Strong \$12,000. Last week, "It Should Happen to You" (Col), \$9,000 at 65-85.

RKO-Par (RKO) (1,600; 40-76) — "Big Sleep" (WB) and "Kid Galahad" (WB) (reissues). Oldies getting nice play. Okay \$5,000. Last week, "Crime Wave" (WB) and "Duffy of San Quentin" (WB), same.

State (Par) (2,300; 65-85) — "Jubilee Trail" (Rep). Well-liked Western winning attention. Satisfactory \$7,000. Last week, "Rob Roy" (RKO) and "Pecos Bill" (RKO), \$8,000.

World (Mann) (400; 85-\$1.50) — "Julius Caesar" (M-G). Picture's merits and effective exploitation campaign paying off. Powerful \$11,000, breaking house record. Last week, "Tanga Tika" (Indie) (2d wk), \$3,200, giving it \$7,500 for fortnight.

'Miami' Ella Warm 50G Despite Chilly Chi; 'Bigamist' Fat 20G, 'Pasha' Neat 24G, H.O.'s Continue Strong in 3d Week

Chicago, April 6. Downtown biz is holding at about par this week, as the chilly weekend did little to brighten the theatre scene. Of three fresh bills, "Miami Story" is garnering a brisk \$50,000 at the Chicago, with help from Ella Fitzgerald topping stage show. "Bigamist" and "Bad For Each Other" combine for plump \$20,000 at McVickers, and "Yankee Pasha" and "Battle of Rogue River" look hefty \$24,000 at United Artists. Return of "Lili" to Ziegfeld should be good for tidy \$2,700 in initial re-run frame.

Oriental is holding sturdily in second week with "Night People." Roosevelt is buoyant with "Riot in Cell Block 11" and "Highway Drag-net," and Grand is in fair shape with duo of "Give Girl a Break" and "Tennessee Champ." "Spice of Life" looks okay at the World.

All third week entries are continuing strong, with "Rhapsody" at Woods and "Act of Love" at Monroe tapping lush figures. "Rob Roy" at Loop and "Golden Coach" at Carnegie have endurance. "Rose Marie" is weakening in fifth round at the State-Lake, but "Genevieve" is still swift at Surf. At Palace, "Cinerama" continues to soar in 36th week.

Estimates for This Week
Carnegie (Tele-M) (475; 95) — "Golden Coach" (IFE) (3d wk). Good \$2,800. Last week, \$3,000.
Chicago (B&K) (3,900; 98-\$1.25) — "Miami Story" (Col) with Ella Fitzgerald stage show. Looks fine \$50,000. Last week, "Phantom of Rue Morgue" (WB) (3-D) with Gene Krupa-Dagmar vaude (2d wk), \$38,000.

Grand (RKO) (1,200; 50-98) — "Give Girl a Break" (M-G) and "Tennessee Champ" (M-G) (2d wk). Okay \$6,700 after \$9,000 last week. Loop (Tele-M) (1,600; 90-\$1.25) — "Rob Roy" (RKO) (3d wk). Nice \$7,300. Last week, \$9,000.

McVickers (JL&S) (2,200; 65-95) — "Bigamist" (Filmakers) and "Bad For Each Other" (Col). Heading for fat \$16,000. Last week, "Border River" (U) and "Ride Clear of Diablo" (U) (2d wk), \$13,000.

Monroe (Indie) (1,000; 50-98) — "Act of Love" (UA) (3d wk). Hot \$8,800 after \$10,000 last week. Oriental (Indie) (3,400; 98-\$1.25) — "Night People" (20th) (2d wk). Plump \$25,000. Last week, \$27,000.
Palace (Eitel) (1,484; \$1.25-\$3.50) — "Cinerama" (Indie) (36th wk). Terrific \$30,000. Last week, \$32,000.
Roosevelt (B&K) (400; 50-98) — "Riot in Cell Block 11" (AA) and "Highway Drag-net" (AA) (2d wk). Loud \$18,000. Last week, \$22,000.
State-Lake (B&K) (2,700; 98-\$1.25) — "Rose Marie" (M-G) (5th wk). Trim \$17,000 after \$19,500 last week.

Surf (H&E Balaban) (685; 98) — "Genevieve" (U) (5th wk). Very good \$4,600. Last week, \$5,000.

United Artists (B&K) (1,700; 50-98) — "Yankee Pasha" (U) and "Battle of Rogue River" (Col). Sock \$24,000 in view. Last week, "The Command" (WB) and "Black Fury" (WB) (2d wk), \$16,000.

Woods (Essaness) (1,198; 98-\$1.25) — "Rhapsody" (M-G) (3d wk). Fancy \$19,000. Last week, \$21,000.

World (Indie) (697; 98) — "Spice of Life" (Indie) (2d wk). Tidy \$3,300 after \$3,500 last week.

Ziegfeld (Lopert) (430; 98) — "Lili" (M-G). Return showing shaping nifty \$4,300. Last week, "Conquest of Everest" (UA) (4th wk), \$2,500.

Tourists Shun D.C. Pix; 'Saskatchewan' Big 16G

Washington, April 6. Cherry Blossom time and the influx of an estimated 500,000 tourists are taking its annual toll at midtown b.o. Natives traditionally stay away from crowded main stem at peak of tourist season, and visitors shun show biz for national shrines. Exception to this is Cinerama at the Warner, which is proving a special lure to thousands who do not have the new film process in their home towns. An unusual number of new newcomers, four in all, including two double features, are doing little to bring up the average. "Saskatchewan," which made its entry at Loew's Palace on Sunday (4), is sturdiest of newcomers. "Ride Clear of Diablo," at RKO Keith's; "Miss Robinson Crusoe" plus "Man Crazy" at Loew's Columbia; and "Duffy of San Quentin" plus "Crime Wave" at the Metropolitan, are all slow. "Julius Caesar," in 9th week at

(Continued on page 22)

Estimates Are Net

Film gross estimates are reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Pinocchio' 26G Philly Surprise

Philadelphia, April 6. "Pinocchio" is doing better than expected with SRO matinee trade although you could shoot deer at night. Surprise was high gross clocked up from juve admission. "Act of Love" still potent. Ditto "Glenn Miller Story." Rest of town is marking time through the Lenten lull. Tax cut apparently made little difference either way. The fight sloughed Friday night business and cold weather chilled weekend trade.

Estimates for This Week
Arcadia (S&S) (625; 89-\$1.40) — "Julius Caesar" (M-G) (9th wk). Steady \$5,300. Last week, \$5,500.
Boyd (S-W) (1,458; \$1.30-\$2.80) — "Cinerama" (Indie) (26th wk). Up again to \$17,500. Last week, \$17,000.

Fox (20th) (2,250; 72-\$1.40) — "Night People" (20th) (3d wk). Dim \$15,000. Last week, \$20,000.
Goldman (Goldman) (1,200; 50-99) — "Forbidden" (U). Okay \$13,000. Last week, "Saskatchewan" (U) (2d wk), \$10,000.

Mastrbaum (S-W) (4,360; 99-\$1.30) — "Wild One" (Col). Fair \$18,500. Last week, "Riot Cell Block 11" (AA) (2d wk), \$16,500.

Midtown (Goldman) (1,000; 74-\$1.30) — "Act of Love" (UA) (2d wk). Tasty \$14,000. Last week, \$18,000.
Randolph (Goldman) (2,500; 74-\$1.30) — "Pinocchio" (RKO) (5th wk). Smash \$28,000. Last week, "Red Garters" (Par), \$14,000.
Stanley (S-W) (74-\$1.50) — "Glenn Miller Story" (U) (5th wk). Sturdy \$19,500. Last week, \$20,000.

Stanton (S-W) (1,473; 50-99) — "Crime Wave" (WB) and "Duffy of San Quentin" (WB). Good \$10,200. Last week, "Border River" (U) and "Tumbleweed" (U), \$9,000.

Studio (Goldberg) (500; 80-\$1.15) — "Man Between" (UA) (3d wk). Fair \$4,200. Last week, \$4,800.
Trans-Lux (T-L) (500; 99-\$1.50) — "Beat the Devil" (UA) (3d wk). Neat \$5,700. Last week, \$6,500.

'Trailer' Good \$17,000, Montreal; 'Paratroop' Tall 18G, 'Miller' 30G, 2d

Montreal, April 6. Metro's "Long, Long Trailer" and Columbia's "Paratroop" look best of newcomers in deluxers this week. Universal's "Glenn Miller Story," staying for a second, is still big following a rousing opener at Loew's with \$38,000. In different offerings in other houses doing so-so biz.

Estimates for This Week
Palace (C. T.) (2,625; 60-\$1) — "Long, Long Trailer" (M-G). Good \$17,000. Last week, "Hell & High Water" (20th) (2d wk) sold \$18,000.
Capitol (C. T.) (2,412; 45-75) — "Paratroop" (Col). Solid \$18,000. Last week, "Three Sailors & Girl" (WB) okay \$13,000.
Princess (C. T.) (2,131; 40-65) — "Tennessee Champ" (M-G). Poor \$6,000. Last week, "Saadia" (M-G) dull \$7,000.

Loew's (C. T.) (2,847; 60-\$1) — "Glenn Miller Story" (U) (2d wk). Sock \$30,000 following a great first of \$38,000.

Imperial (C. T.) (1,789; 34-60) — "Crime Wave" (WB) and "Fame & Devil" (WB). Okay \$8,000. Last week, "Charge of Lancers" (Col) and "Midnight Episode" (Col) so-so \$6,000.

Orpheum (C. T.) (1,048; 40-65) — "Capt. & Pochontas" (UA) and "Donovan's Brain" (UA). Average \$6,000. Last week, "Trader Horne" (M-G) (reissue) and "Main St. to Broadway" (M-G) dull \$6,000.

'Saskatch' Strong 13G, Omaha; 'Garters' 5½G

Omaha, April 6. Biz has perked up this week, but local theatremen are crediting it more to strong first-run bills rather than the reduction in excise taxes inasmuch as many of the downtown spots reduced their prices.

Strongest entries are "Saskatchewan," at the Orpheum, and "Red Garters," at Ralph Goldberg's flagship, the State. Strangely, the film's top opposition, the "Ice Capades" blader at Ak-Sar-Ben Coliseum, also is playing to capacity houses.

Estimates for This Week
Brandels (RKO) (1,100; 50-75) — "Bait" (Col) and "Battle of Rogue River" (Col). Good \$6,500 or near. Last week, "Best Years" (RKO) (re-release), \$6,000.

Omaha (Tristates) (2,000; 50-75) — "Roman Holiday" (Par) and "Stalag 17" (Par) (re-releases). Pleasant \$7,000. Last week, "Siege at Red River" (20th) and "Diamond Queen" (WB), \$6,500.

Orpheum (Tristates) (2,890; 60-80) — "Saskatchewan" (UI). Fine \$13,000. Last week, "Rose Marie" (M-G), \$12,000.
State (Goldberg) (875; 50-80) — "Red Garters" (Par). Okay \$5,500. Last week, "Riding Shotgun" (WB) and "Sins of Jezebel" (Lippert), \$5,500.

'Kettle' 11G Fails To Boil Offish St. L.

St. Louis, April 6. Best springlike weather of the season over the weekend offset any interest in tax reduction and biz was mild all over town. H.O.s are still grabbing the heavy sugar. "Ma and Pa Kettle," a newie, is only a Ditto for "Death of a Salesman." St. Louis Amusement Co. has entered a third art theatre, the Richmond, a small house in St. Louis county, in the local field. Newspaper ads relating to the tax slice started on the amusement pages Saturday (3) with Fanchon & Marco and St. Louis Amusement stepping up lineage the next day. However, it had no effect on hyping turnstile activity. Tax elimination has scarcely created a ripple here even at the Ozoners, now in full swing.

Estimates for This Week
Ambassador (Ind) (1,400; \$1.20-\$2.40) — "This is Cinerama" (Ind) (8th wk). Solid \$22,500 after swell \$23,500 last week.

Fox (F&M) (5,000; 69) — "Ma and Pa Kettle at Home" (U) and "Ride Clear of Diablo" (U) fair \$11,000. Last week, "Glenn Miller Story" (U) and "Taxi Son of Cochine" (U) sock \$18,500.

Loew's (Loew) (3,172; 69-94) — "Rose Marie" (MG) (Cinerama) h.o. Nice \$13,000 after solid \$19,000 for initial stanza.

Missouri (F&M) (3,500; 69) — "Glenn Miller Story" (U) and "Taza, Son of Cochine" (U) mild \$12,000, same as last week.

Orpheum (Loew) (1,400; 69-94) — "Julius Caesar" (MG). H.o. Fine \$12,000 following solid \$14,000 for opening frame, a house record.

Pageant (St. L. Amuse) (1,000; 82) — "The 39 Steps" (Ind) (reissue) \$3,500. Last week, "Hamlet" (U) (reissue) \$4,000.

Richmond, (St. L. Amuse) (4,000; 92) — "Melba" (UA) \$2,500.
St. Louis (St. L. Amuse) (4,000; 78) — "Beneath the 12-Mile Reef" (20th) (CinemaScope). Limpid \$12,500. Last week, "New Faces" (20th) (Cinema Scope). Mild \$9,000.

Shady Oak (St. L. Amuse) (800; 82) — "Forever Female" (Par) (5th wk) \$3,000 after \$3,500 last week.

'Phantom' 10½G in Port.; Oscar Reissues Scoring

Portland, Ore., April 6. Firstruns are bogged down with holdovers with three new entries and a couple of Academy Award reissues bowing out the scene. "Phantom of the Rue Morgue" in 3-D looms best newcomer. Paramount has "Stalag" and "Holiday" opening in five situations throughout the state. Oriental manager Oscar Nyberg has top promotion for package, "Living Desert" zoomed last week with grosses near opening frame and stays for a 4th.

Estimates for This Week
Broadway (Parkes) (1,890; 80-\$1) — "The French Line" (RKO) (2d wk), advanced prices. Toll \$9,000. Last week, \$9,400.

Guild (Indie) (400; \$1) — "The Living Desert" (RKO) (4th wk). Steady \$3,500. Last week, \$5,100 (Continued on page 22)

Tax Trim No Vm for B'way B.O. As HO's Ride Out Pre-Easter; 'Marie' Rosy 157G, 'Naked' Soars to 38G

Except for two big newcomers and a couple of artie pix, Broadway biz was generally sluggish this stanza. The tax cut, a portion of which many theatres passed on to the public, had little or no effect in stimulating trade. The houses that pocketed the tax slice noticed no complaints from patrons.

Weekend biz took a slight spurt, due mainly to the pleasant but brisk weather. In general, the Main Stem houses went along with holdovers instead of trying to buck the Lenten season. Key houses are waiting for Easter Week to unveil new product. Exception was the Roxy, which brought in 20th-Fox's newest C-Scooper, "Prince Valiant," with an invitational preem last night (Tues.). Regular run begins today (Wed.).

Of the newcomers, "Rose Marie," Metro C-Scooper, plus the Easter stage show at Radio City Music Hall, is showing the most power. It seems headed for a terrific \$157,000 for opening stanza. "Naked Jungle" (Par), also in its first session, is aiming for a sturdy \$38,000. "La Ronde," day-and-dating at the Bijou and Little Carnegie, and "Beauties of the Night" at the Fine Arts continue to lure the artie trade. "Glenn Miller Story" continues as the champ longrunner with \$24,000 for the eighth week.

Next week will see an almost complete change of attractions in the Broadway area as the key houses make an all-out bid for Easter business.

Astor (City Inv.) (1,300; 80-\$1.80) — "Red Garters" (Par). Week ending tomorrow (Thurs.) looks to hit fair \$11,400 after fine \$24,000 for opening stanza. Holds until next Thursday (15) when "Elephant Walk" (Par) takes over as Easter week attraction.

Bijou (Comedia Co.) (589; \$1.80-\$2.40) — "La Ronde" (Hakim) (3d wk). Holding to a steady pace. About \$8,500 as compared to \$9,000 for the second stand. Continues indef.

Baronet (Reade) (430; 90-\$1.50) — "Kind Hearts and Coronets" (U) (reissue). Third film in a series of seven Alec Guinness festival pix. Looks to hit about \$4,000 for week ending Friday (9). In ahead "Last Holiday" (U), \$3,600.

Capitol (Loew's) (4,820; 75-\$1.65) — "Glenn Miller Story" (U) (19th wk). Eighth stanza ended last night (Tues.) dipped to \$24,000 but still good for this length of run. Last week was fancy \$50,000. Continues until "Knock on Wood" opens next Wednesday (14).

Criterion (Moss) (1,705; 75-\$1.65) — "Best Years of Lives" (RKO) (5th wk). Fourth stanza ended last night (Tues.) held at good \$10,500 after \$11,500 for third week. Weekend biz has been particularly good. "Carnival Story" (RKO) preems April 16.

Fine Arts (Davis) (468; 90-\$1.80) — "Beauties of Night" (UA) (3d wk). Holding at sock \$12,700 after mighty \$14,600. Night trade here been especially wow. Continues, natch.

Globe (Brandt) (1,500; \$1-\$1.80) — "Siege at Red River" (20th). First week looks to hit a fair \$10,000. Continues. In ahead "Riders to the Stars" (UA). Lean \$6,000.

Guild (Guild) (450; \$1-\$1.80) — "Gilbert and Sullivan" (UA) (2d run) (4th wk). Third session held steady at slightly under \$6,000, almost equal to last week's figure. "Out of This World" (Indie) opens April 15.

Holiday (Rose) 950; 80-\$1.50) — "Riding Shotgun" (WB). Okay \$11,000. "Witness to Murder" (UA) preems April 15.

Little Carnegie (L. Carnegie, Inc.) (550; \$1.25-\$1.80) — "La Ronde" (Hakim) (3d wk). Still going strong at about \$14,000. Last week, \$15,000.

Mayfair (Brandt) (1,736; 70-\$1.80) — "Naked Jungle" (Par). Getting off to a good start with about \$38,000 estimated for week ending Friday (9). In ahead, "Riot in Cell Block 11" (AA). Mild \$7,500 for sixth and final week.

Normandie (Normandie Theatres) (592; 85-\$1.00) — "Saadia" (M-G). Third and final stanza ending tomorrow (Thurs.) is heading for so-so \$5,100. Arthur Davis import, the French "Pit of Loneliness," starring Simone Simon, opens tomorrow.

Palace (RKO) (1,700; 60-\$1.20) — "Drive Crooked Road" (Col) and eight acts of vaude. Present stanza ending tomorrow looks to hit about

\$19,000. "Scarlet Spear" (UA) is the new pic opening Friday (9).
Paramount (AB-PT) (3,684; 65-\$1.65) — "Phantom of Rue Morgue" (WB). Third and final session ending tomorrow (Thurs.) heading for \$30,000. Last week, \$40,000. "Lucky Me." Warners second C-Scooper, bows Friday (9).

Paris (Indie) (588; 90-\$1.80) — "Captain's Paradise" (UA) (28th wk). At \$8,000, this entry is still showing drawing power. Previous week was \$6,700. "Moment of Truth" (Indie) due in about April 28.

Rivoli (UAT) (2,092; 95-\$2) — "Lost Weekend" (Par) (reissue) (3d wk). Former Academy Award winner slipping in first holdover frame. Slightly over \$9,000 after nice \$13,000 opener. House hasn't announced a new attraction as yet.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.60) — "Rose Marie" (M-G) and "Easter stage show." Showing the best strength in the Broadway area. For week ending tomorrow (Thurs.) looks to hit rousing \$157,000. "Rhapsody" (M-G) completed a three-week run with \$117,000 for the final stanza.

Roxy (Nat'l Th.) (5,717; 90-\$2.30) — "Prince Valiant" (20th) opens today (Wed.) following invitational preem last night (Tues.). "Night People" (20th) chalked up \$28,500 for four days of final week.

State (Loew's) (3,450; 75-\$1.65) — "Saskatchewan" (U) (5th wk). Fourth round ended last night (Tues.) with fair \$11,000 after \$14,000 for third week. "Yankee Pasha" (U) and vaude, headed by Julius LaRosa opens April 9.

Sutton (R&B) (561; 95-\$1.75) — "Genevieve" (U) (8th wk). Seventh session was big \$13,200, topping the \$12,700 for the previous stanza. Continues indef.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50) — "Pickwick Papers" (Indie). Appears headed for nice \$11,000 for opening stanza. "Holly and Ivy" (Pace) completed a slick eight-week run with \$4,000 for final stanza.

Trans-Lux 52d St. (T-L) (543; 90-\$1.50) — "Lili" (M-G) (57th wk). Continues as phenom of the year. The 56th week was socko \$11,900, almost equal to that of fifth week of its run. Last week, \$11,500. Continues.

Victoria (City Inv.) (1,060; 95-\$1.80) — "Make Haste to Live" (Rep). Slow \$6,500 after mild \$12,000 in opening session. Remains until "Casanova's Big Night" (Par) opens on April 17.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.40) — "Cinerama" (Indie) (44th wk). Present stanza ending tomorrow (Thurs.) looks like fine \$36,000 after \$37,000 for previous week. Stays.

K.C. on Upbeat, 'Jungle' Torrid 10G, 'Love' Sweet 9G, 'Diablo' Stylish 14G

Kansas City, April 6. Biz on the encouraging side currently with some good play on "Naked Jungle" at the Paramount. "Act of Love" at the Midland and "Ride Clear of Diablo" at four Fox Midwest theatres. "Bait" is getting more than ordinary attention at the Missouri. Weather is fluctuating between warm and cold almost daily. Price sale now varies from 75c to \$1 as first line admissions. Two major houses, Paramount and Missouri, cutting top from 85 to 80c following the tax relief. Matinee prices also juggled, but nothing under 50c prevails at the first runs. The Missouri did cut its afternoon scale from 60c to 50c, the largest cut at a first-run. The Midwest houses stand pat on established scale, 85c top.

Estimates for This Week
Apollo (Fox Midwest) (1,050; 65-85) — "Living Desert" (Disney) (2d wk) fancy \$5,500 and will continue. Last week, \$47,000.

Esquire (Fox Midwest) (820; 75-\$1) — "Moon Is Blue" (UA) (4th wk). Sailing along high in black at \$6,500, and holds. Last week, great \$7,500.

Kimo (Dickinson) (504; 85-\$1) — "Beggars' Opera" (WB) opened to good play at \$2,500 and will hold. Last week "Julius Caesar" (M-G) (11th wk) closed run with satisfactory \$1,200.

Midland (Loew's) (3,500; 50-75) — "Act of Love" (UA) and "Geat Diamond Robbery" (M-G) topping par at \$9,000. Last week "Rose Marie" (M-G) (28th wk) (Continued on page 22)

Houses Softpedal Tax Policies

Continued from page 7

where deals provide for gross splitting).

"Any appraisal of the national situation today must be confined to only broad statements," said a Midwest circuit owner. "It's a cinch that a number of dark theatres now can reopen but I fall to see how an accurate count can be made immediately. COMPO figures them at 1,000. Perhaps this is right. Also there's no scientific yardstick of how many situations which had been faced with shuttering can now remain open." (COMPO estimated 5,000).

Midwest, south, Rocky Mt. area and southern California—many firstruns as well as nabes included—showed marked sentiment for holding prices at the same gross level. Notable exceptions were those spots where the full price had been 55c or 60c. These largely cut to 50c so as to free customers of tax responsibility and, of course, encourage trade.

In the east, Loew's, RKO, Stanley Warner, Fabian and Century had a mixed pattern of price overhauling. Century, mindful of juve business, sliced its 30c tickets to 25c. In all situations checked, the larger chains stepped up their net prices to take varying portions of the income no longer subject to the Treasury bite or where the Government take has been cut 50%.

Mostly Matinee Arithmetic

Chicago, April 6.

A check of major theatre circuits in this area and a spot check of indies reveals that Chicago exhibitors almost unanimously are holding fast on admission prices and pocketing the extra change they're getting as a result of last week's excise tax reduction. Sole instances of lowered ticket prices occur at the 55c level, mostly for matinees, which theatre owners are dropping to the 50c tax-free mark.

Dave Wallerstein, v.p. of Balaban & Katz, the key theatre chain here which usually sets the standard, points out that theatremen made no bones about wanting to keep the extras when they were lobbying for reduction in Washington. Wallerstein said he was confident the houses would draw no ill will from patrons by retaining regular prices and he lauded the tax cut as a "life saver" for exhibitors.

Newspaper advertisements on the theatre pages now, significantly, are making no mention of prices whatever. One exception in the entire city is the Manor Theatre, a northwest side house, which has trimmed adult admissions from 65c to 50c. Ads read "No Government Theatre Tax. Manor Passes Savings to You. New Price Adults 50c." Children are still being charged a quarter.

It's likely that the town's exhibitors are watchfully waiting to see if a need occurs to slice prices.

Cinerama \$1.20 Now \$1.09

Los Angeles, April 6.

Recent reduction of Federal taxes on theatre tickets has caused no general lowering of admission prices in this area although two de luxe houses, RKO's Hillstreet and Pantages, have agreed to give the public a limited break. Some theatres below the de luxe level have been operating in the red for a long time and figure on taking advantage of the tax cut to get out of the financial doldrums.

The two RKO houses here will make a reduction of five cents on afternoon and evening prices during the midweek days but not on Saturdays, Sundays and holidays. If other circuits follow RKO's example, it is expected that most of the reductions will be on midweek sales.

Among the hard-ticket shows playing Los Angeles, only the Warner Hollywood, with "This Is Cinerama," has put a price trim into effect. Move is unusual because house is doing more than just passing a portion of the tax savings along to the public. New scales in the old \$2.80 and \$1.80 brackets will give the house a smaller net. Prices are now \$2.65 and \$1.75, representing nets of \$2.24 and \$1.59.

"Cinerama" is retaining its lower scale of \$1.20, but will be making slightly more net at the new tax

rate. Base scale of the \$1.20 ticket is now \$1.09.

Butterfield Gestures Public

Detroit, April 6.

A survey reveals that only one theatre in Detroit and 80 outstate, operated by W. S. Butterfield Theatres, Inc., have reduced prices as a result of the cut in admissions tax.

The Detroit house is Music Hall which has been occupied by "This Is Cinerama" for 55 weeks. The weekly gross has been consistently near or over \$19,000 all of that time.

However, the Cinerama price reductions are not across the board. Actually, they affect only the top scales. The \$2.80 evening top has been reduced to \$2.65 and the Saturday and Sunday matinee top of \$1.80 has been decreased to \$1.75. All other prices remain the same, hence the balance sheet will just about remain the same with Cinerama pocketing the tax on the \$1 and \$1.40 admissions.

M. F. Gowthorpe, prexy of Butterfield chain, states that "the bulk of tax relief on admissions granted by Congress will be passed on to the public in all Butterfield theatres." In some instances, the reduction in prices in our theatres will be more than the tax cut granted by the Government."

Veepee Ed Stuckey explained that the more-than-tax-cut reductions would come about by "rounding off" some of the admissions. He also said that in a few instances all Federal taxes would be eliminated by rounding admissions to 50c or below.

Butterfield representatives were unable at this time to give an exact theatre-by-theatre breakdown. But, the reductions were being made in all 80 of the outstate Michigan houses.

Detroit downtown theatre operators included United Detroit Theatres, which also operates 16 nabes houses, all said that the increased expenses resulting from installation of new equipment and personnel raises made it imperative to maintain prices at the present level.

Others contacted in the survey who said the same thing were Allied Theatres of Michigan, representing 500 independent theatres in Michigan; Co-operative Theatres of Michigan, a chain of over 100; Isper and Wetsman with 15 metropolitan Detroit houses; Community Theatres with nine metropolitan theatres, including three drive-ins, and Associated Theatres, Inc., with five metropolitan Detroit houses including one-drive-in.

Too Soon, Says Beantown

Boston, April 6.

Although week end, especially Sunday, was strong, exhibs feel it's too soon to evaluate cut results as majority of theatres are playing new comers, which ordinarily hypes biz.

Reaction here is that effects will not be noticeable until after Easter. With few exceptions, downtown firstruns are continuing with the pre-April 1 scale. Exceptions are, the two Loew's theatres, the downtown Orpheum and uptown State, with the night prices reduced from 90c to 85c. RKO operated Memorial has same scale. Daytime scale of 50-65 remains the same at both theatres.

Cinerama has slashed the top \$2.80 to \$2.65 and the \$1.80 seats have been reduced to \$1.75. However, the \$1.20 and \$2.40 seats continue as before. While the Metropolitan (the New England Theatre lightship) recently upped its scale to 60-74-95c during a spurge of CineramaScope pix it has now reverted to the former scale of 50-65-90c.

Paramount and Fenway, also a NET houses, continue at 50-65-90c with the Pilgrim (American Theatre Corp) holding its line at 60-95c. The Astor holds at the 60-74c-\$1.10 scale and the Beacon Hill is staying with its 50-75c-\$1.10. The Trans-Lux has made no move to drop its 50-90c price and the arty Exeter continues with its previous 60-90c policy.

San Antonio Takes the Cut

San Antonio, April 6.

There will be no cut in admission prices here according to theatre owners and operators, for the time being.

They cite lack of patronage, ris-

One B.O. Philosophy

New spotlighting of admissions prices via the Government's eased tax structure has drawn new attention to the practice of some exhibs, suspected including a couple of Broadway ops, to lean toward the all-the-traffic-will-bear policy.

"In effect," noted a N. Y. film man, "this means that if there's a line outside, jump the scales."

ing labor and operating costs, and tv as reasons why the tax reduction is properly diverted to the boxoffice, not the public.

What Cut, Asks Houston?

Houston, April 6.

Tax reduction will mean little here since theatres do not plan to pass it to public. This goes for 14 Interstate houses and carries through to outlying subsequent and drive-ins.

Wrestling matches are about the only public amusement to slash admissions, some 8%.

Memphis Holds As Is

Memphis, April 6.

It's status quo here. John Q pays same freight on all tickets. Theatres are retaining tax cut.

Scale for theatres locally averages 60c matinees and 74c evenings.

Unripped San Francisco

San Francisco, April 6.

House managers claim it's too soon to evaluate reaction to tax reduction.

Golden Gate and Warfield drew strong week-end without advertising price change.

Pittsburgh's Local 10% Bite

Pittsburgh, April 6.

Only the nabes, suburbs and out-of-towns are getting any benefit from reduction in federal taxes here. The first-runs are maintaining their old scales, increasing the net to them by several cents in all cases.

Operators are pointing out that the 85c top for first-runs, which has included the 20% Federal bite and a 10% city tax, has long been one of the lowest in any key city and that they've needed relief for some time now. In future, on any upped prices for CineramaScope or road-show pix, admissions of \$1.10, \$1.25 and \$1.50 will be retained, the theatre share in each case going up.

However, the subsequent and smaller community situations are all getting some relief, in most instances the savings being around five cents. At the same time, the theatres themselves are also pulling down a bigger bite. The way it's worked previously in most cases on a typical 60c top has been: the house has been getting a little better than 46c.

Situation is complicated in Pittsburgh inasmuch as there's still the 10% city tax.

1c Bubble-Gum Cut

Cleveland, April 6.

Hardly a ripple in downtown houses and major circuits of nabes houses was caused, box-office-wise, by the lowered tax on admissions. Majority of operators are holding to the same price levels, with main-stemmers shaving only the evening 85c ducats to 84c. That brought derisive snorts from many customers who called it a "bubble-gum cut—but enough to buy a package of gum."

No increase in biz attributable to the tax-cut could be observed, exhibs reported. Theatre-goers polled by them commented they were not so much interested in saving a couple of pennies on tickets as they were in getting better, more entertaining pics, according to a top circuit executive.

Scale of 60-70-84-90c now prevails in Loew's State, Stillman and Ohio. Ditto for the Stanley-Warner's Allen, RKO Palace, indie Hippodrome and Lower Mail, rounding up downtown parade. Owners of such modern nabe de luxe as the Fairview, Vogue, Fairmount, Shaker and Colony are holding to 70c top, not passing along tax reduction to customers. Out of 25 stands in the Associated Theatre chain, only one, the Hilliard Square, is dropping from 55 to 50c. Others will keep 60-70c scale. It also stays on the 60-75c level in the Essick-Reiff Modern Circuit of 10 houses, which echo the common sentiment that only socker product will lure them in.

If a price-cutting war does break out in Cleveland's 120 theatres, it probably will be sparked by old,

small stands in rundown areas. More vitally affected are smaller towns in Northern Ohio hit by industrial payroll cuts or loss of defense-work overtime. Fourteen Loew houses covering Akron, Canton and Toledo chopped tickets from 55c to 50c for those reasons. Nickel was also lopped off scale in five Stanley-Warner Theatres in Akron, Canton, Lima and Loraine, putting them in the 50-to-75c bracket, according to Richard Wright, the S-W zone manager.

Drive-Ins Quick to Adjust

Indianapolis, April 6.

Drive-ins were reacting to the tax cut hereabouts. Admissions of 55 and 60 cents were revised to the taxfree 50c level in several reported instances although others deplored the change and felt the scales ought to be held and the added profit enjoyed after years of praying for it.

Larger downtown first runs took uniform action. Scale at Loew's and Greater Indianapolis' Indiana, Circle and Keith's on regular attractions, formerly 60-85c, now is 50c to 1 p.m. on weekdays, 60c to 6 p.m. and 80c thereafter. Matinee price is unchanged, but public benefits most on early bird show, 10c, plus a nickel at night and on Sundays.

Dale McFarland states that Lyric scale will remain at 35c before 1 p.m., drop from 50c to 45c until 6 p.m., and from 76c to 70c at night. Loew's, which is now showing "Rose Marie" at advanced scale, lowered from 76c-\$1 to 70c-95c.

House managers report little comment, but that little favorable. "You've cheated yourself a nickel, haven't you?" is typical reaction to cashier, reported by Dallas Schuder of Circle. All agree it's too early to tell real effects on boxoffice.

Mountain States Pocket The Cut

Denver, April 6.

Film patrons here took the tax change on tickets under 50c nonchalantly, and very few asked how come the drop wasn't passed on. Two first runs were on bookings calling for higher-than-normal prices. "Julius Caesar" is getting 85c, and \$1.20 at the Aladdin, while "Rose Marie" is scaled 70 to 95c at the Orpheum, as against 50 to 85c general at other first runs.

Only changes being made at this time are those theatres that were charging 55c. Without exception they dropped to 50c, thus giving their customers back half of the tax formerly collected, and getting a nickel more for themselves. Other theatres in the city and suburbs, and out in the territory are mainly going along on this basis. Theatres previously charging less than 50c and those charging more than 55c are keeping their former prices, arguing they need the former tax money in order to stay in business.

Pat McGee, general manager for Cooper Foundation Theatres, with houses in Colorado, Nebraska and Oklahoma, was emphatic in his statement that he was not going to cut any prices. He worked long and hard on the national COMPO tax committee, and feels that the tax cut was long overdue, and that theatres are entitled to maintain the prices prevalent before the tax cut. Fox Inter-Mountain Theatres are going along for the present on their former prices. Gibraltar Enterprises, with about 40 houses in Colorado, New Mexico, Nebraska and Wyoming, state they'll maintain existing levels of admission.

No Clear Picture in K.C.

Kansas City, April 6.

Some admission price shuffling took place on several levels following the tax relief bill passage. Among downtown first runs, RKO's Missouri hacked its fee to 50c for matinees and 80c for evenings, down from its former 60-85c scale. Paramount, operated by Tri-States Theatres, sliced to 60-80c. from 65-85c.

This gives town a highly varied set-up, ranging from the 85c top in vogue at Fox Midwest's four first runs. Tower, Uptown, Fairway and Granada, to the 50-75c prices to which Loew's Midland has generally clung for months.

Recently it has been difficult for a patron to know exactly what is standard fare, as houses have shuffled admissions in keeping with b.o. strength of feature. Highest fee in recent months has been \$1.50 for "The Robe," but all downtown houses have firmed with \$1 top at

times when 2-D or other process made it inviting.

As a consequence some managers here feel that small slice made possible by the tax cut will be largely unnoticed. Others are going to let the patron decide for himself by giving him the benefit of the doubt.

While admissions were not cut in some cases, such as the Fox Midwest first runs, circuit execs aver there will be fewer cases of price increases for special occasions. And this would go for CineramaScope attractions, too, for which recent top has been \$1.

Tax cut has occasioned some revision of admissions in the subsequent, most 55c, admissions now being straight 50c. This is also the case in matinee admissions at a couple of the Fox Midwest nabes where the former admission was 55c. It's now 50c.

In the outlying territory the story is apparently about the same, cuts being to 50c where it is suitable in a couple of towns suffering from drought conditions. Commonwealth Amusement went down to 50c. top from 60c. formerly, but these are smaller situations. Admissions in their key towns of Lawrence, Manhattan and Great Bend were lowered to 75c., which will be the standard top from here on, including CineramaScope. These formerly got 85c.

In a few cases the actual benefit for the patron is more than 10%, but in general the cuts are in line with benefits of the tax bill.

At week end, little or no customer reaction had been felt here, and managers expect little in view of the general shuffling of prices in recent months.

Briefly Reported In St. Louis

St. Louis, April 6.

Residents in this burg and in the surrounding St. Louis area seem scarcely aware of the motion theatre price reduction. There is little news. Morning Globe-Democrat and Evening Post-Dispatch carried two paragraph stories. Globe-Democrat went a bit further quoting Edward B. Arthur, gen. mgr. of Fanchon & Marco-St. Louis Amusement Co., who said "we feel our patrons have long been bearing an unfair tax and now that it has been removed we are pleased to make the saving available to them."

Loew's simply reduced its price at the State and Orpheum without fanfare, in fact no mention has been made in any theatre ad which carry no price scale, except at the Ambassador. On rare occasions when a road show pix is shown in St. Louis the hike in the admish scale is printed.

The Ambassador, Cinerama house, is making no change in its price scale and still advertises the price that has been in effect since it started operation here eight weeks ago.

Higher Prices Are Reduced

Philadelphia, April 6.

Film prices generally are the same here. Several midtown houses passed on cut and claimed it helped business, but consensus was that it would take some time to determine public reaction, either to (1) price reduction or (2) failure to reduce.

Principal savings to theatre shoppers came from Stanley Warner Boyd, now playing "Cinerama." Boyd sliced \$2.80 to \$2.60 for evenings; \$1.30 to \$1.20 for afternoons, and 98 cents to 89c to 1 p.m. Independent Studio Theatre, playing "Man, Bait and Hook" (3d wk) dropped from \$1.25 to \$1.15; afternoon prices from 90c to 85c and early prices from 85c to 80c.

Trans-Lux Corp. theatres, World and Trans-Lux, kept old prices. World is getting 85c to \$1.20 for resissue of "From Here to Eternity"; Trans-Lux with "Beat the Devil" (3d wk) holding \$1.50 top week-ends, \$1.30 rest of week.

Stanley-Warner circuit first-runs held with Stanley getting \$1.50 for "Glenn Miller Story," Mastbaum \$1.30 for "Wild One" and Stanton, (Continued on page 11)

Houses Softpedal Tax Policies

Continued from page 10

99c for double action feature. Goldman chain played along with S.W. Randolph and Midtown getting \$1.30 top for "Pinocchio" and "Act of Love," respectively; Goldman holding 99c level.

Nabes a different story with S-W rapidly adjusting prices in keys, particularly admish fees of kids.

As far as the smaller indies go, most of the exhibitors' claim they need this additional money to put theatres in the black. Sidney Samuelson, president and general manager of Allied Independent Theatre Owners of Eastern Pennsylvania, says "nearly all of the Allied members who have talked to me have indicated that it is their intention to retain 1/2 tax money and to even out the admission scale."

Little Change in Omaha

Omaha, April 6. Reduction in excise taxes last week failed to have many repercussions in theatre biz here.

Since all the downtown houses save the Orpheum had 50c. admission for matinees, that taxless figure was retained. Orpheum stayed with 60c charge.

And all ops said they felt that operating costs had boomed so much in the past that they were more entitled to the financial gain than was the public.

The lone price change came at Ralph Blank's nabe theatre, the Admiral, which dropped from 78 to 75c. The spot does not open until 7, so there are no matinee prices.

Theatre men declared there was no reaction from the public. They were grateful for a story in the Omaha World-Herald, pointing out theatres here had held down the admission charges in the past despite rising taxes and operating costs, with helping inform the public.

So What's One Less Tax?

New Orleans, April 6. Little box office reaction to tax cut here. Small savings of 6c on matinee tickets has been passed on to public in some instances.

Area is saddled with city and state sales and welfare taxes as well as Federal tax.

Hold Around 60c

Dallas, April 6. Local exhibitors are holding old prices. Juggled 60c ducat, tax included, gives extra nickel to house and no saving to public. Texas COMPO showmen, Inc., circularized indie exhibs on tax cut. From 175 replies Monday (5), only four lowered from 60c to 50c.

Kyle Rorex, COMPO coordinator, said trend indicates Texas exhibs will hold price line.

Faintly Amused Customers

Buffalo, April 6. Buffalo is adhering pretty much to established scales for night performances. Downtown average is 80c. Matinee adjustments from 55 to 50 cents has been instituted. Some managers report customers faintly surprised and amused at nickel saving.

Theatre men express the view that admission is not the salient factor, but the picture. Do they want to see it, or don't they?

Incidentally, Dipson Circuit reports that a check of its 30 houses supports CinemaScope as a b.o. stimulant all down the line.

'Wait and See' in Washington

Washington, April 6. Washington area film theatres have made relatively few price reductions as an aftermath of the new law. Only operation in this area passing virtually all of the cut back to the customer in the Warner Theatre with its specialized, long run, reserved seat attraction, "This Is Cinerama."

For the rest, both among the showcases and the nabes, efforts are being made to keep as much as possible of the former tax money. Some operators who are holding on to the old prices, admit changes might be made after a few weeks. "It is easier to reduce them later than to have to increase them," explained one exhibitor, "so we are sitting tight to see what our competitors are doing and what the public reaction is."

Bulk of what cuts are being made affect the matinees and the children's prices. In some cases it is difficult to predict what will come among the showcases, be-

cause prices change, depending on the attraction.

Mostly the public has been indifferent so far. Theatres report there have been no beefs or demands for lower prices as a result of the new law.

At "Cinerama" the top priced \$2.80 ducat has gone down to \$2.60. Balcony seats, ranging from \$1.80 to \$2.40 are now all \$1.75.

The showcases are not following a common pattern. Loew's, with three houses—the Capitol, Columbia and Palace—has dropped its \$1 tickets to 95c, 85c to 80c, and 74c to 70c. The 60c price continues. Children's matinee tickets decline from 30c to 25c.

Stanley-Warner drops the Metropolitan and Ambassador drop from 85c to 80c and keeps the 60c matinee price. The 30c figure for children remains in the showcases.

Lopert's Dupont, with the long run "Julius Caesar," makes no change in its 50c to \$1.25 scale.

Des Moines Holds Prices

Des Moines, April 6.

L. M. McKechnie, treasurer of Tri-States Theaters Corp., which has four theatres in Des Moines and 21 in four states area, doesn't see the reduction in federal taxes voted by Congress resulting in lower admission prices. "The industry needs this tax cut to survive," he said. "That's why the tax cut was asked. It wasn't requested to benefit consumers or to pass on to them. For nine years the industry has been bled white by this tax. More than 6,000 theatres have been closed since 1948. Apart from the evil effects on the financial structure of our industry, the tax has been grossly discriminatory."

"Admission prices now are low enough. We can't price ourselves out of the market. If future conditions warrant a cut in admission prices there will be a cut, but right now we need that tax cut to survive."

KRNT Theatre plans to make refunds on the admissions tax to mail order customers on the Marian Anderson concert.

Atlanta: Hard To Figure

Atlanta, April 6.

Holdovers complicate any judgment concerning tax cut as b.o. factor. Loew's Grand with "Rose Marie" at 95c instead of \$1 is in third week and seems unlikely the nickel is significant in any way. Even more fuzzy is the situation at the 4,400-seat Fox, flagship of the Wilby Chain, where its now 78c vice 85c, on "Glenn Miller Story."

For additional confusion the Paramount, also Wilby, reduced from 85c to 79c rather than 78c, which included a dime for the 3-D specs needed for "Money From Home."

At the moment cinema trade is off. Bob Moscow's preliminary guess is that a tax pass-on at the Rialto meant nothing to the pay-box but at the same company's nabe Central a reduction to the consumer may be aiding.

Only Legit Acts in Minneapolis

Minneapolis, April 6.

Legit "My Three Angels," opening at the Lyceum here April 19, is passing on the admission tax savings to the public and so is Cinerama which gets under way locally on the same date. Dave Brubeck Quartet, scheduled for the Lyceum April 11, also is announcing "new tax prices."

Otherwise, however, there is no reduction locally in amusement admission prices to take account of the lower tax. Singularly, the Shipstad-Johnson "Ice Follies," now holding forth at the Arena for a month, is not changing its \$3.60 top scale, although Oscar Johnson, a co-owner, was quoted in a newspaper interview to the effect that all admission prices should be lowered the amount of the sliced tax.

The impending Sportsmen's Show at the Auditorium April 16-25 is also retaining its previously announced prices of \$1.25 general admission and \$2 reserved seats. No Twin Cities' film houses have lowered their scale and, as far as can be learned, there has been no out-of-town reductions.

In its initial newspaper ad, "My Three Angels" calls attention prominently to "New Reduced Tax Rate," making the top \$3.30 instead of \$3.60 and other prices correspondingly less. Cinerama is

down from the originally announced \$2.80 top to \$2.65, and the Brubeck concert from \$3.60 to \$3.30.

The initial ad for the annual Metropolitan Opera engagement here, May 14-16, announces the same \$7.50 top scale as a year ago.

Baseball's Tax Rationale

Cincinnati, April 6.

Only change here so far in admission cuts stemming from federal tax reduction is on matinee prices at downtown picture houses from 55c to 50c. Starting Wednesday (7) a 10% slicing will be in effect on Shubert road show bookings, per Noah Schechter, resident manager.

Cincy Reds baseball club stated that it will hold to price revisions made in anticipation of the tax adjustment. These include boosts of the bleachers fee from 65c to 75c and of the general admission price from \$1.25 to \$1.50, claimed to be less than at any other major league park.

Independent exhibitors in this area are sticking to prices of 60c. One of them, the owner of several nabes, said: "We're the little ones who need it to stay alive."

Nick Shafer, head of a small chain that extends beyond this area, and veteran of the industry, reckons that "the public is used to price boosts from developments of the past five or six years and has gotten over the squawking stage." As he views the picture business, "they come or stay away, depending upon the screen product."

Branch offices of distributors report only one known admish cut at an indie in the Cincy territory. It is the Lyric in Beckley, W. Va., which dropped from 60c to 50c.

Willis Vance, president of Theatre Owners Corp., which represents 47 picture houses hereabouts, explains the no-change-in-prices plan of exhibitors as being in line with the COMPO lobby's arguments for the tax slash. "It's relief to keep our doors open."

Recently Upped Albany As Is

Albany, April 6.

Theatres in the Albany area retained most of the tax reduction. Fabian's Palace and Stanley Warner's Strand reduced the evening and Sunday price from 85 to 80c, but they had recently increased the Monday-through-Friday night pat from 74 to 85c.

The two major first-runs also held to the 60c weekday matinee charge which they put into effect several weeks ago. Instead of the previous 50c tab. The price for children remained at 25c, which represented a four-cent gain to the house. Both stand to increase their weekly "keep" substantially, through the double move.

Strand lowered its special prices for "Phantom of the Rue Morgue," to 60 and 80c plus 10c for viewers, after the tax act became law. The Delaware, art theatre operated by Stanley Warner, which had recently jumped its evening price from 70 to 85c, stayed put. So did the second-run Madison, which upped admissions several months ago.

City Tax of 5% Still On

Seattle, April 6.

Tax reductions were passed on to public by John Danz's Sterling Theatres at four downtown and nabe pic houses, but Evergreen and Hamrick theatres maintained prices at first runs and three nabes. Two Ben Shearer nabes also holding price line.

Sterling policy greeted with favorable comment by patrons but too early for boxoffice reaction, stated Sterling executives.

No price juggling on hours by Sterling, but effort made in some locations to get within 50c tax free category.

With city tax of 5% retained, this means 53c for such houses.

Confused Milwaukee

Milwaukee, April 6.

Intensive theatre-by-theatre checkup on revised admission prices following latest possible rundown on week's business, including first week-end since Federal tax cut, indicates it is too early to get complete reaction trend. That applies both to management and ticket-buying public.

However, the overall immediate box office reaction of first runs, de luxe houses and key neighborhood is that it still takes top attractions to pull big box office.

As far as local houses staying within the 50c taxless figure are

Ohio Exhibs Resent Paramount Inquiry Addressed to All Local City Councils

ALBERTA MAY GIVE

TOWNS THEATRE TAX

Edmonton, Alta., April 6.

Alberta's major cities may take over the levying and collection of amusement taxes, now under provincial government jurisdiction, according to Provincial Secretary C. E. Gerhart. Possibility of turning the tax over to municipalities as a new source of revenue is being studied, he said, although little interest has been shown by them.

The tax, added to theatre admissions, spots events and other entertainment, is expected to produce \$1,100,000 in revenue for the government during the coming year.

Pix Elusive In Show Biz Lobbying

Washington, April 6.

The new Congressional report of lobbyist registrations during the fourth quarter of 1953 shows the broadcasting industry solidly represented, representation for the legit interests seeking admissions tax reduction, but with the motion picture industry all but kissing off the law.

Only picture biz rep registered in accordance with the law is Cecil B. Dickson, of MPAA. COMPO is not listed as registering.

Legits are represented via the National Association of Legitimate Theatres, League of New York Theatres, and Ralph E. Becker, D. C. attorney, who represented the theatres in their successful fight to have the bite on legit's reduced from 20% to 10%.

In the broadcasting field, National Association of Radio and Television Broadcasters lists no fewer than six of its staff—Harold E. Fellows, Thad H. Brown Jr., Abiah A. Church, Oscar Elder, Ralph W. Hardy and Vincent T. Wasilewski.

Clear Channel Broadcasting Service is listed, with its rep as Hollis M. Seavey. The Radio-Electronics-Television Manufacturers Association is registered with James D. Secrest.

Two national networks have their own lobbyists here. CBS is represented by its D. C. vice prexy, Earl H. Gammons. NBC has its vice president for Washington, Frank M. Russell, and also Russell's aide, George Y. Wheeler, 2d.

concerned, the Atlantic, recently remodeled, just off "The Stem," currently showing "Walking My Baby Back Home," and "War Arrow," charges adults 50c, opening to closing, with kids 20c all day.

Easter Lull Obscures Result

Baltimore, April 6.

Boxoffice lull immediately prior to Easter does not afford ideal opportunity for evaluating the recent admission tax cut, bearing in mind that this is a heavily Catholic community.

This is the general situation: six of the nine firstruns have ripped a nickel or dime off their scale. Other houses have simply pocketed the saving.

Neighborhood grinds are standing pat, stating flatly when questioned that they are giving themselves a benefit because they have long lagged in revenue ratios compared to downtown admissions.

No Columbus Reaction

Columbus, April 6.

Downtown Loew's and RKO managers report practically no reaction to tax cut. Walter Kessler, Loew's Ohio manager, said, "they don't even know it."

RKO manager Harry Schreiber says cut in admissions has good public relations but its been so slight it won't make any difference at box office.

Nabes and drive-ins here keeping the tax. Downtown scale is 45c for matinee, 70c at night. RKO Palace is running CinemaScope at 84c as against \$1 formerly. Some people are puzzled by penny in their change.

Charging "dirty" work from distribution," the Independent Theatre Owners of Ohio accused Paramount of bringing attention to city authorities the subject of city taxes at a time when the Federal tax is being cut. Exhib org feels that this activity serves to remind the city officials that they can hit theatres now that the Federal government has reduced its bite.

Paramount, it's noted, has been writing to the city treasurer of every city inquiring whether the city has a tax, how much it is, how much was it if it's been repealed, the repeal date, etc. "This kind of letter," says the ITOO, "has to be read before the city council. Imagine it being read in the very week when the subject of admission taxes is in the newspapers and the city fathers are looking for more revenue. And the effect is cities—where there is no tax or where it has been repealed is worst of all."

Paramount's survey, it's pointed out, was undertaken because "one or two" exhibs deducted 3% from their receipts before reporting their grosses though there was no tax in the city. "We do not condone this in any way," says the ITOO, "but it is possible that there was an honest mistake and that the exhibitor, having a circuit, reported a 3% tax in a town where there was none. But honest or crooked it is no reason to make the innocent suffer with the guilty."

ON GUARD, WARNS STARR

Cities Sure to Move In For Local Admission Taxes

While jubilant over the prospective Federal admissions tax revision, Theatre Owners of America board chairman Alfred Starr last week warned exhibs to be on guard against loss of the tax-saving benefits to other sources.

Exec urged a "militant and positive action" against threatened levies by local governments who might have covetous eyes on the b.o. money being relinquished by the Federal Government.

On the second count, Starr characterized distributors as the possible heavies, saying they might angle for the tax coin in the form of further increases in film rentals. "Better wear both belt and suspenders or you'll lose your pants," Starr advised his exhibition colleagues.

TOA chairman, who also heads the theatre org's executive committee, also took the occasion of a session with N. Y. press reps to rap 20th-Fox because of its CinemaScope and stereophonic sound policies. He stated he "deplored the burden imposed on small exhibitors," thought it "unfortunate that 20th should have become involved in the equipment field" and accused the film company of trying to dominate the industry.

Starr, speaking of distribution generally, quoted an unnamed sales exec as saying in effect that the welfare of small, subsequent-run theatres is no longer being given much consideration.

Theatre Bomb Shelter, For New Hampshire Town

Keene, N. H., April 6.

Peter D. Latchis, owner of several film houses in this area, plans to construct another theatre on Main street property here, together with a hotel, offices, 60-car underground parking lot—and a bomb shelter.

The ambitious building program was revealed by Atty. Ernest L. Bell Jr., representing the Latchis theatre interests, at a public hearing on a proposed municipal parking area.

New to Film Council

Show business names are included in the list of new board of directors members of the Film Council of America. Outfit has a prominent role in the fostering of visual education.

New directorate includes Roy Disney, president of Walt Disney Productions; Frank Stanton, president of Columbia Broadcasting Co.; Louis de Rochemont, indie film producer; Eddie Albert, actor, and Dr. Paul A. Wagner, president of the FCA.

Rank 'Doctor' Latest London Hit; 3-D Trio Sturdy; 'Kate' \$12,800, 'Hondo' \$7,000, 'Garters' \$9,500

London, March 30.

West End business continues steadily, with a new British pic currently leading the first-run field. Strong newcomer is J. Arthur Rank's "Doctor in the House," which is socko in the opening round at the Odeon, Leicester Square. First weekend of three days grossed a fraction under \$8,400 and the pic looks set to click to a smash \$17,000 or near on the first full week. Apart from the unprecedented lure of "A Queen Is Crowned," this has been one of the most potent British b.o. bets at this theatre for many years.

Another new British entry, "West of Zanzibar," which premiered last week at the Odeon, Marble Arch, has done disappointing biz, with only \$3,750 for the first five days and unlikely to top \$5,000 on the full stanza.

A trio of 3-D pix, however, are doing sturdy biz. "The Charge at Feather River," which premiered last weekend at the London Pavilion, did above \$3,000 in the initial weekend and looks set for a sturdy \$7,000 on the week. At the Empire, "Kiss Me, Kate" held firmly with a smash \$12,800 in its fourth frame, while "Hondo" did a pleasing \$7,000 in its fourth week at the adjacent Warner Theatre. Par did an average trade with "Red Garters," which grossed \$9,500 in its opening session at the Plaza.

Estimates for Last Week
Carlton (Fox) (1,128; 55-\$1.70)—"Beneath the 12-Mile Reef" (20th) (4th wk). Below expectations with around \$6,200 final frame. "The Robe" (20th) makes its West End return here April 2.

Empire (M-G) (3,099; 55-\$1.70)—"Kiss Me, Kate" (M-G) (3-D 5th wk). Proving strong b.o. lure and shaping for fine \$11,000 or more after hefty \$12,800 in fourth frame. "Easy to Love" (M-G) opening April 1.

Gaumont (CMA) (1,500; 50-\$1.70)—"An Inspector Calls" (BL) "Bang! You're Dead" (BL) (3rd wk). Holding as average attraction with steady \$4,800 for third, final frame. "Make Haste to Live" (Rep) and "Shanghai Story" (Rep) opening April 1.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"O'Rourke of the Royal Mounted" (GFD) (4th wk). Below expectations with modest \$3,700 this round after fair \$4,200 third week. "Conflict of Wings" (BL) prems April 1.

London Pavilion (UA) (1,217; 50-\$1.70)—"Charge of Feather River" (3-D) (WB) (1st wk). Attracting healthy biz with fine \$3,000 for initial weekend (three days) and heading for sturdy \$7,000 first week. Holds.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Doctor in the House" (GFD) (1st wk). Doing even better than expected with stand-out \$8,400 for its first weekend (three days) and shaping to smash \$17,000 for its full frame.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"West of Zanzibar" (GFD) (1st wk). Disappointing b.o. entry with barely \$3,750 for its opening week; (five days) and unlikely to gross over \$5,000 in initial frame.

Plaza (Par) (1,092; 70-\$1.70)—"Red Garters" (Par) (2nd wk). Heading for steady \$8,500 after good \$9,500 opening round. Stays a third week with "Casanova's Big Night" (Par) due April 9.

Ritz (M-G) (432; 30-\$2.15)—"Julius Caesar" (M-G) (8th wk). Dropping, with just over \$2,000 last frame. Stays on.

Warner (WB) (1,735; 50-\$1.70)—"Hondo" (3-D) (5th wk). (WB). Maintaining its pace with nice \$7,000 in fourth round and likely to close current run at over \$6,200. "The Command" (WB) prems April 1.

G. Vanderbilt Into Films

Honolulu, March 30.
Wealthy sportsman George Vanderbilt has bought controlling interest in Rainbow Island Productions, Ltd., with no change in management slated.

Firm was founded in 1952 to make island films for theatrical and TV purposes, essentially on a free lance basis.

Scottish Group Set For 3-Month Far East Trek

Glasgow, April 6.

Jack Anthony, Scot comedian, will head a party of entertainers who plane out from London April 15 for a three-month stint in Korea, Hong Kong, Malaya, and Singapore. Group will cover 70,000 miles, and includes singer Margaret Mitchell and soubrette Bertha Ricardo.

On return to Britain July 16, party will rehearse for a 30,000-mile flying visit to Canada and America, teamed with Robert Wilson, Scot singer, and other artists. Opening at New Glasgow, Nova Scotia, Sept. 8, the party will fill engagements at Halifax, Ottawa, Montreal, Toronto, Winnipeg, Saskatoon, Chicago, Vancouver, Seattle, Los Angeles and San Francisco.

Yank Product Tops in Sweden

Stockholm, March 30.

A total of 324 films played Stockholm's first-runs during 1953. American productions again topped the list with more than 190 features. Nearest competitor was Great Britain with 39 films, followed by Sweden with 30.

Over 21 films came from France, 14 from Italy, 12 from Germany and five each from Austria and Denmark. Two pix were imported from Finland, and one each from Brazil, Japan, Mexico, Switzerland, Russia and Venezuela.

In addition to these figures, there was a total of 1,274 pic premed in the four Scandinavian capitals (Copenhagen, Helsinki, Stockholm and Oslo). Of this total, 751 were American imports. Great Britain was second with 146 films.

25 ITALO PIX NOW IN PROD. BUT DIP LOOMS

Rome, March 30.

Some 25 Italian films, including coproductions, are currently shooting in Italy, and the pace is expected to continue through April. After that, observers say, pic production will take a sharp drop while producers hold back schedules to await developments on the film front in Parliament, which either has to pass new film laws or renew the old legislation now on the books.

Of the 25 productions currently before the cameras, seven are in Ferranicolor, two in Gevacolor and one in Technicolor. Four of them are coproductions.

'Streetcar' Okayed In Italy After 3 Years

Rome, March 30.

Italians are finally going to see "Streetcar Named Desire" (WB). After a behind-the-scenes battle with Italian censors lasting three years, the film has finally received an okay and will be released nationally shortly. Strangely enough, Italian theatre audiences saw the Williams play on the stage three years ago.

Although officially not known what cuts were made in the Italian-dubbed film version of "Streetcar," it is reported that the censors objected to some dialog from a religious point of view. As in the U.S., the censorship problem is receiving a lot of attention in film circles here.

Many producers complain the current censorship legislation is so ambiguous it is impossible to be sure of exactly what the censors will or will not pass. They cite several very recent cases, including the Jean Paul Sartre film, "The Respectful Prostitute," which had to be changed to "Respectful Farmgirl" in order to get by the board.

CinemaScope Moving Slowly in Swedish Mkt.

Stockholm, March 30.

CinemaScope is coming slowly into the Swedish market. More cinemas in Stockholm are being equipped for showing C'Scope pix while Sweden's second largest city, Gothenburg, had no cinema ready for C'Scope at the end of February.

Some of Sweden's leading cinema chains refuse to make arrangements for showing CinemaScope films, the explanation being that it will cost around \$10,000 for each cinema which they find "too expensive."

UFA Offshoot Placed on Block By French Govt.

Paris, March 30.

One of the French film monopolies combining production, distribution and exhibition is on the block here, and all industry eyes are riveted on the outcome. This is the outfit composed of the UGC (Union General Cinematographique), the production unit; the AGDC (Association Generale Distribution Cinematographique), distribution branch, and the SOGEC (Societe Generale Exploitation Cinematographique), the exhib outlet. This was the monopoly set up by the Germans during the war and seized by the government after the war. It was run on a mixed basis with both private and official participation.

Origin of this pic trust was the AEC (Alliance Cinematographique Europeenne) which was the French subsidiary of the German UFA founded here in 1926. During the occupation, the German command used this as a focal point and created Continental Films. Production, distrib and pic houses belonging to AEC and others were put into this setup, which controlled Gallic film output during the war.

Although the group has been responsible for some outstanding prestige films since the war, the government has not been able to afford the immense upkeep necessary, plus help via the Film Aid Law. The needed funds could be raised by private means, which is why the setup is for sale to big private firms.

This is being watched closely here because if another of the big French houses, like Gaumont, takes it over, this might create a serious monopoly in all phases of film production and exploitation. Gaumont already owns studios, labs, a pic house circuit. Another hoped-for solution could be a new financial society to insure funds and co-run the affair with the state, and there is a third probability of a big Franco-Italo production company buying into the affair and keeping the houses as outlets.

U.S. reps here are watching the deal because the houses involved are an important part of the American playing outlet here. Film houses run by SOGEC in Paris are the Biarritz, Normandie and Raimu on the Champs-Elysees, and the Max Linder and Moulin Rouge in Pigalle. It also has three big houses in the Paris outskirts and 27 houses in the provinces.

London Legit Bits

London, March 30.

With their new show, "Wedding in Paris," opening at the London Hippodrome April 3, George & Alfred Black will concentrate on their two summer shows at Blackpool. Then they start rehearsals of a new play, tentatively titled "The Sun and I," by Arthur Whitmore, with John Mills starred. Show will tour the provinces and come to the West End in the fall. John P. Sherwood's "Boummeester Revue On Ice," which plays Hull this week and goes on the Stoll circuit, is being dickered for as attraction for Christmas at the Stoll Theatre, Kingsway.

Claude Langdon has signed Max Wall for the lead in his next ice show at the Empress Hall. Show is revival of Eric Charell's "Coliseum" prewar hit, "White Horse Inn," which opens for lengthy run on June 17. Nat Jackley has been signed by James Brennan for summer season return at the Queen's Theatre, Blackpool. House was for years known as Feldman's Theatre

London Gets Three Hits in Week; Sapolioed 'Pal Joey' Wows Town

London, April 6.

Mex Pix Board Bars All Red Propaganda Films

Mexico City, March 30.

No film of any nationality, including Russian, which in any way extolls Communism or peddles Red propaganda, can be exhibited publicly in Mexico, Alfonso Cortina, chairman of the National Cinematographic Board, has announced. But pix that restrict themselves to being musicals, feature folklore and the like but avoid in every way any reference to politics, even though Russia-made or in which Russians figure prominently, are not objectionable, the NCB chief explained.

The trade is eagerly awaiting the NCB's decision on "Salt of the Earth," the controversial pic produced in New Mexico, which is skedded to mix with the Mexican censors soon.

Four U.S. Films Top Finnish B.O.

Helsinki, March 30.

It's well over a year since U.S. pix last scored as well as presently at the b.o. in Finland. Four American productions, top the list of recent hits here in Helsinki. And in spite of a pretty hard winter, there has been plenty of coin for the long-runners.

Boxoffice champion now is "Roman Holiday" (Par), closely followed by "Peter Pan" (RKO). They lead by a large margin; and "Holiday" looks to continue for several weeks to come, although "Peter Pan" is slowing down. Third place is taken by "Lili" and "Prisoner of Zenda" (both M-G), which are so close to each other that they change positions every week, depending on the size of the theatre they run in.

Two Finnish pictures, "The Bridal Wreath" and "Tough Guy," the latter an attempted parody on American gangster films, share fifth place with a French hit, "Caroline Cherie." The British "Innocents in Paris" follows in eighth place. "From Here to Eternity" (Col) winds up ninth, not scoring very well in extended run, while 10th position goes to France through "Les Belles de Nuit." "The Moon Is Blue" (UA) and "Gentlemen Prefer Blondes" (20th) round out the dozen.

BAYREUTH TO VISIT BARCELONA NEXT YEAR

Barcelona, April 6.

In the spring of 1955 the whole Bayreuth opera organization will appear at the Liceo Opera House here, and thereafter will constitute a regular yearly feature. Wieland Wagner has been here for a fortnight and signed with Count of Egara, Mayor of Barcelona, an agreement by which, for the first time in its history, the famous Wagner festival will be seen regularly outside Bayreuth.

Under the direction of German technicians the old Liceo Theatre will be partly reconstructed in order to seat 4,000 people. A block of flats behind the house has been bought by the municipality and will be demolished in order to enlarge the stage and give it a depth of 110 yards. All sorts of modern machinery and lighting apparatus will be imported from Germany and will be installed in the theatre.

Mrs. French's U.S. Look

Buenos Aires, March 30.

Teresa French, RKO's advertising manager in Buenos Aires since the distribution office was set up some 15 years ago, is leaving for her first trip to the U.S. April 6. She's been in the motion picture biz 33 years, first with Universal, then Warner and RKO. Some years back she won a contest for the best advertising campaign conducted in connection with "Going My Way." With husband Ricardo French, Argentine realtor, she plans a cross-country tour of the U.S. by auto.

"Pal Joey," the Richard Rodgers and Lorenz Hart musical, is the latest in a long line of boxoffice hits to come to the West End from Broadway. Its opening at the Princes Theatre last Wednesday (31) under Jack Hylton's management received a great sendoff and, although there was a slight suggestion of gallery restlessness at one point, the final ovation was positive. Press notices next morning confirmed that this was a winner.

Harold Lang and Carol Bruce, both brought over for the production, scored personal triumphs and the remainder of the cast, recruited locally, fitted into the overall pattern with vigor and vivacity. A stand-out hit was registered by a British newcomer, Jean Brampton, whose playing of the original Helen Gallagher role earned an ovation.

While London critics are, generally agreed that the theme is unsavory, there was no fundamental criticism on that score, and their notices, while featuring this aspect, played up the adult treatment and the attractive music.

Paul Holt, writing in the Daily Herald, declared he "had never heard such sexy lines sung before on a British stage, but never minded them less." Alan Dent, drama scribe of the News Chronicle, commented: "We are bewitched, especially by the tunes, in the end." John Barber in the Daily Express asserted "the show is often brilliant," but complained that the hit tune, "Bewitched," is sung to words "that made me wince." The Times review (unsigned) considered that the sordid story was chiefly redeemed by Miss Bruce, who put "Bewitched" across "with a great deal more than its tasteless words are worth."

This is a slightly cleaned-up, Anglicized version, with a few changes made by the Lord Chamberlain's Office. One line was cut out of the hit tune "Bewitched, Bothered and Bewildered" at the request of the office. Other minor changes were introduced to bring the 1940 play up to date and translate the humor in Anglicisms. The line in the song "And worship that smile and cling to him" was changed to "All sense or discussion I'll fling for him." Another alteration was made by Hylton, in deleting the expression "Horizontally speaking."

Surefire 'Wedding'

"Wedding in Paris," which opened at the Hippodrome Saturday (3), is a surefire British musical. It was unanimously hailed by press and audience, with an ovation for Evelyn Laye, making her West End return after a nine-year absence. Anton Walbrook and Jeff Warren also scored heavily and a big welcome was given newcomer Susan Swinfond.

Miss Laye's success was hailed by the press as a "comeback," the greatest night of Evelyn Laye's life, according to the Daily Herald. The 53-year-old actress got rave notices from the papers as well as tumultuous reception from the audience. It's been 10 years since she appeared in a London play. Last time she was toast of the town in a musical was 25 years ago, in Noel Coward's "Bitter Sweet."

Presented by George & Alfred Black, opus has music by Hans May and book by Vera Caspary. Sonny Miller wrote the lyrics. Choreography is by Walter Gore and production was directed by Charles Hickman. Warren came over from America to play a leading role and the cast also includes Joan Emney, Ryck Rydon, Sydney Arnold, Maudie Andrews and Derek Warren.

"I Capture the Castle," presented at the Aldwych last Thursday (4) by Murray Macdonald and John Stevens, in association with Linnit & Dunfee, is a romantic comedy of the 1930's adapted by Dodie Smith from her own novel. The play's chances—somewhat probable—have been hyped by an outstanding performance by Virginia McKenna, who has colored most of the critical praise. Richard Greene costars a romantic lead and a fine West End cast includes George Relph and Georgina Cookson.

Dollars & Sense of Censorship

Continued from page 1

munity, made up of home-owners, shopkeepers, farmers, front-lawn gardeners, and parents; in short, a cross section of any good American community.

The difference in critical attitude on the part of the two sets of city fathers raises the obvious question: how much sense is there in censorship? It also raises the question which has been raised many times before: does Hollywood effectively follow its own regulations on screen morality as expressed in the Motion Picture Producers Association Code? And inferentially the question is raised: why are there periodic attacks on the Code itself, and how valid and thoughtful are they?

No one likes censorship, and that includes some censors themselves. A guardian of public morality in Pasadena, when asked to explain her position as a city censor put it this way: "We don't censor the movies. We aren't censors. We just tell the exhibitors what pictures they can't show." There is an American anathema to censors and censorship, proudly stated in the First Amendment and most recently expressed by a Supreme Court ruling which held the censorship of movies, except on grounds of obscenity, unconstitutional, and that had to be "defined." The motion picture industry has fought a slow and steady campaign against censorship during the last quarter of a century, and has imposed on itself its "Code," a system of basic principles and accompanying specific rules, which, taken together, constitute what has been termed "Self Regulation." And self regulation has been successful in many respects. The number of State Censorship groups has decreased from 20-odd to seven. Self regulation forestalled the unthinkable—but the then growing—possibility of federal censorship. Self regulation drove out the smut peddlers, and the quick-rich producers who might have befouled America's screens, but for the stringencies of the Code and the necessity for a Seal of Approval.

Subject To Amendment

The Code is a human document administered by human beings. Like our own Constitution, which has been repeatedly amended to cope with new problems and new times, the Code is, despite all newspaper accounts to the contrary, under constant study, and its promulgators are amenable to the idea of changes and modifications to conform with the times. The Code, as a human document, has some shortcomings, some errors of human judgment, and some contradictions. Now if all these things are true, why is the Code under attack? Who are the attackers? And specifically what is it they are attacking?

There are, generally speaking, four schools of thought on the Code and it might be well to consider each in turn.

There are, first of all, those who would not alter a single comma or syllable of the Code. There is no responsible element of the motion picture industry which holds that the Code is so sacrosanct that it is above criticism. One of the Code administrators put it this way:

"What is forgotten is that the Code is a document produced by the Producers. It was created by the picture makers, is financed by them, and could be abolished by them by simple fiat. The authority that is enjoyed by the Code Office is derived from the motion picture companies alone, and the Code staff can only deal with those elements of morality, decency and propriety which are inserted into the Code by the producers themselves. . . one who charges that the Code operates in a messianic mood to protect audiences from 'reality' is saying that it is the motion picture industry, as such, which labors under this compulsion. Such a concept is ridiculous on the face of it."

The Code has no messianic mission, and the oft-heard charge that the Code is inviolate and sacred is an expression of the thought that the Code itself must never be touched. Eric Johnston, president of the Producers Association, has repeatedly stated that serious and responsible and specific criticisms

of the Code would get a full and intelligent hearing and action.

A second category of Code detractors seeks outright scrapping of the Code, and no industry restraints of any kind. If the making of motion pictures could be left entirely in the hands of men like Harry Cohn, Darryl Zanuck, Dore Schary, Jack Warner, David O. Selznick, John Ford, Cecil B. DeMille, William Wyler, Samuel Goldwyn, Don Hartman and Hal Wallis and other film creators of the same standards of good taste and common sense, there would be no violations of public morals or mores. Peripheral producers, smut salesmen, pornography peddlers out for a fast buck are not concerned with moral values, good taste, or the welfare of the industry, and would welcome a lack of restraint as exemplified in the Code as a signal for a steady stream of filth.

Fashions Change

A third group argues that changing times call for reasonable and intelligent changes in the Code. Reference in the Code for example, to the law of the land as expressed in Prohibition Era legislation are, of course, anachronistic. Regulations against themes of miscegenation are rooted in fears of audience resentment in the South. The New South of 1934 is not the South of a quarter of a century ago. There are other rules in the Code which bear similar study and consideration. Just as styles in clothes change, so does entertainment. Basic moral principles as set forth in the General Principles of the Code are, as agreed by all parties, an expression of fundamental moral precepts of our civilization; but there is plenty of leeway for interpretation in the subsequent rules. The process of creation can never stop, and the need for fresh ideas for films is constant. The Code, as I have stated, is a dynamic document, with resilience and room for fresh approaches.

A fourth group which threatens is that one which attacks it loud and vociferously with scattered press release buckshot for the sake of newspaper space and box office build-up. In some instances, scenes, a few lines of dialogue, or bits of acting business are deliberately contrived to stir up publicity ballyhoo as a means of increasing box-office revenue. It is not unknown to time blasts against the Code with the release dates of specific pictures for the sake of publicity attention. And a picture of indifferent quality and doubtful revenue potential can be bloated up to pay-off proportions if the blasts are properly timed. This kind of attack—it is rarely responsible Code criticism—is, in fact, a disservice to the industry, and in the long run is harmful.

It has been said—and usually without convincing evidence—that the Code, because of its regulations, has served to stultify box office. "If," the reasoning seems to go, "we might operate without some (or many, or all) of the restrictions of the Code, we might produce the kind of motion picture entertainment which will bring people back into our theatres, and away from television, night baseball, hot rod races, a good book, or a beautiful blonde."

Responsible producers might give this statement some credence if those who express this point of view would be specific. I am not aware as a producer that the Code has ever adversely affected the aesthetics of the screen, nor has it so watered down a powerful work—play or novel or original—that an imaginative and conscientious producer could not offer powerful entertainment within good taste. Nor has it kept good entertainment, tastefully produced, from being a box office smash.

Samuel Goldwyn stated, "I never thought of making 'The Best Years of Our Lives' without a Code. And I don't think I would have done it differently if no Code existed. I am a firm believer in the Code."

Says Darryl Zanuck: "When you think of pictures like 'I'm a Fugitive from a Chain Gang,' 'Public Enemy,' 'Grapes of Wrath,' 'How Green Was My Valley,' 'Snake Pit,' 'Gentleman's Agreement,' 'Pinky,' etc., it seems to me that the Code has not prevented me from the production of quality merchandise—and, at the same time, all the pictures listed above

were big, box-office attractions. All of them were subject to censorship of one sort or another, but all of them received the Seal of the Code.

"I defy anyone to name me ten best-selling novels or top successful stage plays in the last ten years that could not be put on the screen because of Breen Office refusal. Frankly, I do not believe there were five in ten years. Of course, there were a lot of things that none of us wanted to put on the screen because they did not look like good motion picture material. But I would like to know where any of us had to pass up anything really worthwhile because of Code restrictions.

"When you can get by with 'From Here to Eternity' and a 'Streetcar Named Desire' and have them both turn out to be box-office hits, then I fail to see what all the furor is about."

Mr. Zanuck's reference to "From Here to Eternity" calls to mind the fact that Taradash's powerful script and Fred Zinnemann's outstanding direction brought this novel to the screen without losing any of the essential elements of the book. The purists, who insist on hearing some of the four-letter words in the book, use their absence as an argument against some of the common sense dictates of the Code. Four-letter words never made powerful drama or even good story telling, and we can refer to anyone from Shakespeare to O'Neill for substantiation.

An analysis of the first ten of all-time top grossers raises the obvious question: how much more would these pictures have made without the regulations of the Code under which they were produced. A recent issue of VARIETY offers 106 all-time top grossers with an income of four million or greater. Here are the top ten:

"Gone With Wind".....	\$26,000,000
"The Robe".....	20,000,000
"Greatest Show on Earth".....	12,800,000
"Here to Eternity".....	12,500,000
"The Sign of the Cross".....	10,000,000
"Best Years".....	10,000,000
"Duel in Sun".....	10,000,000
"Samson and Delilah".....	9,500,000
"Till Is the Army".....	8,500,000
"Bells of St. Mary's".....	8,000,000

Would a less restrictive Code have improved the box-office potentialities of any of the above-named productions? It is all a very pretty philosophic thesis, but it makes no sense in terms of demonstrable facts.

The only serious question which remains is this: how much stifling censorship is there in the Code itself?

Recently VARIETY conducted a survey among 173 metropolitan newspapers to gauge editorial reaction to censorship. Some 98% of the papers polled were against motion picture censorship but most supported the Code as a reasonable necessity. Many of the papers editorialized that the Code could stand revision. Associate Editor William P. Clancy of "Commonweal," a Catholic publication, made this interesting observation: "Some of the provisions are good; some are indifferent; some are anachronistic; some are stupid; and some are practically vicious."

Temperance Gals Cause Exhib's Pinch

Theatre Man Nabbed for Showing 'French Line'—He May Counter-Sue Complainants

RKO's "The French Line" sailed into another explosive situation last week, this time involving Julius Gordon, head of the big Jefferson Amusement chain in Texas, and S. L. Oakley, v.p. and general manager.

Following exhibition of the film at the Jefferson Theatre, Beaumont, Oakley was arrested on a misdemeanor complaint signed by two women identified with the Women's Christian Temperance League. This was the first time in memory that the WCTU had become enmeshed in a controversy centered on a pic.

Oakley was quickly released from the Jefferson County jail under two \$1,000 bonds. Simultaneously, Gordon announced that false arrest charges will be filed against the two complaining witnesses.

"French Line," which had been running in 3-D format at the Jefferson house, was switched to the Liberty Theatre in the same town last Wednesday (31) in its 2-D version.

'Saskatchewan' Draws Canadian MP's Fire, Calls Pic 'Insult,' 'Affront to Memory of Mounties'

Pornography Penalties

Washington, April 6. Heavy penalties would be used to knock out the sale of pornographic motion pictures and printed material in the District of Columbia, under a bill introduced yesterday (29) by Senator Robert Hendrickson (R-N.J.).

Measure would make a one-year jail term mandatory for a second offender and would provide for confiscation of everything, including automobile and trucks used to transport the material.

Catholics Get Advice From Wm. H. Mooring

Milwaukee, April 6. "Those opposed to the Hollywood Production code—and they are definitely a minority—are not interested in the Ten Commandments. What they want to compete against television is more adultery for adult entertainment."

So spoke William H. Mooring, who is syndicated out of Hollywood, to the local Catholic Herald Citizen. He was guest speaker at the Wisconsin Catholic Action Society convention here.

Mooring declared Hollywood placed too much emphasis on S-E-X in advertising product but applauded "The Glenn Miller Story" for portraying both a successful career and a happy marriage.

Mooring suggested a five-phase program to fight so-called bad product and boosting top drawer films:

Arrange local film committees and develop film appreciation courses.

Publicize the Catholic Legion of Decency condemned list and praise good product.

Hint to theatre management, if a film is on Legion condemned list, that the picture is due for boycotting.

Join other organizations, both Catholic and non-Catholic, interested to promoting good films.

Urge the press, radio and television stations to give motion pictures the type of advertisement and reviews warranted.

'FRENCH LINE' LEGAL SNARL

Chicago Jurisdiction Slows Any Decision on Banning

Chicago, April 6.

RKO's attempts to bring "French Line" into Chicago have been further delayed by a bog of legalities, and to date the film company's counsels aren't sure which court has purview or what form a petition must take.

Chief Justice James J. McDermott of Cook County Superior Court last week entered an order to take jurisdiction away from the Circuit Court, where a petition for mandamus and declaratory judgment was filed earlier. The judge said a request for preliminary injunction the new petition must include, which plea had been dismissed from Federal District Court a month ago.

RKO attorney Thomas Stracken is doubting the legality of both the switch in courts and the petition form. Now the case has neither a hearing date nor a court to be heard in.

Ottawa, April 6.

UT's film "Saskatchewan," dealing with the early days of Canada's Mounties, drew fire from Maj.-Gen. G. R. Pearkes, Victoria Cross winner and former Mountie, in the House of Commons. Pearkes used words like "affront," "insult" and "atrocity" in referring to the film. Subject was opened when Pearkes, an M.P., asked Justice Minister Garson if Canada had spent any government money on the film. Garson said no, but added he had information from the head of the Royal Canadian Mounted Police, Commissioner L. P. Nicholson, which supported Pearkes' blasts.

Pearkes' main objection is to historical and geographical inaccuracies which, he claimed, presented damaging distortion of fact and slurred the famed redcoats. Film has Mounties gun-fighting Indians and singles out a constable (Alan Ladd) as disobeying his commanding officer. The major-general said the Mounties' "great prestige has always been peculiarly based on its long and honorable record of having enforced law and order not by gunplay as in the film but with the absolute minimum use of force."

Getting worked up to an indignant pitch, Pearkes said, "The whole sickly story is a travesty of the true facts," and called the film "an affront to the memory of certain great Canadians" and "an insult to the RCMP."

Follow-up editorial comment locally was more to the point of UT's getting free publicity from the parliamentary blast than to criticizing the film.

'FRENCH LINE' GETS OK FROM AUSSIE CENSOR

Sydney, March 30.

Chief Aussie film censor Jack Alexander has given the okay to RKO's "French Line" on adult playdates here. Understood that Alexander has greenlighted Jane Russell's dance in the pic minus cuts. "Line" will be given key release via the Hoyts loop on publicity spurge under the direction of Joe Joel. RKO's publicity topper, and Cliff Holt, Hoyts' publicity chief.

Alexander has always been looked upon by the pic industry as very open-minded in his censorship rulings.

'La Ronde' Out in Ohio: Called 'Prostitution Level'

Columbus, April 6.

With undisguised reluctance the Ohio Division of Film Censorship released "La Ronde" for showing in the state on its initial submission to the censors. Dr. Clyde Hisong, state education director and chief film censor, had this to say about the action:

"This picture has nothing to recommend it from an educational or entertainment point of view. It deals with human relations on a purely sexual basis with a constant recurrence of scenes on the prostitution level."

"In conformity with the decision of the U. S. Supreme Court of reversing the decision of the New York Board of Censors, there appears to be no other alternative except to release the picture for general exhibition in Ohio."

Uncensored Month in Chi

Chicago, April 6.

No pictures were rejected by Chi Police Censor Board last month, though five films were designated for adults only. Blue-pencillers reviewed a total of 596,004 feet of film, comprising 125 pic, 20 of which were foreign issue.

Increase in overseas product presented to the board has been considerable in past months.

Nathan Golden to Europe

Washington, April 6. Nathan D. Golden left for Europe last week to represent the Department of Commerce at "Photokina 1934," the international photographic trade fair and show. He heads the Commerce Department's motion picture and photographic branch.

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20th May Step Up C'Scope Output; Chew Nails Over Slack 2-D Payoff

While 20th-Fox is mulling a boost in production of CinemaScope pix to a possible high of 24 a year, the company's sales execs continue concerned over the slow payoff of their 2-D releases which, during the first 1954 quarter, accounted for only 25% of the overall revenue.

In addition, while 20th has a raft of flatlies still available from drive-in bookings, its owners revenue this year isn't expected to hit the \$8,000,000 level of 1953 due to the upset caused by the total switch to CinemaScope and the insistence on stereophonic sound.

Rate of 2-D payoff is significant since it indicates the company's predicament at this stage of the theatres' conversion to C'Scope. Most of the keys have equipped for the system—some 3,000 theatres have it—and are playing C'Scope films. Even so, there aren't enough houses equipped to give 20th the required margin of profit. And the 2-D revenue is insufficient to balance the scales.

It's pointed out that the flatlies available to the distrib during the first '54 quarter weren't outstanding, and that the second quarter will see several of the better Panaramic Productions pix going into release. Latter are said to include product of considerable b.o. potential, but of course they can't compare with the biggies the company used to offer in the B.C. (Before CinemaScope) days.

'B' Situation

Disappointing showing of 20th's standard version films fits in with the prevailing condition in a market which has nixed "B" product for some time. "Man Crazy," for instance, as of March 20 had been sold to only 18% of its U. S. and Canadian possibilities. "Man in the Attic" had been sold to 18.6% and "Miss Robin Crusoe" to only 8.5% whereas "Three Texans" was sold to 15% of its possibilities. Payoff on these four pix at the end of the first quarter was 35.85% of total contracts sold.

In Canada, 20th is supplementing its C'Scope diet with more 2-Ders than in the U. S. due to the demands of the market. Outfit has just acquired, the dubbed Italo import, "Queen of Sheba," for Canadian distribution.

Spyros P. Skouras, 20th prexy, and Al Lichtman, director of sales, are currently on the Coast. One of the questions under discussion is said to be the advisability of stepping up C'Scope production to 18 or even 24 a year. Original plan had been to release 12 annually. This was, recently raised to a minimum of 15 for '54 at least.

It's felt that the move to increase production is due in part to the realization that shorter runs and a larger number of equipped houses demand the availability of more product. Expanded production sked would also tend to cut down overhead at the studio and thus reduce negative cost. Observers don't rule out the possibility that 20th may move to finance indie C'Scope productions to be leased on its lot.

SLIPPED INFLAMMABLE PRINT, APPLIED MATCH?

Boston, April 6.

Boston Herald's George Lodge has accused local projectionists of pulling a shady switch in a demonstration before the Committee of Public Safety. Latter is investigating whether legislation requiring two men in a booth should be approved.

According to Lodge, projectionists had insisted that so-called safety film is just as inflammable as the old nitrate stock, thus two machinists should be kept on duty. Newspaperman said the projectionists, at the demonstration, substituted nitrate film for the safety film and the nitrate went into flames when a match was touched to it. The nitrate had been marked "Eastman safety." The projectionists had sought to convey that it was the safety film clip that was burning.

Committee impounded the demonstration film and will use it in evidence if any action is taken against the booth jockeys for their alleged "fraudulent intent."

STANDARDS NEEDED

Gulf States Allied Gets Views of Ben Marcus

Gulfport, Miss., April 6.

Film producers and distributors should standardize new optical and sound techniques in order to present better pictures to public, Ben Marcus of Milwaukee, national president of Allied States Assn., told 150 Allied theatre owners of Gulf States at annual meeting at Edgewater Gulf Hotel here last week.

Marcus said he was "very optimistic of future of industry, particularly with the technological developments within past six or eight months." He especially cited Paramount's VistaVision, which would not necessitate curved screen, and Superscope, which he said makes it possible for projectionists to widen or contrast screens to a variety of sizes and aspect ratios.

Rube Shor of Cincinnati, national treasurer, spoke on operation of widescreens, three-dimensional films and new sound treatments.

Others addressing group were Max Youngstein, United Artists veep, and Mike Simons, exhibitor relations exec of M-G-M.

Anti-Stereos Cite 'Command' Test

London, April 6.

From the standpoint of the doubting British exhibitor, the controversy of stereo vs. single track sound is all over but the shouting. The half-and-half demonstration, sponsored by Warner Bros. last week, has clinched the view that, while a four-way sound track enhances a production, its installation cost of \$11,000 or thereabouts is not justified.

The top brass of the exhibiting industry turned out to the presentation of "The Command" at the Warner Theatre last Wednesday (31) when the first half of the film was shown on a single optical track and the remaining half with stereophonic sound. J. Arthur Rank and John Davis who, committed to 75 CinemaScope installations with full stereo sound, have subsequently said: so far and no further, were present but made no comment; ditto for Sir Philip Warton and C. J. Latta, the Associated British Picture Corp. toppers. Their diplomatic reticence was not shared by many indie theatre men who professed to regard the outcome as justification for the campaign they had launched against the compulsory inclusion of magnetic sound with the CinemaScope package.

Dissident exhibitors now declare that the Warner test will force the issue with 20th-Fox and that Spyros P. Skouras will eventually come forward with a compromise which will make the anamorphic system acceptable to most theatre owners. The main beef of the small exhib is that stereophonic sound may be an attraction in a big theatre but would not have a comparable measure of appeal in a cinema with a capacity for just a few hundred patrons, although the cost of installation, they complain, would be comparable.

ZUGSMITH CANCELS

Calls Distribution Problem Too Tough For Indie

Hollywood, April 6.

Albert Zugsmith, head of American Pictures Corp., announced that his company has called off production plans for the five pictures on its schedule and will make no more films in the future. Reason for the move is "distribution problems facing the independent producer in today's market."

Properties involved are "Conquest and Desire," "The Naked World," "Female of the Town," "Teen Age Gang" and an untitled story slated for Columbia release. Producer said he is negotiating to sell all the company's story properties.

March B.O. Winners

1. "Glenn Miller Story" (U).
2. "Cinerama" (Indie).
3. "Long Trailer" (M-G).
4. "Hell, High Water" (20th).
5. "Money From Home" (Par).
6. "Saskatchewan" (U).
7. "New Faces" (20th).
8. "Beat the Devil" (UA).
9. "Rue Morgue" (WB).
10. "Knights Table" (M-G).

Vista-Vision Due For April Test At Music Hall

Paramount is set to unveil its Vista-Vision-processed high-definition pictures at the nation's largest theatre the last week in April. Demonstration is slated to take place in N. Y.'s Radio City Music Hall, probably around 8:45 a. m., for an invited trade audience of up to 3,000 exhibitors and their technical aides from the entire eastern area, plus execs from other film companies and press reps.

Conducting the test showing will be Barney Balaban, Par prez, and Loren Ryder, Par's top technical exec at the studio. Latter over recent weeks has been on an L. A.-to-N. Y. shuttle, setting the stage for the "premiere." Advance tests already have been made at the Hall for the purpose of eliminating any possible gremlins.

Plan is to show footage from three V-Vision Par productions: "White Christmas," Bing Crosby, Danny Kaye and Rosemary Clooney; "The Big Top," Dean Martin and Jerry Lewis, and "Strategic Air Command," James Stewart and June Allyson.

Tied in with the introduction of V-Vision will be distribution of a brochure explaining the workings of the system and its suitability for theatres of all sizes. Par is now at work on this.

Unveiling at the Hall is shaping as the major step in the company's campaign to spotlight the process. System provides for the use of double-frame "taking" film horizontally fed to the camera. In printing, standard-size release prints are processed at widened aspect ratios. The anamorphic principle also can be brought into play in the printing, although there is no squeezed-lens factor in the photography.

Meanwhile, on the Coast last week Par studio topper Y. Frank Freeman, in addressing a group of exhibitors, made it clear that the company is not in the equipment business, thus cannot be the source of V-Vision cameras for other producers. (VARIETY had reported that other filmmakers, while showing interest in V-Vision production, were at a loss to come upon the special cameras and could get no satisfaction from Par.)

Freeman in effect told outsiders that they'd have to order them directly from manufacturers.

Studio chief revealed that Technicolor is presently manufacturing V-Vision cameras "for the use of their customers." He disclosed that Par now has only four such cameras and others are being made.

These four, said Freeman, "are modifications of cameras built by William P. Stein for the Fox Film Corp. many years ago for a two-color process then being tested. It is my understanding that 12 or 14 such cameras were built by Mr. Stein for Fox. Paramount obtained the four cameras from individuals who had purchased them from the Fox Film Company. We have endeavored, unsuccessfully, to buy additional Stein cameras from the 20th Century-Fox Studio."

This was the first tipoff re behind-the-scenes bids to 20th for its cameras, which never materialized. Freeman further stated that as far back as December, 1953, Par presented its V-Vision data to the Motion Picture Research Council and camera manufacturers and "invited others in the industry to contribute suggestions on this matter toward the achievement of standardization."

The exec went on: "Early this year two studios other than Paramount placed orders with manufacturers for Vista-Vision cameras, but later cancelled. All producers were given an opportunity to take advantage of the expensive pioneering research work Paramount had conducted."

Usual Tax and Lent Offsets In March With CinemaScope Less Dominating; 6 of 10 Leaders From 20th, M-G, U

Picture business in key city first-runs suffered in the month ending last week as it always does in March, from income tax headaches and Lent, according to VARIETY correspondents in 25 key cities. Postscript of winter weather in many sections also hurt. Result was that pictures which did big or consistent business during the month were in the minority. Absence of any big national holidays, as in February, was no help. Only one C'Scope pic placed among the top six boxoffice winners.

"Glenn Miller Story" (U) paced the national boxoffice in March. "Cinerama" finished second, playing in the same 10 keys all month and on a two-a-day basis at upped scale. "Long, Long Trailer" (M-G), which hinted real promise the latter part of February, took third position but showed fadeout tendencies.

"Hell and High Water" (20th), only CinemaScope pic to figure in the top six biggest grossers, wound up fourth. "Money From Home" (Par), seventh in February, placed fifth, playing in 3-D and regular 2-D. The Martin-Lewis comedy was not far behind "Hell."

"Saskatchewan" (U) copped sixth position although out in release only the second portion of the month. The Alan Ladd-Shelley Winters vehicle was third one session and fifth another, giving hints of holding high on the list.

"New Faces" (20th), another C'Scope, captured seventh spot. It ran into some resistance in cities outside the very biggest because of unfamiliarity with the legit show. Never getting higher than fourth all month, the pic registered only good trade in some locations.

"Beat the Devil" (UA) copped eighth money in national ratings although starting the month of March high on the list. "Phantom of Rue Morgue" (WB), a 3-D film, managed to take ninth place while "Knights of Round Table" (M-G), which was first in the previous month, still showed enough to land in tenth slot.

"Julius Caesar" (M-G), "Living Desert" (Disney) and reissue combo of "Little Caesar"—"Public Enemy" (WB) were runner-up films.

Big Potentials

Several productions which figure to rate high in April were being launched late in the month as exhibitors clamored for product. "Rose Marie" (M-G), which is the N. Y. Music Hall Easter pic, displays rare promise among these. It finished third, the month's final stanza.

"Act of Love" (UA), just getting started as the month closed, also shapes unusually strong. It copped tenth place one week. An audience-pleaser, the smart campaign whipped up by United Artists has been getting them in where the film has been launched. "Naked Jungle" (Par) also looms as a pic likely to be heard from judging from showings to date. "Beachhead" (UA) is in much the same category with also okay to excellent playdates thus far.

"Red Garters" (Par), another newbie, also came ahead smartly towards the close of the month. "Riot in Cell Block 11" (AA) looks to be one of the biggest grossers from this indie this year, judging from the first string of engagements. It was a runner-up pic one week. "Should Happen To You" (Col) also shows promise, based on scattered playdates so far.

"Creature From Black Lagoon" (U), playing both 3-D and regular, scored nicely late in the month. "French Line" (RKO), with a scarcity of dates, has been socko on its few appearances. "Rhapsody" (M-G), did okay at N. Y. Easter pic for the N. Y. State, did Chi. "Yankee Pasha" (U), the Music Hall, landed strong trade in well on initial playdates in L. A.

"Jubilee Trail" (Rep), with about six engagements in keys covered by VARIETY, ranged from okay to good and sock. "Night People" (20th), also a C'Scope, which was fourth one week in March, gives promise of shaping up better than other recent CinemaScope productions. "Dangerous Mission" (RKO) was extremely spotty. "Top Banana" (UA); also new, looms uneven thus far but did okay to big biz in some of the bigger cities. "Crime Wave" (WB) also was a bit spotty.

"Wicked Woman" (UA) registered several fine engagements early in the month. "Best Years of Lives" (RKO), out on reissue, was okay to fine on initial playdates.

"Cantor Story" (WB), "12-Mile Reef" (20th), tenth in February; and "Couldn't Say No" (RKO) were runner-up films, each a single week, during the month.

Poker Play In Africa C'Scope

Johannesburg, March 22.

The Ides of March have come and almost gone and CinemaScope, whose local debut has long been heralded, still hasn't shown up. The stalling has provided some fancy explanation on the part of both 20th-Fox and the Schlesinger interests. The truth is that a colossal game of poker has been played out in the Union, the U. S. and Great Britain for the division of the control of South African screens.

Taking the initiative was 20th which, before its prexy, Spyros Skouras, visited here, had bogged down in the Union. When he came, he was accompanied by an architect, and a plan was publicized for 20th to acquire a dozen theatres as a 20th-owned chain. There were plenty of snags to obstruct this scheme, the primary one being that, within the Union itself, there is a film house for every 7,000 head of the population. At the same time, only 40% of the population visit a theatre once-a-week. (Mainly Europeans; the non-Europeans can be disregarded.)

What Skouras found was that indie operators couldn't raise local capital. In Cape Town, there wasn't a single house capable of making a permanent home for 20th, except the Schlesinger-owned houses. So Skouras made a deal with John Schlesinger for the Van Riebeck.

Next to appear on the scene was Murray Silverstone, prexy of 20th-Fox International. He talked with Schlesinger, and the CinemaScope premiere was switched from Johannesburg to Lourenco Marques in Portuguese East Africa. Silverstone also was given to understand that the indie theatre men in the Union—there are some 400 of them—couldn't afford CinemaScope. Schlesinger estimates his own cost of "Scope equipment at around 750,000 pounds, and he doesn't see why he should invest this much money unless some competition rises on the horizon to make his situation difficult.

No sooner had Silverstone left the Union when he disclosed what he had secured. The release of 20th's product in S. Africa had been guaranteed, the need for capital investment and a straight fight had been circumvented, and the Schlesinger Organization had agreed to operate eight houses jointly with 20th.

Any legislative action in the future against these cartel arrangements will break down this contract, enabling 20th to go after a still bigger slice of the pie via competitive film marketing. Presumably that is why the 20th agreement with Schlesinger runs for 20 years only where it might have been 50 or more. Silverstone's objective was to gain immediate advantages, and he got them.

15 Producers Prep 44 Metro Features In Next 17 Months; 8 To Roll in May

Hollywood, April 6.

Production activity at Metro will be booming during the next 17 months, with a total of 44 features slated to start during that period. Production chief Dore Schary announced that the program will be handled by 15 producers and that eight films will get the gun in the next month. Producers and their assignments are:

John Houseman—"The Cobweb," "Moonfleet," "O'Kelly's Eclipse," "Montmartre," "The Labor Story," and "Mary Anne."

Jack Cummings—"The Last Time I Saw Paris," "The Tea House of the August Moon," "Night in Glengyle," "Interrupted Melody" and "Many Rivers to Cross."

Arthur Freed—"In Missouri," "St. Louis Woman," "Green Mansions," "Kismet" and an untitled Gene Kelly original.

Nicholas Naylack—"The Scarlet Coat," "Thunder in the Mountains," "Rogue Cop," "The Big Sin" and "The Swordsman of Siena."

Joe Pasternak—"Athena," "Say It in French," "Love Me or Leave Me," "Hit the Deck" and "Week-end at Las Vegas."

Edwin Knopf—"The Glass Slipper," "Tip on a Dead Jockey," "The King's Thief" and "Dianne."

Dore Schary—"Adam Sample's Story" and "Bad Day at Black Rock."

Pandro Berman—"The Female" and "Quentin Durward."

Sam Zimbalist—"Ben Hur" and "Paris Story."

Charles Schnee—"The Prodigal" and "Charlemagne."

George Wells—"Juniper's Darling" and "My Most Intimate Friend."

Single assignments are: Lawrence Weingarten, "Highland Fling"; Roger Edens, "Deep in My Heart"; Armand Deutsch, "Green Fire," and Arthur Loew Jr., "Mail Order Bride."

Paul Gregory

Continued from page 5

it clear that it was Herman Wouk who did the writing. He deserved to be spotlighted. Same will obtain with "Hunter." The author, Davis Grubb, will be given the full billing.

Film will be directed by Charles Laughton, who has been associated with Gregory in his legit presentations. Row developed over direction of "Caine." Laughton has the turn-calling credit, taking over when Dick Powell exited. "Agreement" was made with Powell on continuing his salary but he violated other terms and we stopped this," according to Gregory. "Now he's suing us," the producer remarked.

UA has arranged for full financing of "Hunter" and has an option on Gregory's future pix. Gregory reports Robert Mitchum and Agnes Moorehead already have been set for key roles. As for the future, he has an option on Norman Mailer's "Naked and the Dead."

British Truce

Continued from page 5

tions of the newsreels, the first victim of the lab shutdown, were out before the weekend. Production holdups have been averted and arrears of daily rushes are now coming through from the labs.

The threatened dismissal of over 4,000 studio workers of all grades was dropped at the weekend as the labs resumed production. Special executive meeting of the British Film Producers' Assn., called last Wed (31), recommended all member companies to withdraw notices given the previous week.

The Government inquiry is being conducted by a tribunal comprising the chairman, D. T. Jack, professor of economics; A. J. Espley, a former managing director of a drug chain store; and G. B. Thorneycroft, one-time trade union secretary.

Briefs From the Lots

Hollywood, April 6.

Robert Taylor has been set by Metro to star in "Tip On A Dead Jockey," Edwin H. Knopf production which Taylor will do after "Many Rivers." Republic inked Edward Ludwig to a two-year non-exclusive associate producer-director pact and Charles Lamont to a non-exclusive one-year megging contract. John Derek will co-star with James Cagney in "Run For Cover," as the first assignment under his new term pact with Paramount. Film is slated for VistaVision lensing in May. George Wallace set for 20th-Fox's "Broken Lance." Louis Calhern snagged the Florenz Ziegfeld role in Metro's "Deep In My Heart," biopic of Sigmund Romberg, with Jose Ferrer toplining.

Low Landers inked by Richard Denning to meg A Voice From The Dark. Eden Philpotts' mystery yarn which thesp will produce under his indie banner, Diana Productions. Myrna Hansen set for featured role in "Three Gobs in Paris." Frank McCarthy, 20th-Fox public relations director, in Pakistan for confabs on plans for 20th's filming of "Jewel Of Bengal" there in the Fall. Marc Lawrence signed by Warners for featured role in "Helen of Troy." Dianne Foster drew co-star role with Glenn Ford, Barbara Stanwyck and Edward G. Robinson in Columbia's "The Bandits." Roy Rowland pacted to a long-term director contract by Metro. First assignment will be "Many Rivers."

Wyott Ordung's new indie Valor Pictures tees with a science fictioner, "If." Willis Bouchee, NBC's "Dr. Paul" for past five years, thespies medic role in Columbia's "The Long Gray Line." UI has slated Benning Goodman biopic for Fall lensing. Aaron Rosenberg and Valentine Davies, "Glenn Miller Story" producer-writer team, will again join for the "Miller Story." Edward Dmytryk will meg "The End of the Affair." Deborah Kerr starrer, which David Lewis will produce for Coronado Films in England July 5. Film is best-seller. Jack Palance has been set for Simon, the magician, role in Warners' "The Silver Chalice."

Mark Robson inked by Columbia to a multiple-picture five-year contract, effective late this year. Robson is now prepping "Phift" as a Judy Holliday-Jack Lemmon co-starrer. Paul Picerni snagged second male lead in "The Adventures of Hajji Baba." Warner Bros. production slated for Fall. Artists April 12 with Don Weiss megging Ava Gardner washed up "The Barefoot Contessa" in Rome ahead of schedule, so Metro's advancing starting date of her "Love Me or Leave Me."

Margaret Buell Wilder checks in at Universal-International for script work on "Dolly Hessian." Albert J. Cohen will produce. Anthony Mann inked to meg "The Man From Laramie." William Goetz's production which stars James Stewart. Jocelyn Brando set for femme lead opposite Randolph Scott in "Violent Men" at Columbia. Robert Weesner joins Wayne-Fellows Productions, Inc., as veepee and general manager.

James Radford, reputed Texas millionaire, has formed new film producing company, James Radford Productions. He is currently financing "The White Orchid" and "The Bandits." Sandy Precher cast in Hal Wallis' "The Big Top." William McLean snagged role in Edward Small's "Case File, F.B.I." upcoming Broderick Crawford-Ruth Roman co-starrer.

Linda Danson inked by Universal-International to be featured in an Apache dance specialty for "Three Gobs in Paris." Metro announced Lana-Turner will star in "The Cobweb." William Gibson novel which John Houseman will produce. She is also skedded for "Deep In My Heart," "My Most Intimate Friend" and "Weekend in Las Vegas." RKO is negotiating for Robert Strauss to co-star with John Wayne and Susan Hayward in "The Conqueror." Film rolls late this month with Dick Powell, producer-director. Daniel Fapp, Paramount's ex-cameraman for past 12 years, exited the lot ending a 30-year association. Roy Rowland, prepping "Many Rivers to Cross" as first stint under new Metro megging pact, was handed "Rogue Cop." Robert Taylor starrer, as initiator. "Cop" gets away April 20 and "Rivers" rolls May 25. Elsa Lanchester copped featured role in Metro's "The Glass Slipper," upcoming Leslie Caron starrer.

Inside Stuff—Pictures

Informal hassle between newsreel and still camera members of the White House News Photographers Assn. in connection with its annual dinner to the President of the United States has not been due to formal objection to motion picture biggies at the head table, as reported in the March 24 issue of VARIETY.

George Gaylin, association president, pointed out in a letter that "Presidents of the major studios have sat at the head table at past dinners not because they provided entertainment but because of the long standing custom of the White House News Photographers Association which allows each company, still syndicate, newsreel, tv, or local paper or national magazine, with membership in the association, to seat its leading dinner guest at the head table."

"As to the past dinner held March 20, the motion picture industry advised the WHNPA that it would be unable to furnish any entertainment. Andrew May, our dinner chairman, contacted his very good friend, Ray Bell, who volunteered to help assemble a show. This he very capably did, and in appreciation of his efforts, we invited Jack Cohn of Columbia Pictures, despite the fact that Columbia has no membership in the WHNPA, to sit at the head table."

"From newsreelers it was learned that the beefs about the film company leaders at the head table have come individually from members of the WHNPA, and not from the newsreel group as a whole."

Explained one reeler, "Yes, we've always had the right to a man at the head table, but some of those fellows have resented us and have told us so. What's more, although our companies provided the shows year after year, often at considerable expense to themselves, the still men frequently belyached to us about the calibre of the entertainment provided by the Hollywood Coordinating Committee. They complained about us not getting them Bob Hope or Crosby every year."

United Artists' return to the past—drawing attention to its outstanding pix over the years with screenings at the Museum of Modern Art—takes another turn Sunday (4) when the spotlight focuses on Lillian Gish. Star of the silent pic era will be honored at a cocktail party at the guest house of Mrs. John D. Rockefeller 3d, in N.Y. Miss Gish starred in "Way Down East," which was one of UA's first releases. Distribution company, on occasion of its 35th anniversary, will be saluted with a testimonial May 5 in Philadelphia, sponsored by the local Variety Club. Heavy trade turnout in honor of board chairman Robert S. Benjamin, prexy Arthur B. Krim and other pards in the operation.

Recalling the early days of Cinerama when the Rockefellerers were interested in the medium, Lowell Thomas told of the visit of Joe Schenck to the company's Oyster Bay studio. He said Schenck was impressed with the medium, but not enough to put up any coin: "Who am I to put up money for the Rockefellerers?" Thomas quoted Schenck as remarking. Thomas related the incident at a luncheon at the Hotel Statler, N.Y., last week sponsored by the National Assn. of Travel Organizations and the Hotel Managers Assn. of N.Y. Both orgs presented him with an award on behalf of Cinerama, citing the medium as an aid toward stimulating travel.

By 1960, more than 60% of the feature pix produced in Hollywood will be for exhibition, primarily on television, Colin M. Selph, tv station operator of Santa Barbara, Cal., predicted last week in a speech before the Northern California Academy of Television. Selph said the "balance of production will be for the limited number of first run theatres." Tv exec assured his listeners that this development would come about because the "American public want and expect full length feature films on tv and they usually get what they want. How and who will pay for them will be developed to meet the demand."

St. Paul Dispatch-Pioneer Press is distributing to advertising agencies, business organizations, chambers of commerce and manufacturers throughout the nation, copies of a column written by film editor Bill Diehl purporting to prove that St. Paul now has become a live and good show town. The newspaper believes this will give St. Paul increased prestige and attract investment and residents. Article relates that St. Paul is one of the country's few cities where all the downtown picture theatres are in operation and states these theatres enjoyed their "hottest" season ever during the past winter.

VARIETY story last week reported that Munio Podhorzer of Casino Film Exchange had obtained the representation in the U.S. of a number of German production and export companies. Podhorzer now points out that, in regard to three of these outfits—Sonor Film, Neue Deutsche Film and Capitol Film—he is authorized to rep only certain selected releases and not the company as a whole. Rest of the German firms have tagged him as their official agent in this country with all of their pix at his disposal for distribution and other deals.

Minnesotans continue loyal to the old favorites among film stars and few newcomers make the "favorite" list, according to a Minneapolis Sunday Tribune Minnesota Poll. Tops are Clark Gable, Gary Cooper, Bing Crosby, James Stewart, Burt Lancaster, Spencer Tracy, Bob Hope, Gene Autry, Alan Ladd and Gregory Peck. Femmes highest in Minnesotans' affections comprise Marilyn Monroe, Bette Davis, Barbara Stanwyck, June Allyson, Loretta Young, Betty Grable, Greer Garson, Jane Wyman, Lucille Ball and Doris Day.

April Fool's Day provided the angle for a Metro promotion for "Executive Suite." Last week hundreds of film editors, columnists, financial editors and radio and tv commentators received an impressive, official looking registered letter which contained an imposing stock certificate for 100 uncommon shares in the Tredway Corp., furniture manufacturers of Millburg, Pa. Letterhead and communication came direct from the "Executive Suite" in Tredway Tower.

Impresario Sol Hurok, in association with Italian Films Export, will present the Italo opera pic, "Aida," in the U.S. this fall. This marks the first time that he has permitted his name to be tied up with the preem of a film. Nearest he has come to it in the past was his association with 20th-Fox's "Tonight We Sing," which told the Hurok life story. "Aida" was lensed in Ferraricolor at the Cinecitta studio in Rome. Hurok saw it on his recent visit there.

Film Estimate Board of National Organizations, which appraises films in its so-called green sheet, wants it made clear that its decisions on any matters are strictly independent and in no way influenced by the Motion Picture Assn. of America, MPAA sets up screenings for the Board and provides other facilities, but that's the extent of the relationship. Earlier it had been suggested that MPAA had encouraged the Board's resolution against the new censorship amendments in N.Y.

Herman G. Weinberg has completed the editing job on the book "50 Years of Italian Cinema," to be published in Rome this fall in English, French and Italo language editions. The American edition is due out in late '54 to coincide with the retrospective Italian film fete skedded at the Museum of Modern Art in N.Y.

Purchase of "Guys and Dolls" by Samuel Goldwyn was denounced by the Motion Picture Alliance for the Preservation of American Ideals in its newsletter, "The Vigil." Reason for the blast was that Abe Burrows had a hand in writing the Broadway musical which Goldwyn is preparing for film production.

Name Same as Gangster

Hollywood, April 6.

Superior Court Judge Philip H. Richards Monday (5) dismissed \$600,000 suit brought by Tony Romano against United Artists, Edward Small, Samuel Briskin and Phyllis Productions, following private settlement of claim.

Romano sued on contention his name was used in films, "Kansas City Confidential," for a gangster.

Jerry Lawrence

Continued from page 3

series of twists, turns, reversals and abrogations of decisions, resolutions and blueprints.

President Lawrence argues that "a strong new union for writers-in-mass-media will emerge from the present chaos" if the RWG and the SWG stand shoulder to shoulder. He lines up with the viewpoint that the TWA has little real chance, unless the RWG advocates, of winning full sway over broadcast writing and no change at all of a happy mating with screen writers.

In going against some of the RWG council's position Lawrence asserts that he has "conferred for hundreds of hours with fellow-writers representing every viewpoint" and that "until now, I have made every effort to listen and absorb, rather than declaim and rush to hasty decisions."

It would be most unfortunate to scuttle RWG which has in the past been "an effective guild, a united guild, a guild honored at the conference table with its employers." Thanks to the RWG much progress has been made since the era when radio writers were "subject to conditions slightly inferior to baby-sitters."

Boston Honor

Continued from page 3

portant part in raising the nation's cultural and educational levels."

Charles Brackett, president of the Academy of Motion Picture Arts & Sciences, in a highlight, is to present to the Library specially-prepared films of historical value to Boston.

Charles E. Kurtzman, Loew's Theatres district manager, chairmanned the pic business committee and was to share with Loew's Metro ad-pub v.p. Howard Dietz the emcee chores. Local civic brass was to include Lt.-Gov. Sumner Whittier and Mayor John B. Hynes. Boston Library, which is the oldest free library in the U.S., had proposed the idea of the "salute" to Kurtzman and latter followed through on arrangements, mindful of public relations benefit which could accrue to the trade.

Cinerama Disquiet

Continued from page 4

fit's royalty dispute with SW will be settled before the May meeting. Dispute involves a percentage of profits payment to Cinerama Inc. separate from payments for equipment and installation.

There is a group of stockholders in Cinerama Inc. and in Cinerama Productions, the watching outfit which turned over its rights to SW, which holds that the theatre chain is not moving fast enough with its theatre openings. Since taking over the medium in August, SW has opened six theatres with a seventh scheduled for mid-April. Previously, Cinerama Productions had opened four theatres on its own. Medium, therefore, will have a total of 11 theatres in operation by the end of this month.

All in all, Cinerama Inc. has 20 sets of equipment prepared for immediate installation. Criticism in both interested Cinerama companies is that Stanley Warner is proceeding too cautiously and by this time should have made some progress abroad. In addition, it's noted that not a single Cinerama outlet has been established in the southwest.

! WONDERFUL NEWS !

ROSALIND RUSSELL !
THAT WONDERFUL GIRL !

! WHO MADE "WONDERFUL TOWN"
A \$3,500,000 BROADWAY SMASH !

WILL MAKE HER FIRST
FILM MUSICAL
"THE GIRL RUSH" !

! IN FABULOUS
VISTAVISIONTM
& TECHNICOLOR !

10-STAR CAST!
PLUS BIGGEST
NAMES IN SHOW BIZ !

! OLD WEST VS.
NEW WEST IN
SPARKLING
LAS VEGAS !

MUSICAL SCORE BY
MARTIN & BLANE !
WHO WROTE
"THE TROLLEY
SONG" !

! MULTI-MILLION
DOLLAR BUDGET !

and it's for
RKO



Cannes Competition

Continued from page 2

(meaning Americans and their participation).

Otherwise, though there have been a few outstanding films, the usual lot are in the ordinary category, and there has been no extreme revelation this year. This has given the fest an even, not too tedious tenure, welcomed by the guests and film people, but deplored by journalists needing a more leaving touch to the news. Seventh fest winds April 10, with an extra day added, to get in all the films.

Italo hassle was over an entered film, chosen by the official selection committee in Rome, "Maddelena," which was yanked by producer Titano, who felt that it was not a fitting fest entry due to its religious nature. They wanted to replace it by "Bread, Love and Fantasy," with Gina Lollobrigida and Vittorio De Sica. This film had been in the Rio fest and there were complaints from other producers who decided that a last-minute change was unfair. U. S. delegate also squawked, since "Eternity" had been kept from the Rio fest due to a plea by Cannes fest authorities who wanted it for their own meet. "Bread" was finally allowed in, but was put out of competition.

'Eternity' Prestige-Builder
Showing of "Eternity" got the biggest fest crowd so far and audience appeal was tops. The interest, excitement and discussion aroused by this film will pay off heartily in coverage by over 400 scribes. It also played up the point that U. S. should always send top product to filmfests, for in prestige and publicity it is an important foreign ambassador and show biz entry. The clean sweep of Oscars may militate against "Eternity" coping the top prize. Though there is no definite ruling against it, in principle a pre-kudosed film rarely gets a top prize here. U. S. reps are keeping their eyes open on the outcome of the fest, which may decide future U. S. attitudes towards fests in general.

Other aspect of the fest, which is to draw the tourist and his folding green, is also paying off due to fine weather, and the autograph hunters are out in droves spearing the visiting celebs. Robert Mitchum, Arlene Dahl, Lizbeth Scott, Jack Palance, Preston Sturges and Yvonne De Carlo have, so far, been the U. S. spearhead. Gregory Peck was detained and Donna Reed and Frank Sinatra pulled out at the last minute.

Quota Film

Paul Graetz has entered the festival sleeper in his film, "Monsieur Ripois," which has still not been seen by the jury. Franco-English coproduction was made by a French director with a French star in England from a script by a French writer. Though spirit is mainly French, the English version has been entered under the English colors since it is a quota film. Though some chauvinistic Frenchmen have complained, Graetz is actually doing them a favor and this is a fine example of complete film internationalization. French already had their quota of three, so couldn't have taken it anyway. Under the English label it has top French director Rene Clement, and actor Gerard Philippe, both of whom have garnered many prizes at fests. A prize for Clement would be a sort of poetic justice, for his "Forbidden Games" was refused by Cannes two years ago and went on to win the top prize at Venice. Advance reports on the film are excellent and this may be a top entry.

Robert Siodmak also feels his French entry "The Big Game," would be the film to kudo due to its international aspects, for it is a Gallic film with an American director, Italian star, German and English actors and a Russian producer. Favorite films shape as "Eternity," Jap "Gates of Hell," Swedish "The Great Adventure," Indian "Two Acres of Land," Egyptian "Sky of Hell," English "Ripois," French "Grand Jeu" and Italo "Carrousel Napolitain," with Russo in for a special prize for either "Scander-Beg" or "Masters of the Russo Ballet." There may yet be a surprise, but this is considered unlikely.

Power of Critic & Fests

The power of film critics and film fests on the career of a film was displayed here with Andre Cayette announcing that he had completely recut his film, "Avant

Le Deluge" ("Before The Deluge"), before letting it be shown as a fest entry. Film has already played Paris and crix lauded this socially crusading pic but deplored its many excesses and pamphleteering quality. Cayette says that the film is now a straight drama and love story, and if it is more successful than its original version it will be shown that that way commercially henceforth. Georges Rouquier is also completely recutting his Gallic entry, "Blood and Light," but Robert Siodmak is not touching a foot of his "The Big Game."

Various international meetings have come off peacefully here with the UER, the Union European of Radio-diffusion, setting up a month of TV interchanges of programs from June 6 to July 4 with both direct beaming between the eight nations involved and the exchange of films and kinescoped programs. If this is a success this year, there might be a specially created international TV wavelength in the near future. Assn. of Film Authors is also meeting here as well as the Assns. of Film Musicians and Film Producers. Problems of international copyrights and author's rights are the main topics of conversation, plus lectures and talks on film techniques.

Fest has been well organized and run but shows that there is a general level of world pic production with a high if not superior level of film content. Public interest is as high as ever in films and the Russo declarations of new film policies may lead to new markets and expansions between various film industries. France is already huddling with Russo reps here on a possible new accord with more pic being sent to Russia, and Italy has organized a nationwide film week to take place in Russia in the near future.

Reds Film Trend

Continued from page 2

nian freedom against the Turks and Venice in the 15th century. Film is lavishly made, but develops into a tedious series of battles and highblown postings of the hero as he spends his life fighting off native hordes. A deft kick is taken at Tito, as a wily King of Serbia, in the film, turn the head of Scander-Beg's best friend by planting envy in his already jealous mind. Another pic glorified Russian battle and the last is again a story of a woman's place in the new social order.

Alexandrov said that Russia would like to have more U. S. films. There is a 27-man board which judges all films that may be shown there, and all pic have to be sent there for special screenings before this committee. Most U. S. distributors will not run this gauntlet, and nobody outside the country has the right to pick up a film officially. He said that an offer has been made for "Limelight" (UA), but United Artists had asked too much for it on a \$750,000 tag, which they considered much too exorbitant. He was interested in "From Here To Eternity" (Col), and said that a deal had been negotiated in England for a series of films, English films have been popular there since the war and hits have been "That Hamilton Woman," "The Thief of Bagdad" and "In Which We Serve." A Tarzan pic was a big surprise hit of the year, and film clubs have popularized such U. S. pics as "Best Years of Our Lives," "BO," "The Grapes of Wrath" (20th) and many early art films.

No First Runs, Nabs

There are over a 1,000 films made there every year with the main studio, Mosfilm, making 45 pic itself. All films are in color and are dubbed in 36 languages to cover the vast market. Top films get a 5,000 copy printing and are usually opened in saturation bookings in from 30 to 45 filmhouses at the same time. There is no such thing as first-run and nabe houses, and standard price of admission is 5c. Pic then go to various special clubs where admission is extremely low. Alexandrov says that film is used as a means of education and propaganda in Russia, and is accepted as gospel by viewers, and therefore they are strict in choosing films. They do not accept films displaying violence, for he said that people have a tendency to be strongly influenced by films and it may lead to violence on a personal level. However, the film displayed here had many scenes of combat, and one in which men are

burned to death by hot oil poured over them, but that seems to be permissible in this context.

All future film directors or actors have to attend the Film Institute. Directors have to take a five-year course, and on graduation are full-fledged directors. They make their own first films under the aegis of their professor and are then on their own. Top ranking stars and directors, called the People's Artists, make a steady weekly base wage of 5,000 rubles (\$1,200) per week all year long, and when they make a film get an extra \$12,000 to \$24,000 besides their regular base pay. Many of the old-time directors are now professors and also direct from time to time.

Alexandrov also mentioned television, which he said is not in competition with films, and new films are quickly shown on TV. Video has 1,500 line definition, they with France, the nearest, only 819 lines. He added that color tv was being worked on and that big-screen tv was also already being shown in one theatre in Moscow. A coaxial cable joins the key cities, such as Moscow and Leningrad, on a tv hookup. He did not say whether any or all of these were invented by Russians. He also mentioned various 3-D film systems, and a new one being tried out consisting of a plastic screen covering, to work without glasses. He finished up by saying that the Russo film industry would like to open its doors to more foreign pic and would also like to see more of their films on foreign screens. He expounded a definite policy of good will.

B. O. Video

Continued from page 3

by the FCC, will apply for a license.

The Skiatron stockholders yesterday (Tues.) voted approval of the Skiatron-Fox deal under which Skiatron is to receive 5% of the gross on any event put on via Skiatron TV as well as a percentage on all franchises. In addition, Fox got an option to purchase 200,000 shares of Skiatron stock within a three-year period and guaranteed certain developments such as the installation of 500,000 Subscriber-Vision decoders in N. Y. within 18 months after issuance of the FCC permit. Furthermore, Fox advanced to Skiatron \$300,000 for legal and other expenses in connection with the preparation of the FCC application. Approval of the Fox deal was a foregone conclusion since Arthur Levey, Skiatron proxy, is the major shareholder in Skiatron. Two-thirds of the stock had to be voted in favor to assure approval.

The regular annual meet of Skiatron stockholders is scheduled for April 26. At that time, they are expected to be asked to approve two directors to fill the current vacancies on the nine-men Skiatron board. There have been no indications to date whether Fox will get his reps onto the Skiatron board and there is reason to doubt that he will. Fox has so far refused to divulge the nominees for his board of nine of whom four will be named by Levey.

Jap Allocations

Continued from page 1

panies will have to work the problem out among themselves without joint action. There has been a good deal of discussion on that point among the MPEA members who last week even contacted MPEA proxy Eric Johnston in Paris with the suggestion that he take a quickie trip to Japan in an effort to secure additional licenses. It's now indicated that he may go to Tokyo before long.

Financial arrangements for the year starting April 1 remained the same. Companies with 30-70 franchises will be permitted to remit 20% of their gross receipts monthly. Those with 40-60 franchises will be allowed to transfer 25% of their gross.

Japanese permit allocation was made on the same basis as last year, figuring gross receipts and pic brought in as equal factors. The smaller distributors in the MPEA claim that this setup favors the bigger ones and they petitioned the Japanese government to change the formula.

Foreign managers in N. Y. yesterday took up the fractions problem. View is taken by some that the permits should go to those hardest hit by the cuts. Others feel the highest fractions should win out.

Stereo-Perspecta

Continued from page 4

be able to attract a sufficient number of other companies to go along with Perspecta, which is considerably cheaper at the production end, their weight will there tip the scales in Perspecta's favor.

There are reports that M-G execs are considering the domestic release of Metro CinemaScope in Perspecta-equipped houses after the pic have had their run in the theatres having magnetic sound. In any event, Metro—like 20th—sticks to the basic policy of not issuing its CinemaScope films without stereophonic sound of some type or another. Warner Bros. is said to be on the verge of signing up for Perspecta.

It's estimated that, on the magnetic striping of prints alone, Perspecta saves a studio more than \$100,000 a year; 20th at the moment is paying 12c a foot for its CinemaScope pic, compared with 6½c. per foot for the ordinary Eastman positive release and 4.98c for Technicolor imbibition prints. Perspecta Sound employs an optical track with cue marks. Integrator channels the sound to the speakers.

According to S. M. Fairchild, president of the first Perspecta Sound manufacturer licensed by Loew's, which controls the system, some 300 foreign and domestic orders have been received so far, and he said he expected 4,000 houses equipped in the U. S. by the end of the year. He thought these would include most of the keys that already have installed CinemaScope. Fairchild is geared to turn out 1,500 to 2,000 Perspecta Sound units a month if necessary.

He pointed out that a print with Perspecta Sound was compatible, i.e., it could if necessary play both an equipped and a non-equipped house; that it eliminated the need for the magnetic penthouse reproducers, and that it cut the hazards of disturbance due to the demagnetizing of tracks.

Overseas, 20th has invested considerable sums to launch the manufacture of its magnetic sound system and can be expected to push it in the face of any competition. 20th hopes to have 5,000 houses fully equipped in the foreign market by the end of 1954.

U. S. -France

Continued from page 4

Johnston didn't present the French with a compromise proposal, which would be borne out by his quick return to the U. S. The French, on the other hand, have within recent months made it plain that they refuse to live up to any pact providing the MPEA with 110 licenses. The maximum they are prepared to issue, it's said, is 90.

The remaining 20 have been variously used in propositions aiming to force a wider distribution of French films in the U. S. One of the ideas thrown out by the French, and particularly by Flaud, was to arrange for a reciprocity deal under which the MPEA companies would agree to handle a specified number of French pic in the U. S.

Exact reason for the failure of the last agreement to jell has never been divulged. It's known, however, that when Johnston was in Paris last year and worked out his deal, Flaud was in Argentina. On his return, he failed to implement the provisions of the pact in what is widely interpreted as a personal affront over the manner in which arrangements had been arrived at.

Snub Negro Films

Continued from page 5

surprise since "The Jackie Robinson Story" played in the South, and was booked in the Interstate circuit without running into trouble. So far that key chain hasn't booked either of the current two pic.

Difference between the latter and some of the films that have preceded it is that they ignore racial controversy theme and concentrate on the people involved. Such pic as "Pinky" and "Lost Boundaries" roused the South by hitting at an existing problem and providing a jumping-off point for anti-censorship moves.

ONLY ONE LOEW HOUSE LEFT IN PITTSBURGH

Pittsburgh, April 6.

Loew circuit will become a one-theatre operation at the end of this month when lease on the small Ritz on Fifth Avenue expires. House is to be converted into a storeroom. That leaves Loew's with only the 3,300-seat Penn and no place to move over pic and play the secondary product, which Ritz has long been used for.

Loew's has been scouting other possible sites, but nothing downtown is available right now except the closed Casino, the burlesque theatre. Strippers have been out for a month now and the place is shuttered, and whether it will reopen as a Peel Wheeler again is problematical.

The State downtown, now indie-owned and playing subsequent-run twinnings, may be a possibility but insiders don't think present tenants would be willing to peddle their lease.

New Personalities

Continued from page 1

been Liberace. This has caused a small boom in the purchase of candelabras and toupees with touches of silver on the side. More important, it has given the impressionists a new subject to work on. Even Johnnie Ray, who had a terrific run in virtually every cafe and vaudeur just a little over a year ago, is now passe. He hasn't had a disclick in a long time and "Cry" and "Little White Cloud" have been overdone by the imitators.

Television shows in some measure, have supplied some variation on the impressionists' theme. "Dragnet" was the last vogue of any degree.

Politically, the hot personalities are, of course, Pres. Eisenhower and Sen. McCarthy. In the case of the President, other than golf gags a la Harry Truman's piano-playing, the impressionists have too thin a scope. In the case of the junior senator from Wisconsin, he's too controversial.

So, for the time being and until something hot comes along, the impressionists are still stuck with Vaughn Monroe, Fred Allen, Arthur Godfrey, Jimmy Stewart, Louella Parsons, Ted Lewis, Bette Davis and a few others. And in the cases of some of these, they had better get a record show, film, or something, or else the kids won't know what it's all about. Whatever happened to Rudy Vallee?

Todd-AO Bankroll

Continued from page 3

syndicate to provide the other \$4,000,000. Group comprises private investors who will receive notes that are to mature within five years. Magna hopes to pay off within approximately three years.

Investors also will get stock warrants which, as they are exercised, will give them a 20% ownership in Magna and a 25% piece of "Oklahoma." Neither Floyd Odlum nor 20th-Fox are connected with the deal, as has been reported.

'Indies'

Continued from page 3

productions lined up, representing an investment of \$35,000,000.

In addition to distribution rights, UA has a "piece" of virtually all of these, picked up in return for establishing the production fund.

United Artists has three sources of coin: Walter E. Heller Co., which is a Chicago factoring operation, and the Bankers Trust Co. and Chemical Bank & Trust Co. of N. Y. UA provides certain guarantees.

Product ranges, in terms of negative costs, from the unusual flow of \$300,000-\$400,000 entries to far more serious fiscal endeavors, running to \$1,800,000. Upcoming UA product includes "Man With a Million," Gregory Peck starrer, in partnership with J. Arthur Rank; Joseph Mankiewicz's "Barefoot Contessa," Stanley Kramer's "Not As a Stranger," Hecht-Lancaster's "Apache" and "Vera Cruz" and Paul Gregory's "Night of the Hunter."



LANA IS TURNERIFIC IN "FLAME AND THE FLESH"!

And she's even more
exciting now as
a brunette!

"THE GREATEST SIN...
TO STEAL ANOTHER
WOMAN'S MAN."



"Leo, that's a great
title, **FLAME AND
THE FLESH**, for a
LANA TURNER
picture. It even tops
the marquee value
of Lana's famous
title "The Bad And
The Beautiful."

"Come to the Trade Show
friend, and you'll see
that the combination
of **LANA TURNER**
with the title "**FLAME
AND THE FLESH**" to
sell a great attrac-
tion is sure-fire!"



See for yourself M-G-M's great
TECHNICOLOR sensation filmed
in Europe's pleasure haunts!

TRADE SHOWS—APRIL 26th (Except Denver)
April 27th

M-G-M presents In Color by Technicolor • **LANA TURNER** in "**FLAME AND THE FLESH**" • co-starring
Pier Angeli • Carlos Thompson • with Bonar Colleano • Screen Play by Helen Deutsch • Based on a Novel
by Auguste Bailly • Directed by Richard Brooks • Produced by Joe Pasternak

★

The Industry's Showmanship Event! M-G-M's 30th Anniversary Jubilee!

Jack Lait

Continued from page 2

playwright, a novelist and exposé writer, a super-presagent (Harry Lauder, the William Morris agency, Annette Kellerman, Hackenschmidt), a vaudeville writer who at one time had as many as 30 top acts playing at the same time; an acutely knowledgeable dramatic critic; a former head of VARIETY's Chicago office, and later a part-time "guest critic" for this paper which perpetuated his Lait signature for years after he came to N. Y. as managing editor of Hearst's King Features; a noted and recognized figure on Broadway, trademarked by his rakishly snapprimmed fedora, bow ties, gravel voice and incessant smoking of Home Run cigarettes, an obscure brand with the kick of a mule.

A Newspaperman's Newspaperman

Jacquin Leonard Lait was born in N. Y. March 13, 1882, and his father, an insurance man, moved the family to Chicago around 1890. Lait attended grammar school, but skipped high school for a variety of jobs until he was 19, when he entered the Lewis Institute, from which he graduated two years later. His first reportorial job was on the old Chicago American, at \$15 per week, and he made a repu-

Lait's Sime Obit

At the time of the death in 1933 of Sime Silverman, the founder of VARIETY, Lait came into the office, by invitation, to write the obit. That Sime and Jack had been somewhat on the outs was disregarded. Lait was the man to tell the world of Sime about the passing of Sime. Lait sat down at a desk on the ground floor, now occupied by VARIETY's staff artist, Jimmy Antinori. He asked two questions: "How do you want the text set? How big a headline?" Then he sat down and apparently without pause for thought produced a small classic of theatrical journalism. When handed to the printer, what he wrote fitted exactly the amount of space which had been described. This was characteristic of Lait's deadpan style of banging out stuff with enormous facility. It was also characteristic that he moistened his lips now and then from a bottle he carried in an oversize hip pocket.

tation fast. He became renowned for his astounding grasp of descriptive language. He could write it fine or he could write it slangy—and he could write it fast. There wasn't any type of story that he couldn't or didn't write during his newspaper career.

He was a war correspondent during a fracas with Mexico (his son, George, followed notably in his footsteps for INS during World War II); he won international fame for his on-the-spot scoop and story of the FBI's gunning down of Dillinger in Chicago; his coverage of Harry K. Thaw's escape from Matteawan and entrance into Chicago provided a bon mot still quoted in newspaper circles: "Harry K. Thaw arrived in Chicago last night, brown as a nut"; he covered every heavyweight championship fight for 35 years up to the onset of his illness; ditto every political convention; he covered the Hauptmann, Snyder-Gray and Mad Dog Crowley executions; he was on Woodrow Wilson's campaign train as a working reporter; he was the confidant of murderess Ruth Snyder and for a time was a political adviser to Franklin Delano Roosevelt, when latter was governor of N. Y. Later, however, Lait became rabidly anti-Fair and New Deals.

For a couple of years he left Hearst and moved over to the Chicago Tribune to do a daily column titled "In the Wake of the News"; around 1915, for the old Chicago Herald, he started writing a daily true story and established several fictitious Chicago underworld characters who ran through his stories for many years thereafter, such as Charlie the Wolf, Duffy the Goat, the dumb detective team of Kelly and Kiernan, the Canada Kid, and Gus the Bus and Evelyn the Beautiful Checker. He subsequently developed the lat-

ter two into a Hearst comic strip. The stories on Gus the Bus were character yarns later became a also published as a book, while some of his other underworld best seller book in 1919 under the title of "Beef, Iron and Wine." In all, he wrote about 1,500 short stories.

Playwright

In the summer of 1913, on a visit to California with Wilson Mizner and Paul Armstrong and at the persuasion of these playwrights, Lait wrote his first play, "Help Wanted," which starred Henry Kolker, Grace Valentine and Charles Ruggles. "Help Wanted" opened first at the Cort, Chicago, then went to Broadway and subsequently had a dozen road companies blanketing the nation. It became one of the great theatrical successes, setting run records that were not equalled until "Able's Irish Rose" many years later. None of Lait's subsequent plays or musical books equalled the success of "Help Wanted."

Perhaps his greatest financial success came from his recent "Confidential" series (New York, Chicago, Washington and U.S.A.), co-authored with Lee Mortimer, his protégé on The Mirror and now "saloon editor" of same. Also accruing from this series was more litigation than Lait had ever faced before, but thus far the books' authors haven't lost a libel suit.

Lait became associated with VARIETY in the early years after its founding by Sime Silverman. It's believed that William Morris brought them together, but however they met they became steadfast friends. Lait became the Chicago representative for VARIETY, serving as the papers' midwest business head, critic, reporter and editor.

Prior to joining VARIETY, which was a side job from his Hearst paper activities, Lait hooked up with William Morris and became an impresario for Morris' great vaudeville importations, which played the American Music Hall in Chicago. Lait was thus involved in exploiting Harry Lauder's first, and subsequent, American tours under Morris' aegis; ditto the first U.S. appearance of Annette Kellerman, the great Australian swimmer, who worked in a glass tank mounted on the stage—considered a great spectacle of that day.

Nate Spingold

Lait's association with Morris, around 1910, inadvertently resulted in bringing Nate Spingold, a fellow police reporter, into show business. Morris had met Lait and Spingold some time before when they interviewed Morris and Lauder, who were then touring for Klaw & Erlanger, but didn't remember their names. When he needed a pressagent for Lauder's tour, Morris wanted Lait and sent word to his Chicago manager, Elmer Rogers, to "hire that reporter with the big nose." Rogers figured he meant Spingold, also no slouch in the schnoz department, and hired him. Later, when Morris came to Chicago, he hired Lait and moved Spingold to N.Y. Spingold traveled up in show biz, his eventual position of v.p. in charge of advertising and publicity for Columbia Pictures, from which he recently resigned.

Sometime around 1911, Lait took a flyer in publishing a paper of his own. In association with Tom Burke, he founded a sporting-theatrical sheet called the Chicago Morning Telegraph. Lait didn't stick with this very long, but Burke continued to publish it spasmodically until recent years—always maintaining Lait's name on the masthead as founder.

In the early '20's, Lait began to acquire a reputation as a prolific vaudeville act writer. His royalties mounted terrifically as he began to write for such headliners as Sophie Tucker, Emma Carus, Jackie Osterman, Annette Kellerman, Bronson & Baldwin, Brenzel & Burt, Valcke & Surratt, George Price, Olga Baclanova, and many others. His vaude business grew to such proportions that the late Nat Phillips gave up his job as a legit stage manager to become a full-time agent selling Jack Lait material.

Lait came to N.Y. in 1921, at the behest of Moses Koenigsberg, then editor of Hearst's giant King Feature Syndicate, as managing editor of KFS. It was difficult for Lait to uproot himself from Chicago, a city he always loved, so for a time he tried commuting, returning

to Chi for a few days every two of three weeks. This didn't work, so he finally moved his family to Gotham, but every New Year's Eve for years thereafter he celebrated in Chicago.

The Dillinger Scoop

Lait, the editor, never stopped being a working reporter. He had an uncanny facility for getting as well as writing the news, and the story he was proudest of was his scoop on the killing of Dillinger. Lait would never divulge his tipster, although he permitted the circulation of a legend that it was a lowly cop whom he once befriended, but a phone call rushed him to Chicago the Sunday evening of July 22, 1934, and a vantage point only a few doors from the Biograph Theatre, where a picture titled "Manhattan Melodrama" (Metro) was playing. Lait became part of a horde of FBI men who had surrounded the nabe house, and when Dillinger emerged with the "lady in red," who had tipped the FBI, Lait saw Dillinger gunned down. He kept a wire open to N.Y. and dictated a story that has become a classic in journalism. Lait's lead read:

"John Dillinger, ace bad man of the world, got his last night—two slugs through his heart and one through his head. He was tough and he was shrewd, but he wasn't as tough and shrewd as the Federales, who never closed a case until the end. It took 27 of them to end Dillinger's career, and their strength came out of his weakness—a woman."

Lait's Chicago intimates ranged from flophouse bums to Superior Court judges, such as the late George Kirsten, after whom he named his eldest son. His intimates in the theatrical world were legion, but foremost among them, besides Sime, were David Belasco, John Barrymore, Sophie Tucker, Al Johnson, Richard Bennett, Maurice Costello, Sarah Bernhardt, Texas Guinan, Marcus Loew and William Morris.

He and Sime sat in with a group of showmen summoned by William Morris in 1924 to found the Jewish Theatrical Guild.

Hollywood

He wrote several of the early day silent films, his most noteworthy being some of the famous Wallace Reid racing pictures, known as the "Roar of the Road" series. He also did a series of two-reelers called "Two-Gun Tex," starring Texas Guinan. In later years he sold several originals to Hollywood, and on occasion worked on screenplays on a freelance basis.

In the course of his career, Lait wrote the lyrics for several songs, notably in collaboration with the late Con Conrad.

Himself a man dedicated to his profession, Lait's family was brought up in the newspaper tradition and both his sons have followed in his footsteps. For a time, in fact, Jack and George were on the staff of VARIETY at the same time, the elder Lait's signature being italicized with a Capital L, while George's tagline was lowercased. This differentiation wasn't enough, however, to save Jack Lait from sometimes taking the rap for his son's reviews, or, conversely, stop George from keeping an occasional bottle of booze sent by a happy actor but meant for his father.

Lait insisted, however, that his sons make their own way. He held to this so strongly that when he was appointed to the managing editorship of the N. Y. American in 1934 he immediately fired George, who was on that paper's staff at the time, because he didn't want the staff to accuse him of nepotism. It so happened that Jack Lait didn't remain with the American very long and moved back to King Features.

Besides his widow and two sons and daughter, Lait is survived by three grandchildren; a great-granddaughter, Janet Laura Hughes, and a great-grandson, Carl Hughes Jr., both George Lait's grandchildren.

Neville Succeeds Lait

Glenn Neville, acting editor of the N.Y. Daily Mirror for over a year, has been named editor of the daily, succeeding Jack Lait. Neville, who joined the Mirror in 1936, was executive editor since 1943 and was chief editorial writer before that. Hinson Stiles continues as m.e. under publisher Charles B. McCabe.

Selig Adler, assistant m.e., and Edward Markel, city editor, also continue in their respective posts.

Gish

Continued from page 2

bility. But when I look back 35 years and think of the way they were in those days as compared to the way you are now—you're much richer out there—you have swimming pools and cars and big houses and you're richer materially—but I don't think you are as rich as we were spiritually.

(Miss Gish's comments were well beyond earshot of Mrs. Rockefeller's spare town house, having been taped for airing on Dave Garroway's new NBC radio show which debuts April 18).

"Now I don't think that's your fault either, you people in Hollywood making films. I think it's a question of geography and I think it's a tragic thing—it does harm the motion pictures and the motion picture people going out there. We went out so early that there was no Hollywood and Mr. (David W.) Griffith used to tell us, now that you've come out here you must never stay longer than six months.

"It's very good for your body but very bad for your mind and soul and I think there is a very deep psychological reason for that—that since the Gold Rush people have gone to California to get something—and take something—and come away—they have never gone to settle on the land and say this is where we will build for our great-grandchildren. They went for gold, they went for real estate, they went for oil, they went for picture money and perhaps it's a deeper psychological thing that hasn't anything to do with pictures—but it's just a pity we are not all together here in N.Y.—then we might be as lucky as they are in Rome, London and Paris where all the artists of the nation work together in a great and wonderful new medium.

"But now that you (UA) are 35 years old, perhaps this is your 'Bar Mitzvah.' You can accept the responsibility of manhood and take on with the United Nations the task of making a better world, and let's hope so. . . ."

Makelim

Continued from page 3

tors, stars, etc. Films' budgets will run from \$400,000 to \$500,000.

Purpose of the meetings will be to sign up the 2,500 charter members. Myers said that the plan contemplated certain benefits to charter members in the form of rebates from profits, but that such rebates wouldn't be partner in the venture. Latter is to be coordinated on the Coast by John M. Wolfberg and otherwise by Trueman Rembusch.

Makelim, who's said to have been working on this plan for a year, has his own H. L. Makelim Productions and he also runs a distributing outfit, Atlas Pictures Corp. Associated with him are Sam Nathanson and Frank Borzage. He approached Allied with his proposal which was then examined by an Allied committee and approved.

Myers stressed that theatres wouldn't have to invest any capital. To distribute the production cost of the 12 films among the 2,500 charter members, he said: "The total has been allocated among the several film delivery territories in the proportion that each such territory contributes to the gross film rentals for all companies." This proportion, he added, was known. There was no indication that, in the minds of Allied leaders, such a division would be discriminatory to some Allied members, such as the comparatively few ones in New York.

One intriguing aspect of the Allied-Makelim deal is that, apart from guaranteeing a producer a profit, it reintroduces the block booking method which Allied, for one, so vigorously opposed in the days prior to the Paramount decree. Charter members pledge themselves to book features which haven't even been produced as yet.

It was explained that both Allied members and others would be invited to attend the regional meets and would be given a chance to the average cost of the Makelim films "may be considered low," but that this was due to the fact that he was operating with a low overhead and with economy. Latter, he stressed, wouldn't be reflected in the quality of the pictures. Myers maintained that this was the first time a producer would be operating with the problems of indie exhibs in mind.

ALLIED MEETING UNDER WAY IN WISCONSIN

Milwaukee, April 6.

Prime topics slated for discussion at three-day (April 6-8) convention of the Allied Independent Theatre Owners of Wisconsin, at Hotel Schroeder, will include concessions, drive-ins, advertising CinemaScope, revised admission prices and theatre operations.

Speakers will include Ben D. Marcus, national president; Mike Simon, New York, chief of Exhibitor Relations for Metro; Abram F. Myers, general counsel and chairman; S. J. Goldberg, Wausau, president of Wisconsin Allied.

Exhibitor Goldberg estimates 800 in exhibition; distribution and related interests are expected to attend, with the Midwest Drive-In Theatre huddle functioning as part of the convention. A panel of industry specialists with Edward Johnson of Roosevelt Theatre, Milwaukee, as moderator, will discuss industry problems.

FCC Drag

Continued from page 5

would doubtlessly favor pay-tv the position of the industry as a whole, as represented by the National Assn. of Radio and TV Broadcasters, is still to be determined. Ordinarily, the Association opposes any diversion of audience from commercial stations, as evidenced in its opposition to theatre tv fight exclusives and restrictions on college football broadcasts. However, if enough UHF members want subscription tv it's likely that NARTB will adopt a hands off policy.

One FCC member who has shown a keen interest in pay-tv is Edward M. Webster. Although Webster dissented from the Commission's action of February 1950 in authorizing Zenith to conduct tests of its Phoneyvision system, he did so because he felt that a hearing should have been held before even an experimental license should have been issued.

In a speech last September in Sun Valley, Idaho, before NARTB District 14, Webster said the introduction of subscription tv would involve such a revolutionary change in the American system of broadcasting "that it may well be that the Commission, when it becomes necessary to consider the matter, will conclude that the change should be made only after Congress has established the new policy by an appropriate amendment to the Communications Act. If Congress should take the position that subscription tv should not be authorized as a broadcast service that, of course, would settle the issue."

It's noteworthy in this connection that Rep. Carl E. Hinchaw (R-Calif.) has a bill pending in Congress that would make all forms of broadcasting in which payment is charged common carriers and subject to rate regulation by the FCC.

Phantom Murphy

Continued from page 4

pactly he had approached the Grande, Cabeen emphasized that he was "just a Legionnaire." Pressed further on whether it was his habit to threaten picketing if he didn't like a film, he maintained that he had gone to the Grande "at the request of a stranger" whom he knew only by the name of Murphy. He said Murphy had urged him to see "Salt," and he had complied.

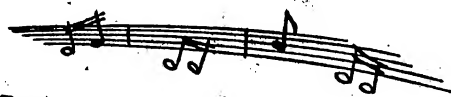
Cabeen said he didn't believe in censorship; that it would be difficult to get enough Legionnaires with sufficient feeling in the matter to picket "Salt." Asked what he would have done had he found the picture objectionable, he said he would probably have passed his impression on "to some county official of the Legion."

Told that Cabeen wasn't a Legion official, Steinberg professed amazement but added that Cabeen had been "very nice about it all," particularly in promising to call off the picketing.

At American Legion headquarters, Joe Glenn, the Legion's national public relations topper, said he knew of Cabeen but that he was surprised over the manner of his visit to the Grande. He said he'd look into it.



LISTEN TO THIS WONDERFUL HOLDOVER RECORD!



8 WEEKS

New York, N. Y. (*still playing*)

7 WEEKS

Buffalo, N. Y. (*still playing*)

6 WEEKS

Birmingham, Ala.

Lansing, Mich.

Pittsburgh, Pa.

Salt Lake City, Utah

Minneapolis, Minn. (*still playing*)

Detroit, Mich. "

Atlantic City, N. J. "

5 WEEKS

Washington, D.C.

Oakland, Cal.

Baltimore, Md.

Flint, Mich.

Cincinnati, Ohio (*still playing*)

Berkeley, Cal. "

Philadelphia, Pa. "

4 WEEKS

Denver, Colo.

Indianapolis, Ind.

Des Moines, Iowa

Charlotte, N.C.

Boston, Mass.

Providence, R.I.

Fresno, Cal.

St. Paul, Minn.

St. Petersburg, Fla.

Kansas City, Mo.

Jacksonville, Fla.

New Orleans, La.

Los Angeles, Cal.

Toledo, Ohio

Wichita, Kan.

Wilmington, Del.

Sacramento, Cal. (*still playing*)

San Diego, Cal. "

Dallas, Tex. "

3 WEEKS

Spokane, Wash.

Louisville, Ky.

Seattle, Wash.

Erie, Pa.

Portsmouth, Va.

Oklahoma City, Okla.

Fort Worth, Tex.

Portland, Ore.

Houston, Tex.

Raleigh, N.C.

Richmond, Va.

Allentown, Pa.

Chicago, Ill.

Stamford, Conn.

Albany, N.Y.

San Francisco, Cal.

Champaign, Ill.

York, Pa.

Cleveland, Ohio

Riverside, Cal.

Allentown, Pa.

Dayton, Ohio

Omaha, Neb.



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THE
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The GLENN MILLER STORY EVERYWHERE!

JAMES STEWART • JUNE ALLYSON in "THE GLENN MILLER STORY" Color by TECHNICOLOR
with CHARLES DRAKE • GEORGE TOBIAS • HENRY MORGAN and these Musical "Greats" as Guest Stars! FRANCES LANGFORD
LOUIS ARMSTRONG • GENE KRUPA • BEN POLLACK • THE MODERNAIRES • Directed by ANTHONY MANN • Written by
VALENTINE DAVIES and OSCAR BRODNEY • Produced by AARON ROSENBERG • A UNIVERSAL-INTERNATIONAL PICTURE



Picture Grosses

WASHINGTON

(Continued from page 9)

Lopert's Dupont, is holdover champ. Little effect, one way or other, from tax cut.

Estimates for This Week

Capitol (Loew's) (3,434; 70-95) — "Naked Jungle" (Par) (20th wk). Okay \$9,000 for final 5 days, after disappointing \$14,000 last week.

Columbia (Loew's) (1,174; 60-80) — "Miss Robinson Crusoe" (20th) plus "Man Crazy" (20th). Fair \$6,000 for double feature bill, a rarity in this town. Last week, "Alaska Seas" (Par), very low \$4,000, and below hopes.

Dupont (Lopert) (372; 90-\$1.25) — "Julius Caesar" (M-G) (9th wk). Very bright \$6,000 for second consecutive week, and stays.

Keith's (RKO) (1,939; 60-80) — "Ride Clear of Diablo" (U). Sluggish \$7,000. Last week, "Riot in Cell Block 11" (AA), so-so \$7,500.

Metropolitan (SW) (1,200; 60-80) — "Duffy of San Quentin" (WB) plus "Crime Wave" (WB). Moderate \$5,500. Last week, "Phantom Rue Morgue" (WB). Nice \$9,800 for nine days.

Palace (Loew's) (2,370; 60-80) — "Saskatchewan" (U). Stout \$16,000 or better, and tops the town. Last week, "Night People" (20th) (2d wk), firm \$17,000 for final 9 days.

Playhouse (Lopert) (435; 55-\$1) — "Man Between" (UA) (4th wk). Okay \$4,000 for second executive week, and stays.

Warner (SW) (1,300; \$1.20-\$2.40) — "Cinerama" (Indie) (22d wk). Riding crest of tourist wave as sole film novelty around to tune of \$21,000 after big \$20,000 last week.

Spring trips of over 6,000 high school classes with total of 300,000 juves helping this situation.

Trans-Lux (T-L) (600; 60-\$1) — "Wild One" (Col) (3d final wk). Good \$6,000 second consecutive week, and moves on.

PROV. BIZ PERKING;

'SASKATCH' FINE 11G

Providence, April 6.

Surprisingly sock biz is being done all around hereabouts despite the Lenten season which usually sees a decided drop. Topping the list is Majestic's "Saskatchewan" (Loew's) (2,200; 70-90) and RKO Albee's "Night People" (20th). "Red Garters" opened strong at Strand.

Estimates for This Week

Albee (RKO) (2,200; 70-90) — "Night People" (20th). Upped scale helping to hopeful \$9,000. Last week, "Glenn Miller Story" (U) (4th wk), smart \$7,000.

Majestic (Fay) (2,200; 50-70) — "Saskatchewan" (U) and "Veils of Blood" (U). Very active \$11,000. Last week "Boy from Oklahoma" (WB) and "Annapurna" (Indie), so-so \$8,000.

State (Loew) (3,200; 45-70) — "Act of Love" (UA) and "The Paint" (UA). Fairly good \$9,500. Last week "Should Happen To You" (Col) and "Saadia" (M-G), nice \$10,000.

Strand (Silverman) (2,200; 50-70) — "Red Garters" (Par) and "Drums of Tahiti" (Par). Opened Monday (5). Last week "Roman Holiday" and "Shane" (Par) (reissues), were tremendous and could easily have been held. Socko \$10,000.

KANSAS CITY

(Continued from page 9)

Marie (M-G) (2d wk) (CinemaScope) fairish \$6,500 (at \$1 top).

Missouri (RKO) (2,650; 50-80) — "Bait" (Col) and "Battle of Rogue River" (Col) moderate \$6,000. Prices cut from 60-85c. Last week, "Riding Shotgun" (WB) and "Stranger on Prowl" (A), so-so \$5,000.

Paramount (Tri-States) (1,900; 60-80) — "Naked Jungle" (Par) opened Friday to good play and headed for \$10,000, possible holdover. Price scale cut to 60-80c from former 65-85c. Last week, "Creature From the Black Lagoon" (U) (3D) stayed 8 days for fifty \$10,000 at upped prices, 75c-\$1.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "Ride Clear of Diablo" (U) and "Highway Dragnet" (AA) dualled all four, above average \$14,000. Last week, "Hell and High Water" (20th) (CinemaScope) rousing \$19,000 at 75-\$1 scale.

Vogue (Golden) (550; 75-\$1) — "Man in White Suit" (U) and "Tight Little Island" (U) (reissues) dualled for medium \$1,800. Last week, "Conquest of Everest" (UA) (3d wk) wound run at \$1,500.

'Saskatch' 10G, Indpls.;

'Jubilee' So-So \$8,000,

'Marie' Oke \$9,000, 2d

Indianapolis, April 6.

Biz is only moderate at first-run situations here this stanza, lack of standout attractions and sharply variable weather holding down grosses. "Saskatchewan" looks to lead town with modest figure at Indiana. "Rose Marie" is oke in second week a Loew's, "Jubilee Trail" fair at Circle.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 50-80) — "Jubilee Trail" (Rep) and "Hell's Half Acre" (Rep). So-so \$8,000. Last week, "Riot in Cell Block 11" (AA) and "Highway Dragnet" (AA). Ne. \$10,000 at 60-85 scale.

Indiana (Cockrill-Dolle) (3,200; 50-80) — "Saskatchewan" (U). Sturdy \$10,000. Last week, "New Faces" (20th). Good \$11,000, at 60-85.

Loew's (Loew's) (2,427; 70-95) — "Rose Marie" (M-G) (2d wk). Satisfactory \$9,000 on top of oke \$12,000 opened at 75-\$1.

Lyrle (Cockrill-Dolle) (1,600; 50-70) — "Man in the Attic" (20th) and "Road House" (Indie). Oke \$7,000, with All-Star Jamboree on stage replacing second feature at 95-\$1.25 scale Sunday only. Last week, "Alaska Seas" (Par) and "Limping Man" (Lippert). Fair \$6,000, same setup.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 50-80) — "Jubilee Trail" (Rep) and "Hell's Half Acre" (Rep). So-so \$8,000. Last week, "Riot in Cell Block 11" (AA) and "Highway Dragnet" (AA). Ne. \$10,000 at 60-85 scale.

Indiana (Cockrill-Dolle) (3,200; 50-80) — "Saskatchewan" (U). Sturdy \$10,000. Last week, "New Faces" (20th). Good \$11,000, at 60-85.

Loew's (Loew's) (2,427; 70-95) — "Rose Marie" (M-G) (2d wk). Satisfactory \$9,000 on top of oke \$12,000 opened at 75-\$1.

Lyrle (Cockrill-Dolle) (1,600; 50-70) — "Man in the Attic" (20th) and "Road House" (Indie). Oke \$7,000, with All-Star Jamboree on stage replacing second feature at 95-\$1.25 scale Sunday only. Last week, "Alaska Seas" (Par) and "Limping Man" (Lippert). Fair \$6,000, same setup.

'Beachhead' Loud 17G,

Denver; 'Kettle' 13G

Denver, April 6.

It's still evident here that it takes attractions to pull them in. "Beachhead," "Heidi" and "Ma and Pa Kettle" well above average business with latter getting two-day holdover, and others at a figure that might have warranted holdovers, but for term dates for new films. Lack of first-run passing tax cut on to public has been no deterrent to folks going to pix.

There's been little if any, complaints about not getting tax saving. First-runs here are holding to their former prices. Only films that are below average are "Julius Caesar" at the Aladdin and "Rose Marie" at the Orpheum but both were in the third week.

Estimates for This Week
Aladdin (Fox) (1,400; 85-\$1.20) — "Julius Caesar" (M-G) (3d wk). Fair \$3,500. Last week, \$5,000.

Denver (Fox) (2,525; 50-85) — "Beachhead" (UA). Fine \$17,000. Last week, "New Faces" (20th), \$10,000.

Esquire (Fox) (742; 50-85) — "Heidi" (UA). Fine \$4,500. Last week on reissues.

Orpheum (RKO) (2,600; 70-95) — "Rose Marie" (M-G) (3d wk). Fair \$7,000. Last week, \$9,000.

Paramount (Wolfberg) (2,200; 50-85) — "Ma and Pa Kettle at Home" (U) and "Drive a Crooked Road" (Col). Fine \$13,000. Last week, "Boy from Oklahoma" (WB) and "Tennessee Champ" (M-G), \$9,500.

Tabor (Fox) (1,987; 50-85) — "Rails into Laramie" (U) and "Fangs of the Wild" (Lip). Fair \$4,000. Last week on reissues.

Webber (Bailey) (712; 50-85) — "Rails into Laramie" (U) and "Fangs of the Wild" (Lip). Fair \$1,500. Last week on reissues.

Estimates for This Week
Aladdin (Fox) (1,400; 85-\$1.20) — "Julius Caesar" (M-G) (3d wk). Fair \$3,500. Last week, \$5,000.

Denver (Fox) (2,525; 50-85) — "Beachhead" (UA). Fine \$17,000. Last week, "New Faces" (20th), \$10,000.

Esquire (Fox) (742; 50-85) — "Heidi" (UA). Fine \$4,500. Last week on reissues.

Orpheum (RKO) (2,600; 70-95) — "Rose Marie" (M-G) (3d wk). Fair \$7,000. Last week, \$9,000.

Paramount (Wolfberg) (2,200; 50-85) — "Ma and Pa Kettle at Home" (U) and "Drive a Crooked Road" (Col). Fine \$13,000. Last week, "Boy from Oklahoma" (WB) and "Tennessee Champ" (M-G), \$9,500.

Tabor (Fox) (1,987; 50-85) — "Rails into Laramie" (U) and "Fangs of the Wild" (Lip). Fair \$4,000. Last week on reissues.

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Esquire (Fox) (742; 50-85) — "Heidi" (UA). Fine \$4,500. Last week on reissues.

Orpheum (RKO) (2,600; 70-95) — "Rose Marie" (M-G) (3d wk). Fair \$7,000. Last week, \$9,000.

'Miller' Tepid \$9,000,

4th, Seattle; 'Line' 14G

Seattle, April 6.

First-run prices unchanged to date and the tax cut is considered an important windfall for local houses. Business over the weekend decidedly brisker with the weather also factor. There's been no complaints by public which evidently expected the first-runs beset with tv intruders to hold the price line.

In face of no price cuts at the downtown first-runs, the public was as uncomplainingly as the weather and picked the attractions: "Glenn Miller Story" was big \$9,000 in the fourth stanza, "Cell Block 11" a solid \$10,000 and "French Line" a huge \$14,000.

Estimate for This Week
Blue Mouse (Hamrick) (800; 90-\$1.25) — "Lure of Sila" (IFE). Fair \$3,000; last week \$1,25-\$1.50.

"Living Desert" (RKO), in 5th stanza, hot \$3,500.

Coliseum (Evergreen) (1,829; 65-90) — "Riot in Cell Block 11" (AA). Big \$10,000; last week, "Naked Jungle" (Par) and "100 Hour Hunt" (Cine). Good, \$7,700.

Liberty (Hamrick) (1,650; 65-90) — "Yankee Doodle" (U) and "Ride Clear of Diablo" (U). Good \$6,500; last week, "Gypsy Colt" (M-G) and "Tennessee Champ" (M-G). Terrible \$3,200.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25) — "Night People" (20th). (2nd wk). Big \$8,000 after swell \$10,000 last week.

Musie Box (Hamrick) (850; 90-\$1.25) — "Everest" (UA). (2nd wk). Good \$3,000; landed oke \$4,300 in opener.

Musie Hall (Hamrick) (2,300-90-\$1.25) — "Glenn Miller" (U) (4th wk). Great \$9,000; swell \$11,000 last week.

Orpheum (Hamrick) (2,700; 65-95) — "Phantom of Rue Morgue" (WB) (3D). Fair \$6,000; last week, "Black Lagoon" (U-GD), and Project 7-M" (U). (2nd week). Only three days, slow \$1,500.

Paramount (Evergreen) (3,039; 85-\$1.09) — "The French Line" (RKO-3D). Immense \$14,500; last week (65-90) — "Act of Love" (UA) and "Scarlet Spear" (UA), fair \$5,600.

DETROIT

(Continued from page 8)

(UA) and "Dragon's Gold" (UA) \$12,000.

Madison (UD) (1,900; 95-\$1.25) — "Glenn Miller Story" (U) (7th wk). Steady \$10,000. Last week, same.

Broadway-Capitol (UD) (3,500; 80-\$1) — "Go Man Go" (UA) and "Black Glove" (Indie). Slow \$10,000. Last week, "Riding Shotgun" (WB) and "World for Ransom" (Indie) \$12,000.

United Artists (UA) (1,938; \$1-\$1.25) — "Rose Marie" (M-G) (2d wk). Oke \$14,000. Last week, \$18,000.

Adams (Balaban) (1,700; 95-\$1.25) — "Rhaphaels" (M-G) (2d wk). Oke \$10,000. Last week, \$15,000.

Musie Hall (Cinerama Productions) (1,194; \$1.40-\$2.65) — "This Is Cinerama" (55th week). Great \$18,500. Last week, \$18,900.

Krim (Krim) (1,000; \$1-\$1.50) — "Julius Caesar" (M-G) \$6,500 in seventh and last week. Theatre reverts back to arties.

PITTSBURGH

(Continued from page 8)

Jeff Chandler day before the opening helped and in 9 days should do lively \$11,000. Last week, second of "Saskatchewan" (U) in five days nearly \$5,000.

Penn (Loew's) (3,300; 65-\$1.10) — "Rose Marie" (M-G) (2d wk). Didn't come up to expectations opening session, but in the h.o. not too bad at \$11,000. Last week, \$18,000.

Squirrel Hill (SW) (900; 65-85) — "Living Desert" (Indie) (2d wk). Looks like the biggest hit art naber has ever had. Should come pretty close to \$5,500 this stanza. Last week, about \$5,800, missing house record set by "Cruel Sea" by only \$100. However, "Desert" is regarded as the block-buster of the two since it came in during Lent while "Sea" had a Labor Day holiday going for it.

Stanley (SW) (3,800; 65-85) — "Riot in Cell Block 11" (AA). Good notices helping but house figured promised to campaign, which didn't come through, will cost it at least a couple of grand. Looks like \$8,000. Last week, "Phantom in Rue Morgue" (WB), \$12,500.

Warner (SW) (1,200; \$1.30-\$2.80) — "Cinerama" (Indie) (17th wk). Getting hurt at tag end of Lent and will dip to \$14,000 or so this session. However, school, convention and party bookings and promising advance after Easter should pick it right back up again. Last week a bit under \$15,000.

Clips From Film Row

CHICAGO

Ed Force, manager of RKO Grand Theatre here, transferred to Columbus to helm an RKO house there.

Eddie Silverman, Essanex chief, vacationing in Palm Springs. Jack Rose to Gotham for wedding of son Murray to Miss Joan Gimple.

Sy Grier taking over booking for Family Drive-In, Gray's Lake, Ill., and for Buggy Theatre, Chi., to reopen on April 17.

Dyas 34 Drive-In, which Chuck Dyas has been building for past two or three years, opening this month in Earlville, Ill.

"Pinocchio" reissue into Loop Theatre for Easter week.

Holiday Theatre in Round Lake, Ill., which was blown down in a windstorm last year, has been rebuilt by Ted Tokarz and reopened last week.

Cinema Lodge staging variety show at Eighth St. Theatre on May 16-17. Nat. Nathanson is general chairman and Ned Becker director-producer. Show is for lodge benefit.

Harry Lustgarten, head B&K booker, vacationing in West Indies with wife.

Charles Golan, who operated DeLuxe Theatre since 1930, sold lease to Van Nomikos and Duke Shumow, who have closed the 1,000-seater for remodeling and installation of a widescreen.

DALLAS

Maxine Adams has been elected prez of the Women of the Motion Picture Industry, with Mrs. Lorena Cullimore and Mrs. Billie Webb named first and second vicepres.

Others included Sue Benningfield, recording secretary; Rosemary White, corresponding secretary, and Mrs. Mildred Fullenwider, treasurer.

Allied Artists' "Arrow In The Desert" will be given a world premiere showing in four Texas cities on April 30, according to James Prichard, southern division manager. The pic will bow in at the Metropolitan, Houston; Ellanay, El Paso; Palace, Fort Worth, and State or Martini, Galveston.

J. Sid Hall Jr. has been appointed general manager of Hall Industries Theatres at Mathis. He succeeds the late F. D. Nance.

Rod Surrey, former assistant manager of the Orpheum Theatre, Waco, has been upped to manager of the Oaklawn Drive-In. Bentley F. Davis has taken over as manager of the Circle Drive-In. Surrey succeeds Roy Hall, who has resigned.

Joe Jackson replaces Surrey at the Orpheum.

Work has been started on a third owner at Kingsville, according to Chester Kyle, of Joseph & Kyle, owners of the King and Brahama Drive-Ins. A 10-acre site has been purchased on which the 350-car capacity ozoner will be built. When completed, Spanish-language pic will be featured.

George Glover has been named manager of the Starlite Drive-In Theatre at Tyler. He succeeds Elmer Gordon, who has been transferred to Fort Worth.

PITTSBURGH

Shea Circuit moved Harry Buck, assistant to Fulton Theatre manager Bernie Hickey, to Conneaut, O., where he's now managing the State and Ohio Theatres.

Lee McFerrin, formerly assistant to Jack Hines at Youngstown O., prior to three years' military service, returns to Shea as Hickey's new assistant.

Manos circuit acquired the State in Charleroi from the LeRich outfit headed by Leon Reichblum. Louis Guidetti remains as manager of house.

Associated Theatre promoted Tom Strawins from manager of the Leona in Homestead to Camp Horne Drive-In. John Glaus, formerly with Stanley-Warner at Latonia in Oil City, replaces Strawins.

Ray Brown, Jr., grandson of the late Harry Brown, long legit showman here at the old Nixon, quit show biz to become merchandising man for 38 Giant Eagle super-markets in Cleveland area where he was with the Washington Theatre Co.

Joe McCormick, RKO shipper, moved to a booker's berth; succeeded Dave Brown, just upped to sales post covering West Virginia territory.

Fricks Drive-In on Route 40 near Brownsville has sold to Balse Bros. circuit exhibs, by I. J. Fricks, Mrs. George Moody and Lloyd Baker.

The Harry Mendel-Bert Stearns Jimmy Nash outfit which recently acquired the Grand in Carnegie

from Mrs. C. E. Herman, widow of the vet exhib, also has taken over the Chartiers in Crafton from Mrs. Harry Walker, Sr., and Mrs. Harry Walker, Jr.

Lee C. McFerrin, just out of the Army after overseas duty, is Bernie Hickey's new assistant at the Fulton Theatre; replaces Harry Buck, promoted by Shea circuit to managerness of the State and Ohio in Conneaut, O.

State Theatre in Erie, closed for last six years, leased from its owners, Alan and Harvey Emmertman, to a restaurant-saloon proprietor; will be converted into a tavern.

Don C. Hayman, who owns the Seneca and Tunelton Theatres in West Virginia and operates the Ivory Ballroom in Uniontown, has pulled out of the Coast to take over his annual summer chore as publicity director for the Clyde Beatty Circus.

George Tice and George Saitts are building a 400-car drive-in in West Milford borough and expect to have it open by the first of June. Saitts also owns the Twin Hi-Way corner while Tice is film salesman, operates the Tudor Park Theatre in Homestead Park.

Ray Woodard, theatreowner in Franklin and councilman and Chamber of Commerce president in that community, is back on the job after several weeks at sea with the naval reserve and a vacation at Key West with his wife, Irma Jean.

Robert Trautman has purchased the partnership interest of Howard Smith in the Hilltop Drive-In near Butler, Pa.

A. P. Way, veteran DuBois exhib, had to cut short his Florida vacation on account of illness. He's home now after being hospitalized two weeks. Way has been the theatreowner in DuBois for 58 years, and recently took over the Harris Theatre there from the Harris Amusement Co.

Stan Pooley is the new manager of the Stanley-Warner Ambridge, Pa., Theatre.

SAN ANTONIO

The Palace Theatre has been closed by Southern Theatres Co. The building will be torn down and converted into a parking lot. Lee Aronstein, with the house's closing, announced that he is manager.

Gary Rykel, manager of the South Loop Drive-In Theatre, reported to police that thieves stole 14 loudspeakers from the ozoner. The speakers were valued at \$150.

The Trail Drive-In Theatre has begun installation of a new screen made of fiberglass. Fiberglass screens are being erected all over the state in the Ezell & Associates drive-ins.

The Teatro Nacional, owned and operated by G. Lucchese, has stopped the showing of Spanish-language films and is only showing pix in English. This marks a change after a 20-year period of showing Spanish-language pic to the city's Spanish-language population.

PHILADELPHIA

Howard Dietz, Metro veepee in charge of ad-publicity, accepted invite to address 20th annual luncheon of Philadelphia Motion Picture Preview Group in May.

Named to board of governors for Allied of Eastern Pennsylvania were Ben Fertel and Morris Wax, Philadelphia, and Jack Greenberg and Larry Woodin, for up-state, all three-year terms, and for one-year terms Mel Koff and Sam Segal, Philadelphia; Ray Nessly, York, Pa., and Max Korr, Allentown, Pa.

Norman Shigon, attorney and film trade press rep, filed for state legislature from 27th District in the Democratic primary.

Sig Horowitz, vet Columbia salesman, resigned.


ST. LOUIS

The Kerasotes Bros. have re-lighted their 1,200-car ozoner near Springfield, Ill.

Kiddies were admitted free at the opening of the season of an ozoner near Charleston, Ill., owned by Rino Bianchi of Charleston and the Frisina Amusement Co., Springfield, Ill.

F. J. Lee, St. Louis district manager for UA, back at his desk after several weeks' illness.

Leon Jarodsky, owner of the Lincoln and Paris in Paris, Ill., and E. L. Staup, Delphos, O., have concluded



**COLUMBIA PICTURES
THANKS THE MOTION
PICTURE INDUSTRY
FOR THE ACADEMY
AWARDS GIVEN TO
"FROM HERE TO ETERNITY!"
NEXT YEAR—
"THE CAINE MUTINY"**

*
Tieing the all-time high
set by "Gone with the Wind"

Continued from page 8

Paris, April 6

Paris, March 23

Berlin March 23

Paris March 30

Paris, March 23

Paris, March 30

March 30.

Vienna

END

Following a recent pattern, there is some nudity in the film but it is done so well no protests have been made against it here. This film should do well in such spots where high-quality Swedish and French films are patronized.

PALEY, STANTON RECAPTURE CBS

The 'Revenge' of Bill Ryan

BAB has, since its inception, stood for Broadcast Advertising Bureau. They're now thinking of translating it to Bill's Angry Blowoff.

Bill, of course, is Bill Ryan, the ex-prexy of BAB, whose \$55,000 a year contract was bought up by the BAB Committee some time back, 18 months prior to date of expiration. (Kevin Sweeney, Ryan's chief aide, subsequently moved into the prexy spot.)

It's no secret that Ryan has long nursed a grievance against his being asked to resign. As a goodwill gesture, the BAB Committee, comprised of 30, including some of the standout leaders in the AM industry, decided to honor Ryan with a scroll in connection with its annual meeting in New York last week.

Scroll paid high tribute to Ryan, attributing BAB's success in large measure to the efforts generated by Ryan during his tenure. The Committee had planned sending it to Ryan during its annual meet. But Ryan insisted on accepting it personally at the BAB annual luncheon, and the Committee acquiesced.

Ryan prefaced his remarks with the assertion that, since his bought-up contract as prexy doesn't expire until the end of the year, he's still in a position to offer advice to the BAB. Whereupon he proceeded to tear into the organization, urging, among other things, abolition of the six-man Executive Committee, which makes the final decisions, and letting the BAB Committee know in general just what's wrong with the organization and its policies.

'Watch That Longines Pattern'

\$3,000,000 Radio Buy Via CBS Seen 'Act of Faith' In Audio Medium

Behind Longines - Wittnauer Watch Co.'s deal of a few weeks back earmarking \$3,000,000 in radio program patterns for CBS was the timepiece outfit's "act of faith" in the audio medium as pitted against the "almost prohibitive cost" of tv advertising. The coin outlay spreads over to the end of next year on a seven-day exposure of the Longines banner limited to Columbia's aural ramparts after the watch company checked out its other airers on the Westinghouse stations and NBC's owned-and-operated skein. Under the additional coverage pact, L-W shows teed off this month through all the facilities specified will not become effective until later on. For instance, two segments will be added in September, when the full schedule for the company's "Symphonette" and "Choralliers" stanzas will read:

Monday through Friday, 7:30 to 7:45 p. m.; Saturday, 5:30 to 6; Sunday, 1 to 1:15 and 2 to 2:30, constituting eight-per-week webbery (two and one-half hours) in the largest bundle of AM time ever bought by a company in the jewelry field.

Longines' ad hike for this year and next was justified by board chairman and treasurer M. Fred Caroun in a letter to the company's outlets. "Our tv broadcasting of 'Chronoscope' is being con-

(Continued on page 36)

Axe for 'Mask' As ABC Dickers Hamid

ABC-TV is negotiating with George A. Hamid Sr., owner of Atlantic City's Steel Pier, to originate a series of hour-long telecasts there as a Sunday night replacement for "The Mask," which gets the axe after a 13-week ride next month. If a deal goes through, the Steel Pier originations would constitute ABC's summertime opposition to "Toast of the Town" and whatever replaces "Colgate Comedy Hour."

"Mask," the hour-long mystery series helmed by Halsted Welles and Robert Stevens and starring Gary Merrill and William Prince, couldn't garner a sponsor, despite an ABC sales plan that sliced it into 10-minute segments. Show will depart either May 2 or three weeks later. May 2 is the end of the cycle, but the web may carry kines for another three weeks until a replacement is definitely set.

Web has been using kines of "Mask" for Tuesday and Wednesday night programming under a triple exposure scheme, but will probably return Tuesdays 8 to 9 to the stations and fill in Wednesdays with sustainers.

100 for Nickell

Paul Nickell's direction of "Stirrings on Studio One" Monday (5) was his 100th such assignment for the CBS-TV show, which marks up some sort of a record for longevity. Nickell started his Westinghouse chores with the program preem, "The Storm," presented Nov. 7, 1948, and has been carrying on alternately since then. Included in his masterminding were such scripts as "Julius Caesar," "Battleship Bismarck," "Taming of the Shrew," "Coriolanus," "1984" and "Remarkable Incident at Carson's Corners."

Nickell has bridged the producer period incepted with the memorable Tony Miner string—which put "Studio One" on the tv map—and has gone right through to the current reiner, Felix Jackson.

BBD&O Burning Two Sponsors At Both Nielsen Ends

"U. S. Steel Theatre," hour long dramatic show, is staying on through the summer in its Tuesday night 9:30 to 10:30 berth on ABC-TV and although no commitments have been made as yet for next season it's been unofficially indicated that the sponsor is pleased with the steady rating increase and will probably ride through for the '54-'55 season.

All of which puts BBD&O, agency on the U. S. Steel account, in a ticklish spot. For this has been a situation where BBD&O has been competing with itself, the agency's Armstrong Circle Theatre, in the Tuesday 9:30 to 10 slot on NBC-TV, as opposition to the Steel dramas.

What makes the problem all the more acute, should U. S. Steel Theatre remain berthed in the same time slot, is the fact that the latter show has forged ahead of Armstrong in the Nielsen rating sweepstakes, in the obvious assumption being that at least some of the new Steel audience is being siphoned off from Armstrong. The fact that Armstrong was in there first, and is more keenly conscious about ratings than the more institutional-minded U. S. Steel, apparently isn't going to help matters any when BBD&O has to account for putting two of its clients in competition with each other. Somebody, it's figured, has got to give.

BUT TAIL STILL WAGGING TOPDOGS

By GEORGE ROSEN

One incident which pretty much went unnoticed by the industry last week may well turn out to be the most decisive and significant gesture in recent CBS annals, reflecting a new turn in events in asserting the Bill Paley-Frank Stanton leadership within the Columbia framework.

Perhaps by deliberate intent, CBS subro'd the lopoff of the Arthur Godfrey cross-the-board morning TV exposure from 90 minutes to 60 minutes. The move was precipitated chiefly by the inheritance of a full hour of daily Procter & Gamble programming, in the switchover of "Welcome Travelers" and "On Your Account" from NBC, plus an additional quarter-hour P&G strip. In view of the virtual SRO status at the network the P&G \$11,000,000 windfall has necessitated a drastic reshuffling of the daytime schedule, resulting in the decision to trim the Godfrey video stanza.

Getting Godfrey to go along with the telescoping of his morning tv show, it's understood, was a major feat in talent-management diplomacy and byplay, despite reports that Godfrey himself welcomed the abbreviated tv exposure (the radio simulcast will continue in its hour and a half length).

Change in 'Climate'

But whatever the Godfrey reaction, CBS employees testify to a "change in the CBS climate" which has had the effect of easing some tensions right down the line. As one of the execs put it: "It's as though Paley and Stanton have reasserted their leadership and recaptured the network."

Not that Godfrey still isn't the \$17,000,000 tail wagging the dog, for the clients are still pledging allegiance to the Godfrey brand of salesmanship, as reflected in the rush of bankrollers to climb aboard when Chesterfield relinquished its hold on the multiple Godfrey stanzas. Nor, for that matter, has been there any diminution in CBS' own acceptance of Godfrey as the web's No. 1 salesman. (For example, Toni has practically been begging for access to the Godfrey Wednesday night 8 to 8:30 "Friends" segment on a weekly basis rather than alternate weeks, but CBS insists on retaining the time for its own CBS-Columbia set manufacturing subsidy for the balance of the season, pure and simply because Columbia sets for the first time are now beginning to move, thanks chiefly to the Godfrey commercial auspices.)

But there's an unmistakable difference in the CBS willingness to concede the Godfrey phenomenon. For a lot of things have happened in the interval spanning the period when the CBS high command would approach Godfrey with an undeniable timidity. Today, for example, a P&G will "ask in," flaunting an \$11,000,000 tv appropriation in staking a major claim in the CBS rosters. Today a flock of other CBS components rate — and are getting—equal billing and attention. Ed Murrow has boosted the network's stature in the nation's realm of public opinion, and he's bringing in bucks, too. In the web's Monday night reshuffle which now finds Burns & Allen moving higher and higher in the rating sweepstakes, Godfrey's "Talent Scouts" is but one element of a three-show

(Continued on page 34)

Revlon Exiting As Co-Sponsor of 'North'

Revlon checks out of alternate sponsorship of "Mr. and Mrs. North" in July. Light-veined whodunit resumed on NBC-TV a couple of months ago after a black-out.

Congoleum-Nairn stays on as the skip-a-week backer and web is looking for a Revlon replacement.

DuMont's \$9,007,298 Balance, Lack Of Profit in '53, Cues Need To Loosen Program Purse Strings

Soapful

Since putting itself on record that it has reversed its stand on soap operas and is in the market for eight quarter-hour daytime strips, NBC-TV has been virtually deluged with scripts. Within a three-day span last week, the web's program dept. had 70 weepers submitted to it.

As one frantic exec put it: "We've got more soaps than a P & G factory."

No Enuf 'Lucy' Pickup, Buttons Show in A Jam

Apparently all's not well with the Red Buttons Monday night show on CBS-TV, with the network somewhat concerned over its future sponsorship status.

General Foods recently announced a full season renewal on the program, but carrying the usual 13-week options. Repacting was also predicated on the network doing something about heightening the show's entertainment impact. Don Appel was brought in as producer-director and Artie Stander recruited from the Coast to give Larry Gelbart an assist on the writing. Format was completely altered, with accent on situation comedy.

Almost immediately things began to pop—in reverse. Because of reported personality conflicts, Stander did a hasty exit. Gelbart also quit the show (subsequently moving over to the upcoming Jack Carter show which Ezra Stone is producing). And apparently the switch to situation comedy hasn't had the desired effect, with the network brass still expressing considerable concern.

While the show maintains a favorable competitive rating (it's slotted opposite the NBC Robert Montgomery dramatic show) it loses from 20% to 40% of the pickup from the preceding "Lucy" stanza. That's what worries everybody.

Starkist Tuna Fish Cancels Godfrey TV'er

Although only the first half-hour of Arthur Godfrey's morning show on CBS-TV will be eliminated as of July 5, one of his sponsors in the full hour which Godfrey retains has backed out. Starkist Tuna Fish, which underwrites the 10:45-11 segment of the simulcast on an alternating basis, will drop the sight portion and limit itself to CBSound. Godfrey's aural end remains in its 10 to 11:30 crossboard slot while the tv edition goes 10:30 to 11:30 Monday through Thursday. (Garry Moore gets the 10-10:30 berth the first four days and full 90 minutes on Friday in the drastic realignment occasioned by the acquisition of Procter & Gamble business.)

That Godfrey's radio sway is, if anything, on the upbeat, was reflected last week when Adolph Meat Tenderizer pacted for the 10-10:15 period on alternate Fridays starting this week.

Derby in Color

Joe Derby has joined the NBC-TV press dept. as spot feature scribe plus aide to Mike Horton, chief blurbist of web's tint tv sector.

He's formerly of the Memphis Commercial Appeal.

In the new financial report of the DuMont Labs it's pointed out that while the Broadcasting Division (DuMont network) increased sales it did not make any money. For some time, the question has been asked why the web, with its excellent technical facilities and small but sharp staff, has been rated in honest appraisals so consistently as a weak fourth among the tele webs. A good part of the answer is seen lying in the fact that Dr. Allen B. DuMont, boss of the entire Lab organization, has been riding the waves of financial caution.

Not only must DuMont network buck three other webs with know-how and sponsors inherited from the older radio sister operations, but it has, according to all reports, been left pretty much to its own ends in digging up coin for programming. In the new statement of earnings a balance of \$9,007,298 is listed, some part of which also belongs to Paramount.

There's been no paucity of coin thrown into the expansion facilities of the web by Dr. DuMont—it's evident in the Telecenter on East 67th St. in Manhattan as well as in the three o.o.s. But now critics are wondering if it is not wiser for him to invest some of that balance—the better part of it—in programming. Right now, DuMont is vying for another tele station in Boston, along with CBS-TV and three other applicants. If the over \$9,000,000 is better used in the Labs' foreign operation or in the transmitter division, for example, or just in payments to stockholders, then, some say, plans to buy into Boston should for the time being be curtailed and the coin instead laid aside for the web programming dept. Of course, though, ownership in the Boston market would help solve definitely another DuMont problem—station clearance.

The web has been known to limit itself in props, program materials generally and in personality (Continued on page 37)

'Life With Father' Status in Doubt

Despite the fact that its comedy values have been heightened and show has received better critical acceptance since its premiere, sponsorship status of CBS-TV's "Life With Father" for next season remains a big question mark.

On top of reports that Johnson's Wax plans to cancel out at the end of the current semester, CBS-TV sales execs put in a busy four days last week at the client's headquarters in the hopes of persuading them to stick.

Major source of distress is the show's rating. (March ARB tallies give the \$35,000 Sunday at 7 entry a 14.9, a 1.5 increase over the February rating, but less than half the rating registered by ABC-TV's "You Asked For It," which only cost a fraction of the "Father" tab. The NBC-TV 7 p.m. competition is the Paul Winchell show, which gets a 21.3, making "Father" low man on the ARB pole.)

Cesana Exiting WABD

Renzo Cesana, "The Continental" charmer of the N. Y. afternoon femme tv audience, has split with WABD, local key for DuMont. His last program will be aired on Friday (9).

Station says there are no plans to bring Cesana back in the fall unless a new format can be arranged. Two months ago, the personality's show was sliced from an hour-long (part film) stanza to a 15-minute gabfest. His future plans are unknown at present.

NBC Symph Future in Air as Toscy Bows Out; Boston Due for Buildup?

Announcement of the retirement of 87-year-old Arturo Toscanini as conductor of the NBC Symphony Orchestra comes as no surprise and, in fact, was anticipated by those close to the maestro. NBC officially notified upon the occasion of Toscy's 87th birthday a couple weeks back, when he wrote to board chairman David Sarnoff that he was not coming back in the fall. However, Toscy wanted his intentions kept a well-guarded secret until after his final broadcast last Sunday (4). The maestro is expected to sail soon for his native Milan in Italy.

Major speculation, of course, is what NBC intends to do next fall. (A spring season has already been announced, but with a considerably curtailed complement of musicians, numbering about 55). It's been reported that the network will negotiate a deal for a winter season featuring Charles Munch and the Boston Symphony Orchestra (a possibility given some credence by the pinchhitting status of Munch two weeks ago, when Toscy decided not to do the next-to-closing concert of the season). In the event of the Munch-Boston symph pacting, it's anticipated that the NBC Symphony, as such, will be disbanded, although contractual commitments with the AFM necessitate certain quotas of staff musicians.

Toscy and the symph were NBC's No. 1 prestige "baby"; a "must" with board chairman David Sarnoff, despite the \$500,000 annual tab to maintain the orch. (Toscy himself got \$95,000 a season). No matter how many retrenchments or curtailments attended the web's operation, another season of Toscy was always assured, so long as he was willing to continue. As such, the payoff to the network, in terms of prestige and artistic creation, was unprecedented in broadcast annals.

While only those close to the maestro were aware at last Sunday's closing all-Wagner concert of the imminently-pending announcement of Toscy's retirement, nonetheless there was an unmistakable audience feeling permeating Carnegie Hall, N. Y. (originally point for the broadcasts), that this was the last time they were to see and hear Toscy perform. It was, in fact, an occasion that will not soon be forgotten by the fortunate ticket-holders.

'Omnibus' Set For 3d Season Coin

Figured in the bag in next October's return of "Omnibus" to CBS-TV are two of the three sponsors the show had at its sixmonth exit March 28. These are Scott Tissue and Greyhound Bus, the former headquartered in Chicago, where the presence this week of a key "Omnibus" official lent credence to reports of a renewal being readied for almost immediate announcement. Not discounted by any means, from the continuing ride with the program—out of the stable of the TV-Radio Workshop of the Ford Foundation—is the third member of past season's sponsor setup, Nash-Kelvinator.

Show is gaited for four-bankroller availability, but whether "Omnibus" will tee off Oct. 17 with the full complement remains to be seen. Its rising 1953-54 ratings, however, seem to be a tipoff that the 90-minute departed in the best shape it's ever assumed in the two years of its Sunday outings. Over the sixmonth route it had far more "hits" and fewer "misses" according to reviewers' graphs.

The Robert Saudek inepted series had at one point been reported as interesting by NBC prexy Pat Weaver. With the Workshop's "Excursion," kidsize half-hour version of "Omnibus," axed by the Ford Foundation and thus lost to NBC's Sunday afternoon slotting, the Weaver wish persisted until knocked down by the CBS status quo announcement.

'Justice'?

Alex Nyary was assigned by NBC-TV press dept. to handle the upcoming "Justice" show. He boned up on the stint by doing jury duty.

Kovacs' \$1,000,000 Longterm Pact As WABD Late-Niter

WABD, the N. Y. arm of the DuMont web, has pacted Ernie Kovacs to a longterm agreement that "will amount to better than \$1,000,000" as competition for WNBC's Steve Allen late nighttime stanza. Comedian, who appeared on WCBS-TV until six months ago and on CBS-TV network last winter, starts in an 11:15 p. m.-12:15 a. m. variety format on the DuMont o&o next Monday (12).

Negotiations between Kovacs and Norman Knight, WABD topper, had been going on more than six weeks. Knight claimed that the deal took so long to make because the "components are so expensive" and hence it was legally complicated. The personality is working on a straight salary setup. Thrush Edith Adams, of the legit "Wonderful Town," will be featured on the new stanza-Kovacs is now dicker for an instrumental trio and a male vocalist, who should be inked to contracts sometime this week.

Knight has set his new property to start nightly five minutes before Allen takes the air on the rival o&o, and will keep it on for a full 15 minutes after Allen ends. WABD is looking to sell the hour-long show in quarter-hour segments, if not, participations already pacted will be thrown in. So far Roto-Broil has signed on for a quarter of the Kovacs stanza.

RCA's Tint Equipment Push, But GE to Wait For 'Reasonable Prices'

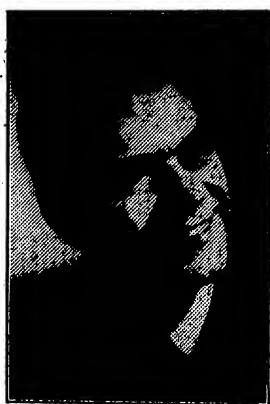
RCA is going to put three types of electronic equipment "essential to installation and maintenance" of home color receivers on the market in about 60 days. The plan broke at the same time General Electric v.p. Dr. W. R. G. Baker said his company is going to withhold action on color until at least a 21-inch picture "at a reasonable price" can be made available to the public.

The new equipment is being pushed by RCA as further indication of its desire to speed up the advent of tint video. It is believed RCA is the only major manufacturing firm to be seeking color set sales in the immediate future. Richard T. Orth, RCA v.p., said that the color tv testing instruments "incorporate features to meet the special needs of service technicians, design engineers and color set manufacturers." Upbeat in RCA publicity, however, has been keyed on the instrument use in home repair and installation and not on use in the experimental labs.

Baker, in making a speech before the Electric Club of Los Angeles Monday (5), only four days after

MARTHA WRIGHT INTO POST-WW SUN. SLOT

Martha Wright moves into ABC-TV's Sunday at 9:15 post-Walter Winchell slot April 18 under Packard sponsorship in the auto firm's first regular network venture. The ex-"South Pacific" star replaces Jane Pickens, who most likely will go local-only on WABC-TV, N. Y. Miss Pickens' airer had been in the slot for some time as a co-op sponsorship venture, and it was only a week ago that she landed Monsanto Chemical as a local (N. Y.) client. Monsanto will stay with the show, but in another slot on WABC-TV, N. Y.



DON CRAIG

Newly appointed Choral Director "THE TELEPHONE HOUR" NBC Management

SYDNEY JOHNSON
331 West 28th Street
New York 1, N. Y.

UHF Double Play On Pirates, B'klyn

Pittsburgh, April 6. Atlantic Refining Co. and Quaker State Coca Cola Bottling Co. will bankroll telecasts of 24 Pirate games this season on WENS, UHF'er Channel 16. All of the pickups will be over week-ends and exclusively away-from-home.

This marks the first time local National League entry has ever made any kind of a tv deal, except for a few isolated games last year on a strictly experimental basis. At that time, they were on WDTV. However, WENS figured to get the greenlight when and if Branch Rickey, general manager of the Pirates, ever gave the go-sign inasmuch as a couple of baseball club's biggies are major stockholders in the station.

As in the past, all of the Pirate schedule will be broadcast, by same sponsors, on radio over WWSW and a regional network by Rosey Rowswell and Bob Prince, who have manned the baseball mikes in the past. They'll also do the telecasts. Radio fans getting one break anyway was a result of the deal. On the away games which are telecast, play-by-play on AM will be live direct from the field.

Dodger Deal

Bridgeport, April 6. The big break which WICC-TV believes will convert this area to UHF came last week when Brooklyn Dodgers okayed the Channel 43

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Most 'Show of Shows' Clients Likely to Stick For Ride on Summer Sub

NBC is hopeful of grabbing off a substantial number of "Show of Shows" sponsors to stay with the summer edition tagged "Saturday Night Revue." Web's optimism is based on its talent setup for the 9 to 10:30 Saturday nighter starting June 12. It includes Eddie Albert as permanent host and confederer with the principal comedy chores to be divided between Ben Blue and Alan Young as rotating performers. And the fact that Ernie Glucksmann, pilot of some of the major stars on the Colgate "Comedy Hour" (Martin & Lewis, Donald O'Connor) has been recruited as producer for the Coast originating 90-minute is expected to lure over several of the "Show of Shows" coin participants.

Expressing themselves as "interested" on bridging the hot weather period are Armour, Dow Chemical, S.O.S., Griffin and Cat's Paw. Others on the "S of S" roster of clients still to be heard from are RCA, Adolph's Meat Tenderizer, Lewis Howe, Bristol-Myers, International Silver, Whitehall Pharmaceutical, Johnson & Johnson and Benrus Watches. Latter timepiece outfit, incidentally, is the first to latch on to Max Liebman's successor to the Sid Caesar-Imogene Coca stanza, coming through last week with a contract starting in the fall when Liebman unveils his new deal.

Britain's Comm'l TV Pattern

London, April 6.

Commercial television in Britain has been brought a stage nearer by the publication Friday (5), of the government's bill. The first three planned stations in London, Birmingham and the North, will probably be operating by the summer of 1955.

The bill lays down in precise terms the conditions which will be imposed, many of them designed to allay public opinion as expressed in recent Parliamentary debates and in political speeches, throughout the country. Commercial tv will be on a trial basis and the government bill limits its life, in the first instance, to a 10-year period.

The government envisages an organization which will be predominantly British in tone and style. There will be a British film quota—but the percentage has yet to be decided (British Actors' Equity, supported by the British Film Producers Assn., have urged an 80% quota).

The new network will be operated by an Independent Television Authority whose main income will be derived from advertising revenue but who will also rely on an annual subsidy of up to \$2,000,000. This authority will have powers to insure that commercial programs are not flooded with cheap American films of an undesirable character.

There will be a complete bar on political and religious advertising; other commercials must be designed so as not to detract from the value of programs "as a medium of entertainment, instruction and information."

By the inclusion of a provision in the bill that nothing in a program should suggest or imply that any part had been supplied or suggested by an advertiser, the government has honored its pledge to Parliament not to allow sponsorship. The advertiser will have no say in choice of program and will have to buy his plug time with peak viewing hours as his only guide.

The bill is expected to have its second reading in the House of Commons within the next few weeks but it may take some months before it passes through all stages in both Houses of Parliament and receives royal assent.

'Goldbergs,' Skelton Pose Tues. Drug Conflict in Opposite-Berle Jockeying

As Geritol goes—so goes Rybutol.

TV Now 'Big Noise'

Traffic and sound effects departments transferred from CBS Radio to CBS Television as of Sunday (4).

Hugh A. Cowham continues as traffic manager, reporting to Henry Crossman, director of tv operations.

Sound effects become part of Television Technical Operations, reporting to R. G. Thompson, director.

BAB to Explore Radio Impact In 14 Major Cities

Broadcast Advertising Bureau's first step after its record budget of \$687,000 for the current fiscal year was approved last week at the outfit's annual convocation in New York was to pact with Broadcast Advertisers Reports for long-run particulars about advertising on radio in 14 major market areas. Also to add fodder to the let's-bolster-radio company's sales pitch, convocation attendees voted to pay for part of a count of the nation's radio sets being started by Advertising Research Foundation-Poltz staffers.

As the meeting at the Hotel Ambassador last week not only was the new high budget okayed for an April 1 beginning, but BAB's brain-trust set \$800,000 as next year's goal. Current sum exceeds '53's budget by \$42,000.

BAB members endorsed the firm's part in the ABE-Poltz census of household and auto radio receivers with \$80,000 out of budget to underwrite one-third of the project which will be finished by mid-June. Understood that the remainder will be paid by the four radio networks.

Plans were made to get BAB salesmen on the road by June 7 for the annual sales clinic junket of 37 cities. Clinics, according to BAB topper Kevin Sweeney, will

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Kelly-Springfield To Sponsor National Open

NBC's telecasting of the National Open Golf championship at Baltusrol, N. J., June 19 will be underwritten by Kelly-Springfield Tires in the first tv networking of the fairway classic.

It's also the tire outfit's initial video show on a web basis and comes via Compton agency.

TV 'B'fast Club' Gets 2d Client

Chicago, April 6. After Philco broke the ice with a thrice-weekly purchase of a 15-minute slice of the simulcast version of ABC's "Breakfast Club," the show quickly got a second stamp of approval from another of its AM backers when Quaker Oats last week signed on for two quarter-hours of bi-ly coverage.

This means that when Quaker joins the tv portion of the morning show June 1, the 8:45 to 9 (CST) cross-the-board section will be SRO both on radio and tv with Philco on deck Mondays, Wednesdays, and Fridays and the cereal firm the other two days. When Philco decided to buy into the tele portion it dropped its Tuesday and Thursday radio identity which will be picked up by Quaker who in turn is relinquishing its Monday, Wednesday and Friday radio ride in the 8 to 8:15 berth.

Quaker buy is being handled by J. Walter Thompson agency which books the Aunt Jemima cake and pancake mixes billings.

'NO SAD SACKS' FOR NBC RADIO

Who Owns McCarthy 'See It' Pic?

There may have to be an amendment to the Fifth Amendment of the Constitution to get the answer to who will pony up \$7,500 for the film that Sen. Joseph R. McCarthy made at Fox Movietone News in N. Y. and shown last night (Tues.) on "See It Now" in rebuttal to Edward R. Murrow's anti-McCarthy CBS-TV'er of last month. Apparently the Wisconsin legislator was under the impression that when Murrow offered him equal time, it included the expenditures for putting together the counterattack.

McCarthy left for Arizona yesterday and left the newsreel outfit out on a limb seeking to resolve the question of financial responsibility. The Senator had approached Murrow's sponsor, Aluminum Co. of America, on the cost and was shuttled over to CBS, with latter not confronted by the Commie hunter on the question of paying the freight. Should the web eventually assume the coin burden, it would probably also assume ownership of the McCarthy celluloid and be free to repeat it or cut it up into segments for future requirements. There may be some legal abracadabra on that phase, however. Most reasonable guess was that the Senator, a shrewd publicity fabricator, was using the press to take his story to the public, as an attention-getter for his appearance on the show, with the amount of money involved considered small potatoes against the resultant publicity. Already known is that McCarthy had offered the film to other stations, but it's questioned now whether he has the right to do so on the ownership angle.

Murrow was to introduce his show in the usual way, giving the background of the McCarthy imbroglio and the latter would then have about 25 minutes for his film after Alcoa's opening plug. The Senator was quoted as saying that his pic was "not complete and does not contain all answers" to Murrow's charges, in an obvious attempt to forestall criticism after the fact.

It was reported at the Murrow-Fred W. Friendly (coproducer) office, where the sound portion of the McCarthy film had been previewed, early yesterday, that there was "nothing to worry about" in terms of any possible violence on the part of the legislator in his vidpixer. Understood that the film was produced by BBD & G. ad agency, which handled the Eisenhower campaign, and that he had the benefit of other masterminding as well.

Affiliates Prefer Picking Up Own Tab Than Being Beholden to Mutual Net

A movement has begun among some of Mutual's affiliates which seems to indicate that the wish to lessen the mother organization's command over them. A group of affiliated outlets, under the name of the Great Northern Broadcasting System (a North Dakota regional web) has asked that the rest of the Mutual stations help end the web's practice of paying expenses at each meeting of the Mutual Affiliates Advisory Committee.

MAAC comprises 14 men—execs from different Mutual affiliates—who meet some three or four times annually with the web as spokesman for the over 540 affiliates. Great Northern implies, however, that if Mutual continues underwriting the jupkets, MAAC is not completely free to speak out as it wishes.

Mutual now pays MAAC committee cost of transportation to and from each convalesce plus \$25 a day each for expenses. The Great Northern proposal declares that "it is manifestly unfair that the members of that committee should be compelled to pay the additional expense to which they are put by reason of such membership (speaking of incidental expenses); and . . . we further believe that it is inadvisable that any part of such expense of said

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'Show Business' 'Lease' Nixed

Grey agency, on behalf of its Five-Day Pads client, has put in a bid to CBS-TV for a "lease" of "This Is Show Business" so that it can do summer duty on NBC-TV, but Columbia, which owns the property, has nixed the idea. Grey agency is taking the 8:30 to 9 Tuesday night segment (latter half of the Milton Berle time) and had hoped to give "Show Business" a summertime whirl. (Toni has reportedly taken the 8-8:30 Berle period.)

Program was recently cancelled off the CBS schedule and although there are no fall plans for the entry, CBS nonetheless couldn't see letting a rival web ride with it. Show was created by producer Irving Mansfield, who is also committed to a CBS contract.

Fun at CBS

An expense voucher for \$1,610.23 was turned in by CBS photo editor John Walsh last week to George Crandall, radio web's director of press info in one of the most detailed tabulations of its kind since Gene Fowler's famous Nome (Alaska) swindle sheet of the '20s.

Dazed but game, as the legend goes, Crandall let his orbs wander to the top of the sheet, where he saw the date: April 1.

Wanted: Producer For Caesar Show; Splits With WM

Now that he's "divorced" from the Max Liebman "Show of Shows" and gets his own full hour NBC-TV show Monday nights, Sid Caesar is on the prowl for a producer of the stanza. Thus far he hasn't hit on the right one.

While Liebman will go to the Saturday night post in the fall with all fresh components, Caesar is taking with him-writer Mel Tolkin, Carl Reiner and Howard Morin. Latter will also stay with Caesar. Latter has exited his William Morris agency representation and has formed his own indie company with his attorney Milton Mounds. Imogene Coca, packed to a five-year NBC deal, has also exited her Morris agency association, with her manager, Debbie Coleman, now handling the comedienne. Thus, in contrast to the former three-way package, Liebman alone remains tied to the Morris office.

Toni Buys Tony

Toni division of Gillette, having bought the 7:30-45 Monday night slot on NBC-TV several weeks ago, has packed Tony Martin for the starring berth. It's the period currently occupied by "Arthur Murray Party."

Singer will tee off April 26, with that and the subsequent show to emanate from New York and thereafter from the Coast. It's Martin's own package.

'UPBEAT' THEMES FUTURE PATTERN

As when RCA's troubleshooter veepee Manie Sacks came into the RCA Victor picture, and got the diskery into the black in less than one year's reshuffling, so it is expected that NBC's radio business may undergo a sharp upbeat. "It can only go one way, anyway," according to trade comment, "in light of NBC's AM business having gone down, while its tv business shot up."

NBC's prexy and executive veepee Pat Weaver and Robert Sarnoff, respectively, will concentrate on overall management, with accent on video and tv-film sales, etc., as Sacks will again do a "doubling" job and will pitch in on the company's AM business. Both William H. Finesbriber Jr., and Ted Cott will report to him. Sacks remains a staff, vicepresident of the parent RCA, with his major hq on the 53d exec floor of the parent company, but will continue to triple among the RCA Victor 32d floor headquarters in the International Bldg. and also within the NBC executive offices on the 6th floor of the RCA Bldg. As "executive assistant" to General David Sarnoff in the NBC echelon, he will swing from overall and/or tv supervision more specifically into the radio end, as a means to bolster the AM business.

In recent weeks there's been an air of confidence permeating the NBC Radio operation preliminary to its launching of a new, albeit "no-other-medium-can-make-this-statement" hoopla concerning availabilities to sponsors, aimed chiefly at unprecedented cost-per-thousand benefits accruing to clients.

Station Gripes

Juggling of the rate and sales pattern continues apace at the network in the bid to vest the web with its "new look." Meanwhile 20 NBC Radio station affiliates, mostly in major markets, have already indicated to their respective rep organizations that they will not accept the web's newest participation plan. Objections have been raised that the plan is "just another spot carrier" and of no real benefit to the affiliates.

According to Sheldon Hickox, director of station relations for the radio web, he has sought no direct acceptance of the plan which went into effect on Monday (5). Instead the network will book advertising participations and then await station reaction. Procedure here is similar to one employed for NBC plan of some months back.

Hickox stated that the reason his web has not sought advance affiliate acceptance is that "it would take a year or two to do, perhaps." He added, however, that NBC had received some pros and cons from member stations before the plan was started.

Canada Lops Off Last Portion of GF Show To Carry Sustainer

Ottawa, April 6.

"We hated to do it," commented Canadian Broadcasting Corp. when quizzed about the slashing of the last portion of General Foods' anti-Tver in Canada. CBC television web carried only the first hour of the 90-minute show. Previous commitments were claimed for the cut-off which replaced the last stanza of the New York show with a French-language drama in the east and English drama in western areas of the network.

The English program was sponsored by Singer, the French was sustaining. CBC claimed there were few complaints, but Bob Blackburn, TV columnist-critic in The Evening Citizen here, wrote "The CBC can juggle its schedules like nobody's business to work in the most abysmally tiresome programs imaginable, but to find 30 minutes to finish a great show is too much for him."

Stanton Sees 30,000,000 Colorsets By '61; Billion-Dollar Gross, With \$60,000 Half-Hour Time Cost by '57

NBC-TV's 7 Out of 10

(March 13)

Latest Nielsen shows NBC-TV with seven of the Top 10 and again including the alternating Philco-Goodyear TV Playhouse plus a new entry over February tabulation, the Gillette Friday night boxing bouts. Scores:

I Love Lucy (CBS)..... 61.1

Dragnet (NBC)..... 56.4

Milton Berle (NBC)..... 49.7

Groucho Marx (NBC)..... 48.6

Jackie Gleason (CBS)..... 46.4

Goodyear P'house (NBC)..... 43.0

Godfrey Scouts (CBS)..... 42.7

Comedy Hour (NBC)..... 42.5

Gillette C'valcade (NBC)..... 42.1

Philco P'house (NBC)..... 41.7

Mutual, WOR In Drastic Cutback; Lop Live Shows

Mutual and General Teleradio's WOR and WOR-TV are undergoing a financial retrenchment that has hit at least 20 employees in both the web and among the outlets and as yet an undetermined number of the tele station's already limited schedule of live shows. The personnel cuts appear to be permanent. On the other hand, the ending of the video programs at the N. Y. outlet are only temporary measures to make room for the telecasting of the Dodger baseball schedule, according to WOR-TV chieftain Gordon Gray.

J. Glen Taylor, MBS veepee and member of the General Teleradio board which controls the web as well as owning the two N. Y. stations, describes the manpower cuts as "efficiency moves." Gray saw the personnel losses as "cuts where there was a duplication of work." "Spotlight," a 55-minute WOR-TV strip, which has remained since its recent creation as a spot carrier only, and "High Tension,"

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Skinner a V.P. in Top Philco Echelon Changes

Philadelphia, April 6.

Top echelon changes at Philco Corp. resulted in the appointment of James M. Skinner Jr. as veepee of the television division. For the last two years, Skinner has been v.p. in charge of distribution. In his new spot he will help co-ordinate all activities of the division, including product planning, manufacturing, engineering, advertising, sales promotion and sales.

Paul E. Burks, manager of the Southern California division, has been named manager of distribution for the entire company, succeeding Skinner. Frank H. Russell has been upped to director of sales training. He succeeds Edward M. Bland, recently named advertising manager for the television division.

John F. Gilligan, v.p. in charge of advertising, retired (2) after 32 years with the company.

Wick Joins CBS

Hollywood, April 6.

Ted Wick, director of television advertising at Paramount, is leaving the film studio to become publicity director at CBS Television City, starting April 26.

He succeeds Pat McDermott, who has been handling the job since Norman Siegel left several months ago. She moves up to become manager of the press information department.

Chicago, April 6. Although most of RCA's set manufacturing competition has been downbeat on the advent of commercial color, its traditional rival, CBS, has taken a bullish stand on the matter. CBS prexy Frank Stanton, speaking before the Investment Bankers Assn. of America last week, predicted that "30,000,000 to 40,000,000 color sets may be sold" at prices "considerably higher" than black and white sets within the next seven or eight years. Stanton further predicted replacement purchases of 6,000,000 sets yearly thereafter.

Stanton said CBS will make available commercially in large numbers later this year its first color set, the 205-inch-screen (about 17-inch picture), the CBS-Color-tron "205." He predicted the output of the "205" will get the "production of color sets off dead center and initiate the process of consumer acceptance and cost reduction that will rapidly lead toward mass output."

Speaking on other phases of television's growth, Stanton predicted that television would achieve 90% saturation of all U. S. homes by the end of 1957. Such saturation, involving 650 stations in 300 communities, will increase the size of current network station lineups to an average of well over 100 stations. Half-hour time cost of such a lineup, Stanton said, would be "something over \$60,000." That compares with a \$26,000 average at present on CBS-TV.

Because of the increased saturation, Stanton said gross advertising expenditures in television would total \$1,250,000,000 by 1957 or 1958. Total expenditures in tv last year equalled \$700,000,000, he said, while all other media rose in billings. Television was financed, he declared, "out of the increased aggregate advertising expenditure rather than at the expense of the other media." Since tv presently absorbs less than 10% of total advertising expenditures, "there appears sufficient room for television advertising to grow."

Referring to CBS' growth, Stanton declared that (1) CBS-TV's share of network gross billings is currently running well over 40%; (2) CBS-TV's gross billings in January, 1954, were 100 times greater than those of the corresponding month of 1949; (3) CBS Radio's gross sales for the first two months of 1954 are running at the rate of 50% higher than those of its nearest competitor (NBC).

TV Directors Avert Walkout

Possibility of a strike against the networks by the Radio & Television Directors Guild, AFL, was averted Monday night (5), when a membership meeting conditionally ratified a two-year wage agreement with the major nets, contingent on reaching of agreements by locals of the Guild in other cities.

Agreement with ABC, NBC, CBS, DuMont and WOR-Mutual calls for (1) an average increase in salary of 10%, (2) an increase of 5% for tv commercials, (3) arbitration of discharges, (4) night differential for those directors working on an hour basis and (5) a national agreement. Local negotiations are still in progress in Hollywood, Chicago, Detroit, Washington and Cleveland, but agreements there will probably follow the pattern set by the N.Y. pact.

Black & White to Dominate TV For Long Time, Sez Philco Prez

Philadelphia, April 6.

Black-and-white television, rather than color tv, will dominate the industry both in programs and receivers for a long time in the future, according to William Balderston, president of Philco Corp. Despite repeated requests for a statement on color tv, Balderston has refrained from comment up to this point. His remarks were made in an address at a dinner in the Hotel Warwick, which the Philadelphia Committee of the Newcomen Society in America gave in honor of his company.

The achievement of a compatible color television system, means that color tv is here theoretically, Balderston stated. "But not in terms of the average purchaser, those who have bought 7,000,000 sets a year since 1950. Present laboratory development permits a set with just an 11½ inch picture, about where black-and-white television was five years ago."

"These color sets will begin appearing around the country about June. But, at least, only a mere trickle of such color receivers can be produced during 1954, scarcely more than enough to serve as demonstrators in key dealers' stores. A number of manufacturers have already shown models of their proposed sets and have priced them at more than \$1,000. I don't think anybody, either in the trade or public, can get too excited about the possibilities of such a set," Balderston declared, adding it will be two to three years before anything approaching mass production can be achieved.

The Philco head said the "real bottleneck" in the color situation was the color picture tube. "The tubes thus far announced contain intricate assemblies, mounted within the tube, which require the most precise alignment and which, in our opinion, are not suited to economical mass production."

"What is needed is a vastly simplified color tube, one which contains no complicated internal assembly, one which in fact closely resembles the eminently successful black-and-white picture tubes of today."

He estimated the cost of equipping a station to originate color tv programs between \$400,000 and \$800,000. On the other hand, the cost of equipment to rebroadcast network programs will be relatively small. Color programming will be limited to about two hours a week in network cities, Balderston stated.

NBC's \$2,000,000

Coast Tint Studio

Hollywood, April 6.

Construction on a color tv studio, expected to cost \$2,000,000, is being started immediately by NBC at Burbank. John West, the web's western division veepee, said that he is shooting for completion of the project by late this year.

West recommended the new plant to originate multichrome programming at a board meeting in New York last Friday. Gordon Strang of NBC engineering planned back to the Coast with West shortly after the meet to cooperate with contractors on technical phases of the project.

The new color studio is to be built adjacent to the present two NBC stages, and it will be flanked by other buildings housing the web's technical department and regular studios. Dimensions for the studio will be 90 x 140 feet, with a portable seating arrangement included.

Indianapolis—Indiana Broadcasters Assn., at their annual meeting here, elected Bruce McConnell of WISH, Indianapolis, president of the group for the coming year. Other officers elected were W. F. Rippetoe of WBOW, Terre Haute, AM v.p.; Don Burton of WLBC, Muncie, tv v.p.; Joe Edwards of WFML, Washington, FM v.p.; Les Spencer of WKVB, Richmond, secretary-treasurer; Roy Hickox of WERP, New Albany, assistant secretary; and Bill Fowler of WBAT, Marion, assistant treasurer.

RCA'S COOLOFF JOB

Exec Suite In N. Y., Plus Overflow Space, Preps For Summer

Big facelift and airconditioning job going on in the 53d and 52d floor executive offices of the Radio Corp. of America. The overflow from the major 53d floor (because of former Camden execs now in N. Y.) has been shifted down a flight, in offices adjoining the private diningrooms of David Sarnoff and Frank M. Folsom.

A number of offices are also being extensively redecorated coincidental with the installation of entire-floor cooling systems.

Princeton-WNBT's 'Scientific Cocktail Party' & 7 Others

Princeton U. and WNBT, N. Y., this week blueprinted an ambitious eight-week television series in the educational trough which will tee off April 17 as a Saturday 5:30 to 6 p. m. program on the NBC flagship in New York. The wedding of show biz with the academics was ritualized on Monday (5) at the Princeton Club in Gotham where a luncheon brought together the principals who unwrapped the details to the press. Dr. Harold W. Dodds, Princeton's prexy, and Hamilton Shea, general manager of NBC's N. Y. stations, had their top hands in tow for a description of "Princeton '54," title of the skein. Execs on the tv side were WNBT program director, Richard M. Pack (toastmaster), manager Ernest de la Ossa, and program manager Steve Krantz, and Harry Olesker, producer of the upcoming package. Latter reins station's "New York Album" in cooperation with Columbia U. and is writer-producer of H. V. Kaltenborn's "It Seems Like Yesterday." Dr. Dodds was surrounded by members of his faculty concerned with the eight-weeker.

According to Dr. Dodds, the U. will shoot the works in the exploratory educational, Princeton's maiden tv'er, which stems from 18 months of intensive study under a grant from the station. Subject matter includes physics, psychology, music, chemistry, history, biology, art and literature. The professors heading those departments at Princeton worked closely with Edmund DeLong, its director and public relations, and Pack to bring the project into being. Intention is to bear down on the humanities and not science alone, according to Dr. Dodds, with controversial aspects, if any, emerging as a matter of routine rather than latching on to current or prevailing topics in the political, social, economic, etc., arenas. As one prof observed, in roundtable discussion, the real

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Pitt's Joe Deane Deejaying On WENS In Double Duty

Pittsburgh, April 6. Coca-Cola "Bandwagon" has gone on WENS, UHF'er Channel 16 here, three times a week (Monday-Wednesday-Friday) at 5:30 for half an hour, with Joe Deane, KQV disk jockey, spinning the platters and inviting teenage groups to be his guests and dance in the tv studio to his recordings.

Deane, who came to Pitt from Rochester, N. Y., last fall, has an afternoon-long deejay show on KQV but was given permission by the radio station to take the tv plunge for Coke. While much of his disk-plattering is taped, so that he won't be competing against himself, KQV has assigned the 5:30 to 6 segment on his radio show, when Deane's on tv, to Jim Shannon.

Memphis—Dick Covington, w.k., Memphis pop deejay who spels "Covington's Corner" here daily, has been upped to program director of WHBQ-AM, Memphis Mutual affiliate.

Rating the Dramas

Following are the ARB March ratings for the hour-long TV drama shows:

Kraft TV Theatre (NBC)	41.4
TV Playhouse (NBC)	34.7
Robt. Montgomery (NBC)	29.6
Studio One (CBS)	25.8
Motorola TV Hour (ABC)	22.7
Kraft TV Theatre (ABC)	14.6
Hallmark Hall of Fame (NBC)	11.3

U. S. Steel Hour (ABC) alternating with Motorola, not listed in ARB report.

TV Monitoring, Appraisals On Ohio State Agenda

Columbus, April 6.

Ohio State U. Institute for Education by Radio-Television will end Saturday (10) in a blaze of practical television when five live programs from WBNS-TV here and from the cable will be monitored by delegates in the Deshler-Hilton ballroom.

The Institute opens tomorrow (7). One of three general sessions of the Institute is devoted to television and so are nearly half of the 30 work-study and special interest sessions.

The closer on Saturday morning is "Institute Showcase" and will be devoted entirely to the viewing and critique of five educational tv programs aired from the studios of WBNS-TV and viewed on monitors at the Institute. The five are:

9:30 a. m., "On the Carousel," WCBSTV program from New York, the last half of which will be fed by cable to WBNS-TV here for telecasting especially to the Institute. Clarence Worden is CBS-TV producer and Florence Monroe is the New York City Board of Education liaison.

10 a. m., "Adventures of Danny Dee," an Irwin N. Rose production featuring artist Roy Doty; produced by Eric Blau and WABD, New York.

10:15 a. m., "Teens and Twenties," a capsule version of a regular Saturday afternoon production by WBNS-TV in cooperation with the high schools of Franklin County; Charles Cady, producer.

10:30 a. m., "Curtain Going Up," a weekly theatre arts review with Don Buell as reviewer; produced for WAKR-TV, Michigan State College by William H. Tomlinson.

11 a. m., "Here's How!" a how-to-do-it show produced by the Board of Education of Philadelphia, Martha Gable, coordinator.

"Showcase" was arranged by the newly-formed American Council for Better Broadcasting. Leslie Spence, its president, will preside at the session and the following will participate in a critique after the program presentations: Mrs. Ralph McCanse, project chairman of the American Council for Better Broadcasting; Richard Pack, WNBT, New York, and Garnet R. Garrison, director of radio and tv, of Michigan.

Harold Fellows, president of the National Assn. of Radio-Television Broadcasters, will speak at the annual banquet to be held Friday at 7 p. m. Toastmaster will be Arthur Foshay, director of the Bureau of Educational Research, Ohio State U.

Eigen's New TV Show

Milwaukee, April 6.

Jack Eigen's television bows on WOKY-TV Friday night (9), holding down the 7 to 8 slot. Interview show will be telecast from the Holiday House, local nitery. It's being produced by Bernard Goodman of Chicago.

Eigen, who's being renewed by NBC's WMAQ in the Windy City as host of the six-nights-a-week radio remote from the Chez Paree, will compute between the two cities between shows on Friday nights. The Chi program hits the air at 11:15 p.m.

NBC Cops Major TV Laurels in OSU Awards; Canada Again Tops Radio

Columbus, April 6.

NBC garnered the lion's share of "Ohio State Awards" for television programs in the 18th American Exhibition of Educational Radio and Television Programs, results of which were announced here yesterday (5). Exhibition is held in connection with Ohio State University's Institute for Education by Radio-Television, which opens at the Deshler-Hilton Hotel here tomorrow (7).

NBC Television programs carried off four First Awards ("Frontiers of Faith," "Hallmark Hall of Fame," "American Forum of the Air" and "Watch Mr. Wizard"), three Honorable Mentions ("Conversations," "Youth Wants to Know" and "Excursion") plus a Special Award to "Ding Dong School."

Only CBS-TV First Award winner was "United Nations Open House."

In network radio, as usual, the Canadian Broadcasting Corp. swept most of the awards. CBC took six firsts and three honorable mentions; NBC one each plus one Special Award and Mutual picked up an honorable mention. UN Radio got two first awards.

Judging of television programs was done by committees in seven centers throughout the nation; radio programs were judged in 10 centers.

Complete awards list follows:—

TELEVISION AWARDS

Group I—Network

Directed to special interest groups. First Award for "Frontiers of Faith," to National Organizations Representing the Three Major Faiths to the U. S. (NBC-TV); Cultural, First Award to "Hallmark Hall of Fame" (NBC-TV); Honorable Mention for "Conversations" to NBC-TV Public Affairs Dept.

Public Affairs, First Award for "United Nations Open House" to CBS-TV; Honorable Mention to "Youth Wants to Know" (WGN-TV and NBC-TV).

Systematic Instruction, No awards. Programs for Children and Youths, First Award for "Watch Mr. Wizard" to Herbert S. Lauffman & Co. (WNBC and NBC-TV); Honorable Mention for "Excursion" to WABC-TV.

Workshop (NBC-TV); Special Award for "Ding Dong School" to NBC-TV, Chicago. School Telecasts, No awards.

Group II—Local and Regional

Directed to Special Interest Groups. First Award for "Farmtown U.S.A." to WMBD-TV, Chicago; Honorable Mention for "Your Neighbor's Religion" to KPFX-TV, San Francisco.

Cultural, First Award for "The Long Voyage" to WOL-TV, Iowa State College, Ames; Honorable Mention for "This Art" to Rutgers University, New Brunswick, N. J. (WATV-TV); Public Affairs, First Award for "They Come Home" to KPFX-TV, San Francisco; Honorable Mention for "Open Radio Workshop" to WHAS-TV, Louisville, Ky.; Special Award for "This Is Your City" to WBBZ-TV, Boston.

Dealing with Basic Freedoms, First Award for "The Independent Mr. Jeff" to NAEB and WNBQ-TV, Chicago.

Systematic Instruction, First Award for "Sylvanears on TV" to KNXT, Hollywood; Honorable Mention for "Northwest Books" to KING-TV, Seattle, and the U. of Washington.

Programs for Children and Youths, First Award for "Wanda Wanda" to KING-TV, Seattle; Honorable Mention for "Zwei, Drei, Vier" to WJLA-TV, Washington, D. C. (WJLA-TV); Honorable Mention for "Adventure School" to KPFX-TV, San Francisco, and the Family Education Service of the San Francisco Public Schools.

Telecasts (for classroom), First Award for "District Columbia Public School Series" to WNBW and the District Board of Education; Honorable Mention for "Music Pleasure" to WFTZ-TV, Public Schools and WFTZ, Philadelphia.

RADIO AWARDS

Group I—National

Directed to Special Interest Groups. First Award for "Trans-Canada Matinee" to Canadian Broadcasting Corp.; Special Award for "The Eternal Light" to NBC and the Jewish Theological Seminary of America.

Cultural, First Award for "CBC Wednesday Night" to CBC; Honorable Mention for "NBC Lecture Hall" to NBC Public Affairs Dept.

Dealing with Basic Freedoms and Social Problems, First Award for "The Challenge Our Prisons" to NBC; Honorable Mention for "Youth Wants to Know" to CBC.

Public Affairs, First Award for "Press Conference" to CBC; Honorable Mention for "Travel Documentaries" to CBC.

Programs for Children and Youths, First Award for "Letter From Father" to UN Radio and UNESCO (ABC aired); Honorable Mention for "Broadcast from the Couching Conference" to CBC.

Special One-Time Broadcasts, First Award for "Peace on Earth" to UN Radio (NBC aired); Honorable Mention for "Prayers for the President" to Mutual Broadcasting System.

Children and Youths (out-of-school), First Award for "Roundabout" to CBC; First Award for "Cuckoo Clock House" to CBC.

In-School Programs for Primary Grades, No Awards.

In-School Programs for Intermediate Grades, No Awards.

In-School Programs for High School, No Awards.

Group II—Regional

Directed to Special Interest Groups. No First Award, Honorable Mention for "Happy Home" to KMBC, Kansas City, Mo. Cultural, First Award for "The Class-

ical Tradition" to KUOM, U. of Minnesota, Minneapolis; Honorable Mention for "Let's Think for Ourselves" to KMBC and KFRM in cooperation with the U. of Kansas.

Dealing with Personal and Social Problems, First Award for "Marika Speaks" to WLLU, U. of Illinois, Urbana; Honorable Mention for "KOMO Town Forum of the Air" to KLLX, Oakland, Calif.

Public Affairs, First Award for "Opinion Unlimited" to KGW, Portland, Ore.; First Award for "The Physics of Do It" to CKWX, Vancouver, B. C.; Honorable Mention for "This Week" to CFAC, Calgary, Alberta.

Church World News, to Board of Publications, United Lutheran Church in America, Philadelphia (aired by WIS, Columbia); Special Award for "WIS, WEPN, Philadelphia and KSO, Des Moines; Special Award for World Affairs Forum" to KOMO in cooperation with World Affairs Council of Seattle.

Dealing with Basic Freedoms, First Award for "They Fought Alone" to WJOL, U. of Michigan; Honorable Mention for "Portland City Council" to KGW, Portland, Ore.

Special One-Time Broadcasts, First Award for "The Physics of Do It" to KGN, Portland, Ore. in cooperation with the Oregon State Forestry Dept.; First Award for "The Physics of Do It" to KGN, Portland, Ore. in cooperation with the Oregon State Forestry Dept.; First Award for "The Physics of Do It" to KGN, Portland, Ore. in cooperation with the Oregon State Forestry Dept.

Children and Youth (out-of-school), First Award for "Young Book Reviewers" to Public Service Division, WMAQ, New York; Honorable Mention for "The Children's Choice" to WBBZ-TV, Albany, N.Y.; Honorable Mention for "The Children's Choice" to WBBZ-TV, Albany, N.Y.

In-School Programs for Primary Grades, First Award for "The Magic Book" to KMBC and KFRM in cooperation with Kansas City Public Schools; Honorable Mention for "The Magic Book" to KMBC and KFRM in cooperation with Kansas City Public Schools.

In-School Programs for Intermediate Grades, First Award for "Sengita Jones" to WNYC, New York; Honorable Mention for "Sengita Jones" to WNYC, New York.

In-School Programs for High School, First Award for "Discoveries in Words" to KGW, Portland, Ore. in cooperation with the Oregon State Forestry Dept.; Honorable Mention for "Discoveries in Words" to KGW, Portland, Ore. in cooperation with the Oregon State Forestry Dept.

Unclassified Program, Special Award for "New Dimensions" to WMAQ, and WMAQ-TV, Chicago.

Group III—Local

Directed to Special Interest Groups. First Award for "Meet Your PTA" to KFRB, Fresno, Calif.

Cultural, First Award for "Poet's Playhouse" to KGW, Portland, Ore. in cooperation with the Oregon State Forestry Dept.; Honorable Mention for "Poet's Playhouse" to KGW, Portland, Ore. in cooperation with the Oregon State Forestry Dept.

Dealing with Basic Freedoms, First Award for "Document: Deep South" to WUOA, U. of Alabama, University; Honorable Mention for "Document: Deep South" to WUOA, U. of Alabama, University.

Public Affairs, Honorable Mention for "Campus Press Conference" to WNYC, New York; Honorable Mention for "The Churchmen's Forum" to Illinois Church Council; Honorable Mention for "The Churchmen's Forum" to Illinois Church Council.

Dealing with Basic Freedoms, First Award for "Evangelicalism" to Howard University and WCFM, Washington, D. C. Special One-Time Broadcasts, First Award for "The Bell" to CHUM, Toronto, Canada; Honorable Mention for "Dan's Boone's Reunion with Kentucky" (aired by WKBY, Lexington, and 42 commercial stations in the state).

Children and Youth (out-of-school), Honorable Mention for "Candy Cane Lane" to South Dakota School of the Arts U. of South Dakota (aired by KUSD, Vermillion).

In-School Programs for Primary Grades, First Award for "Music Time" to Radio School, U. of West Virginia (aired by WFCB, Dunkirk, and WJTN, Jamestown); Honorable Mention for "Music Time" to Radio School, U. of West Virginia.

In-School Programs for Intermediate Grades, Honorable Mention for "World of Wonders" to Radio House, U. of Texas (Austin); Honorable Mention for "World of Wonders" to Radio House, U. of Texas.

In-School Programs for High School, First Award for "The World's a Stage" to WJTG, New York; Honorable Mention for "The World's a Stage" to WJTG, New York.

Unclassified Program, Honorable Mention for "So to Speak" to WBOE, Cleveland; Honorable Mention for "So to Speak" to WBOE, Cleveland.

Public Affairs, Honorable Mention for "Campus Press Conference" to WNYC, New York; Honorable Mention for "The Churchmen's Forum" to Illinois Church Council; Honorable Mention for "The Churchmen's Forum" to Illinois Church Council.

Dealing with Basic Freedoms, First Award for "Document: Deep South" to WUOA, U. of Alabama, University; Honorable Mention for "Document: Deep South" to WUOA, U. of Alabama, University.

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PREMIER EAST ON SOBOL, 'MRS.' SHOWS

Ingo Preminger planned into N.Y. over the weekend to set details on two new video packages he's agenting. He's conferring with Hearst columnist Louis Sobol on the package that Sobol and Harry Essex are working out for a financial group, and he's visiting agencies on the "Call Me Mrs." series which got a "Lux Video Theatre" exposure recently with Laraine Day starring.

Sobol package, which Sobol is producing and Essex writing and directing, concerns the activities of a femme publicist and has a New York, Hollywood and Florida background. "Call Me Mrs." was created by Eric Hatch and Jerry Horwin, and Preminger's going into agency huddles on the show. He's also setting the finishing touches on preparations for the production and release of "Carmen Jones," which brother Otto is producing independently as a Cinema-Scope release in Technicolor for 20th-Fox distribution.

Tele Follow-Up Comment

"U.S. Steel Hour" on ABC-TV last week (30) tackled a difficult theme in "The Last Notch" and came through with a tight, expertly fashioned show that had the punch and suspense of a top-rate Hollywood western. By stripping the story of the movies' grandiose scenery and sticking to essentials of action and character, scripter, Frank Gilroy and director Alex Segal fashioned tense, fast-moving entertainment that had real dramatic merit.

Performances, with Jeff Morrow and Richard Jaeckel starred as "fast guns" in the turbulent days of the early west, were outstanding in every respect and helped greatly in establishing the necessary atmosphere. Unlike so many of the screen westerns, there was little artificiality in this violent little tale with its clever story twists.

Yarn had Morrow as a respected storekeeper of a small western community. He gets fed up, gets drunk and demonstrates an amazing prowess with a gun. Into town, meanwhile, come a band of outlaws fleeing a posse. The boys are led by Jaeckel, a psychopathic killer who prides himself on being the "fastest gun" in the territory. As the townspeople find out about him, Morrow and his wife, Louisa Horton, get ready to leave. But their neighbors delay them, despite the warning that rumor of a "fast gun" attracts other roughnecks.

The inevitable happens. A little boy tells Jaeckel that there is a "faster gun" than he in town. The desperado challenges Morrow to a duel. Latter, it turns out, is but the son of a fast-drawing sheriff and is afraid of shooting people. The guns speak, and both men appear dead. It's only a ruse, however. Morrow attends his own funeral so he can start a new life.

If this doesn't sound very original, the treatment it got on the Steel show was as unique as it was refreshing in its revelations. Morrow delineated his character in a sensitive and yet robust performance and he registered particularly in the climax. Jaeckel, as the mad killer, who experiences the same fear as his opposite number, over-acted ever so slightly but registered solidly in a difficult part. Miss Horton was fairly routine as Morrow's wife. George Mitchell and Mike Galloway were just right in supporting parts. Edwin Cooper also contributed a sturdy bit.

But primarily, this was Alex Segal's show. Within the limited sets required he moved his characters expertly and with care to build tension to a breaking point. As the Theatre Guild-produced program moved on, the camera appeared to concentrate more and more on individuals, having created the mood of fear and isolation at the start. There were some truly wonderful directorial touches in this and Segal deserves a full measure of the credit. Musical background, consisting of the strumming of a guitar, was clever. Those U.S. Steel commercials deserve a thorough revamp. *Hiff.*

Friday (2) night fight fans over NBC must have wondered if they were seeing the same Bobo Olson-Kid Gavilan fight that Jimmy Powers was describing. He was either so predisposed to the Hawaiian or overwhelmed by the 8-5 odds stretching to 2-1 against the Cuban "keed" that he all but had Gavilan wheeled away before it was half-over. Result, was that the welterweight came pretty close to also knocking off the middleweight title but Carl (Bobo) Olson did emerge with a close decision, even under the Illinois point system. One of the three judges gave it a draw, and the sports-writer's own press-box poll gave it 8-7 by rounds against Gavilan. Which is by no means a 2-6, and as for a wide cast, where even the veriest milquetoast fisticuff fan can see who's catching and who's successfully pitching leather it just didn't seem to add up with Powers' biased paeon in favor of Bobo. The newspaper accounts on the morrow must have reaffirmed to many that they didn't have to get measured for a Seeing Eye dog, as yet. All of this is the more surprising in light of Powers' prowess as the N.Y. Daily News' sports editor. His colleague, Gene Ward, did the Chi Stadium fight-story and indicated that if the Keed weren't fighting with only one hand—there was no underdetermined injury to his right mitt—it might have been more decisive. *Abel.*

Eddie Cantor, approaching the end of his tenure on the "Colgate Comedy Hour," on NBC-TV, is not one to give up. The guy is always in there punching, even though his

shows lately have been armed with extremely flimsy material. Here's one of the greats in the theatre who reached his peak when vast sections of the populace came to him with \$6.60 offerings. But as in any field, especially the theatre, the only negotiable currency is the program at the moment. In that respect, great shows and great reputations elude him.

The better part of his airs lately have been the generally good production with Connie Russell and Billy Daniel topping the list. On Sunday's (4) there was a clever opening with intros cued to a timeclock. The amount of personnel that goes into one of these shows seems tremendous. Another excellent touch was in the guesting of Chico and Johnson, an acrobatic team of impressive dimensions. They have an outstanding set of tricks that justify their long run at Hollywood's Moulin Rouge. Another good guest show was by Manolo Mera, a Cuban tenor, who schmaltzed through "Pagliacci" in clown costume. His voice is of top cut, but he overacts. Cantor and Ricky Vera had a cute bit.

Cantor's program design was the production of "Follies of 1954" in which he attempted to catch the flavor of the Ziegfeldian shows. The key to those shows was lush gals and great sketches. The latter was missing, but the cheesecake lineup was good.

Cantor, who announced a mystery guest, came in with a weak gag. The guest in his "Maxie the Taxi" bit was himself—and done in triplicate exposures—but the dialog to back up that kind of stunt wasn't too hot. *Jose.*

Andrew McCullough apparently intends to stress characterization and mood rather than ultra-violence on the CBS-TV "Danger" series if last Tuesday's (30) is any criterion. McCullough, director of departed "Omibus," is now producing (plus producer-director on alternate stanzas with Mel Ferber) as successor to Charles Russell on the much-kicked-around skein.

Last week's play was "The Little Woman," by Joe Scully, with title role taken by moppet Lydia Reed, a young charmer if ever there was one. Lydia has built herself a dream world in a slum alley—a habitat with all the props and knickknacks—and her best friends are Lee Bergere, the cop on the beat, and James Dean, who gets himself involved as transmission belt for a couple of yeggs intent on snatching plates used for counterfeiting.

It wasn't much of a yarn but the thesping was good, particularly that of Lydia, and the characteristics of each player were skillfully developed. Tony Motola was in there with his finely wrought background guitar to punctuate the action. A neat first try for McCullough in bringing "Danger" out of the rut. *Trau.*

There were five birthday candles on Ed Sullivan's "Toast of the Town" CBS-TV Sunday (4) but very little glow. A lot of topflight celebs were on hand for the anniversary but their efforts didn't add up to a happy affair. It was a hedge-podge production with few highspots.

Sullivan's gimmick for the fifth anniversary was remotes from Atlanta, for Ben Hogan, and Miami, for Sophie Tucker. Neither stint was worth the cable stretch. Hogan is better on the green than on camera and his golf instruction on "how to swing" was too limited for a national hookup. Miss Tucker was caught at the Saxony Hotel in an overly sentimental mood. In tribute to "Toast's" fifth she went into La Tucker's 50th with a schmaltzy special material recitation of her Golden Jubilee. The piece was overlong and much too saccharine for general viewer taste.

Stanza moved into the longhair groove with Mary Garden (looking good in her tele debut), Roberta Peters, Cesare Siepi, Cesare Velletti and Fernando Corena. They were showcased in the eastside plusher, El Morocco, with room's host John Perona. The singers belted out some okay arias. In the pop groove Teresa Brewer whipped across a medley of her discjockies, "Music, Music, Music," "Till I Waltz Again For You," "Ricochet" and "Jilted." Thrush's hard-hitting piping attack got the songs across forcefully. Also in the pop vein, but less frantic, with "Somebody Bad" and "Wedding Bell" and "Wedding Spree." She sang the bell both times, out. "Wedding Bell" got an added hypo via slick production. *(Continued on page 36)*

OPEN HEARING
With John Daly, Bryson Rash; Sen. Estes Kefauver, guest
30 Mins.; Thurs., 9 p.m.
Sustaining
ABC-TV, from N.Y.

John Daly isn't likely to make much of a dent in "Dragnet's" ratings with this half-hour interpretation of a top news development each week, but nonetheless, it stacks up as a highly commendable effort. It deserves a time slot where it can get wider exposure.

There aren't many half-hour news shows on tele, aside from the panel and discussion programs, and the new Daly segment fills distinct need. Idea of the program is to take one story, a week, go beyond the skimpy coverage given it by the quarter-hour all-round daily news programs and delve into all angles of the story in detail. There's to be no editorialized viewpoint, like Ed Murrow's "See It Now," but instead an analytical and interpretative approach.

First segment dealt with the hottest running story of the year, the McCarthy-Army row over the treatment of ex-McCarthy aide G. David Schine. Daly, via film clips and on-camera treatment, brought out the facts in the case, eschewing too much detail on the actual charges and countercharges (it's been covered in detail by the press) and going on to what's happened since. He moved into the area of the subcommittee investigating the controversy, showing progress that has been made. And he got some last-minute details in on the appointment and seeming contradictions in the neutrality of the subcommittee's new counsel, the Samuels. Program closed with a live cut-in from Washington in which ABC newsmen Bryson Rash questioned Sen. Estes Kefauver on the question of which committee should have jurisdiction over the dispute.

In all, a well thought-out, well-written and well-produced news segment that should do credit to Daly (is his dual role as commentator and ABC-TV news and special events v.p.) and to the network. Show had a surprisingly good selection of film—surprising because ABC's own newsreel operation is a minute one which is supplemented by Telenews service—and it was well-edited footage. One item worth change—Daly from a rear-screen projected picture of a Congressional committee in action and the background is rather distracting. He might use this for an opener and then move in front of a plain backdrop.

As for content, as noted before, it was non-editorialized. But as in the case of any question of news judgment, a viewpoint has to slip through, and Daly was no exception. He brought out the little-noticed attempt of Sen. McCarthy to disassociate himself and Army Secretary Stevens from the row, referring to it in a film clip as a dispute between "my chief counsel and the chief counsel of the Army," and insisting on that designation. And he punched across the need for quick action on the entire matter. But on the whole, the program represented an intelligent, dispassionate but not disinterested piece of good news reporting. *Chan.*

Color TV Review

HOME (NBC)
Last Wednesday's (March 31) "Home" show on NBC-TV was exposed to the compatible color treatment, originating live underneath the cherry blossom trees in Washington. Obviously the network went to some painstaking care to bring this one in under the rainbow spectrum, requiring as it did transporting of a mobile unit and performers for "Operations Tidal Basin," several weeks of preparation, and gambling on the elements. Just what the NBC-RCA tint impresarios wanted to prove was this al fresco demonstration is a moot question.

The entire idea, of course, was to bring to the tv screen the beautiful sight of the Japanese cherry trees in full blossom as the first harbinger of spring. But it's difficult to do justice to the magnificent shower of the thousands of trees in bloom by one or two tv cameras, for this rightfully belongs within the larger range of motion picture projection. Even a color slide is more visually exciting in capturing the individual blossoms or the panoramic views. Certainly a fashion show does not benefit when paraded before this backdrop. Nor does an angel food cake recipe become easier to copy. Tint tv has long since proven itself and it didn't need this outdoor demonstration of delicate green tips that age endive lettuce leaf or the goanar texture of organza or tulie to clinch its point. *Rose.*

N. Y. CANCER CRUSADE
With Steve Allen, Esdo Pinna, Dave Garroway, Margaret Truman, Wally Cox, Bob Hamilton Trio, Monica Lewis, Burgess Meredith, Martha Scott, Una Merkel, Thomas Chalmers, Bobby Byrne, Henry Fonda; audience guests, Jim Moran, Eva Gabor, Gig Young, Franchot Tone, Betsy von Furstenberg, Geraldine Page
Supervisor: George Wolf
Producer-director: Bill Harbach
Exec producer: Herbert B. Swope Jr.
60 Mins., Thurs. (1), 11:20 p.m.
WNBT, New York

Last week George Wolf, radio-TV chairman of the New York Cancer Committee, representing the Geyer ad agency, assembled a variety show as a fund-raising pitch for the Gotham end of the Cancer Crusade. Of one hour's duration, it was done with taste, dignity and showmanship. Bill H a r b a c h whipped up a crackjack show with some of the finest talent around and fit them all into a stanza that, without the phone or mail gimmick or constant irritating pleas by sundry emcees on telethons, bore tremendous impact, perhaps by reason of the low-key approach. Ruppert Knickerbocker Beer, Steve Allen's nightly sponsor in the 11:20 to midnight slot, picked up the tab for the 40 minutes plus 20 added, did not deliver any plug for its lager and rates a bow all by itself for its silent participation that should upbeat the brand of suds.

Absence of helter-skelter, up-and-at-em "bleeding hearts," telephone operators in the guise of models, blackboards indicating pledges and all the other fibercabre associated with fund appeals emphasized how futile and mostly phony are the telephone techniques and results. Here was a professional show with no one champing at the bit waiting to take his turn for the cause and incidentally making sure of giving a plug to some manufacturer. In fact, singer Monica Lewis' commercial for her Bonwit Teller gown was the only offbeat item.

Allen moved the session along speedily as emcee, kibitzed with the acts in his engaging manner and paired with Margaret Truman in an "educational" takeoff on crime shows. Miss Truman also handling a dance number in closeup with Dave Garroway in closeup folderol. Ezio Pinza, Wally Cox, the Bob Hamilton Trio and others contributed to the liveliness. Henry Fonda made a direct appeal for the Crusade via a quickie film. A scene from "The Remarkable Mr. Pennypacker" with the Broadway cast of Burgess Meredith, Martha Scott, Una Merkel, Thomas Chalmers and the large brood of big and little Pennypackers gave the show its high comedy dimensions. For the windup, Allen went into the audience to chat with Jim Moran, Eva Gabor, Geraldine "The Immortalist" Page, and Franchot Tone, Gig Young and Betsy von Furstenberg of the "Oh, Men Oh Women" legster. Bobby Byrne's orch backed the show niftily.

Here and there a performer would put in a word for the cause, almost as a postscript instead of employing the rehearsed, blood-thirsty approach. As an institutional pitch, it was probably one of the most effective ever presented in video and can well serve as a model of how such campaigns should be conducted. *Trau.*

LET'S MAKE MUSIC
With Charley Bailey
Producer-writer: Mrs. Eunice Hol-sart
Director: Ted Nathanson
30 Mins.; Sat., 5:30 p.m.
Sustaining
WNBT, N. Y.

"Let's Make Music" falls into the category of intelligent kiddie programming and should appeal to the moppet viewers. Opening stanza, Saturday (3), indicated that show is just what the title implies. Juves were given an opportunity to join in on the singing of folk-styled tunes and also to append their own lyrics to a few bars of music.

Cueing the kids at home is Charley Bailey who conducts the show with the aid of about 10 youngsters. Miss Bailey, who works over the keyboard, plays a guitar and vocals, obviously knows how to handle the short pants set. Her approach may seem slightly condescending to the oldsters, but it's the kids at whom she's targeting her delivery and for them it's okay.

Program had a pleasant and relaxed flavor and it was interesting to observe the general lack of self-consciousness displayed by the Juves on the show, who sang and in one instance offered dance interpretations of a number sung by Miss Bailey. With Miss Bailey tutoring and the kids on the program demonstrating, show impresses as being a good bet to get a join-in reaction from moppet viewers. *Jess.*

THE AMERICAN WEEK
With Eric Sevareid
Producer: David Zellmer
Director: Vern Diamond
30 Mins.; Sun., 6 p.m.
Sustaining
CBS-TV, from New York

Eric Sevareid, making his debut as a tv regular on his "American Week" last Sunday (4), tipped one of the basic faults of the show as it emerged on the premiere with his introduction: "Pictures may speak louder than words, but not always more accurately, or even more entertainingly." Sevareid's radio commentary has been distinguished by its literate non-conformity; it's been a source of entertainment as well as information. But his foray into television, while excellent from the viewpoint of content and news approach, lacks the urbanity that's been a trademark of his radio work.

Is it that television, with its emphasis on sight values, tends to discourage the purveyor of the sharply spoken word? Probably not, at least to judge from other programs (Ed Murrow, Elmer Davis, Gerald W. Johnson, the NBC "conversation" series). More than likely, it's just a matter of Sevareid's feeling his way into the sight-and-sound medium. Sevareid, in that case, would do well to concentrate on the sound and let the sight take care of itself. There are all too few outspoken voices on television today—that would be a pity for Sevareid's particular talents to go unused.

As it shaped up, "American Week" was a distinguished news show, treating with intelligence and thoughtfulness the week's news. Sevareid first took up the question of the H-Bomb, using filmed interviews with Civil Defense chiefs in key cities to show the state of near-helplessness the power of the bomb has left them in. He then presented the other side of the picture with a filmed interview with ex-Ambassador to Moscow George Kennan, who pointed out that the development of the bomb may very well bring about an end to the cold war. From there, he turned to lighter things, like a clip showing the Brooklyn Sym-Phony rehearsing for the coming baseball season at Ebbets Field, and a reminder that it was "national mothers-in-law day" and "leave-us-alone week" (a strange combination).

In editorial approach, the program fills a distinct need in television. But any of the very able CBS newsmen could have fronted and set the tone and content of the show. Sevareid, however, is more than a newsmen; he's a topnotch commentator. He ought to start talking. *Chan.*

CASSINI SHOW
With Igor & Olga Cassini, Connie Brigham, Chauncey Gray orch, guests

Producers: Cassini Brothers
Director: Larry Roemer
Writer: Gene Hurlock
40 Mins.; Sun., 10:30 p.m.
CINZANO VERMOUTH, PARFUM EYAN, BUITONI PRODUCTS
WNBT, New York
(Robert Orr, Edward Delancellotti)

The cameras showed up so the Cassini freres—Igor, or Cholly Knickerbocker, the society chit-chatterer, and fashion splasher Olga—decided to go through with the threat to put on a program. Original tag was "Sunday Night Carousel," but by any name it added up to 40 minutes of minus zero. The brothers cannot be accused of knowing what the tv medium is all about but are apparently too stage-bent to resist the bait. It's their own package, WNBT merely furnishing the facilities, a point that should be established before the dignity of the NBC television flagship is challenged.

Opener was tricked up with a "Paris in New York" aura in tieup with the chichi 57th St. charity wing-ding starting April 21. A load of talent dropped in on purpose to help along the cause, but they only helped to compound an already highly confused pastiche of pesky palaver. The Cassinis kept pointing their own stock as the performers parade. On at least three occasions one or both of the gents forgot about the cameras and went off into a private world of their own, oblivious to everything save their own desire to be seen if not believed. It was one of the most incredibly amateurish tv acts to date.

For the records, among talent on hand for little more than bows were Jeanmarie, Lilo, Salvador Dali, Roger Dann (he sang), Robert Q. Lewis. There was a preview of a clip of Broadway upcoming (Thurs.) "By The Beautiful Sea" with composer Arthur Schwartz at the piano and the Cassinis' eager-beaver Girl Friday, Connie Brigham, doing one of the numbers. There was also a simulated El Morocco, setting with such tablers as Maggi McNellis, the Milton Berles. *(Continued on page 37)*

RASH OF NEW GIVEAWAYS ON TAP AS SUPREME COURT KAYOES FCC BAN

Washington, April 6. The Supreme Court yesterday (Mon.) threw out the five-year old FCC ban on giveaway programs which require listening or viewing to obtain prizes. By an 8-0 vote (Justice William Douglas not participating), the Court held that the Commission "over-stepped the boundaries of interpretation" in ruling that listening involves a "consideration" equivalent to buying a chance in a lottery.

"Regardless of the doubts held by the Commission and others as to the social value of the programs," the Court said, the agency's "administrative expansion" of lottery statute "does not provide the remedy."

Decision opens the gates wide for a revival of all types of prize shows and it is understood that several which formerly came under the ban are ready to go. Although the ban was stayed pending the high court's determination, the networks have been conforming to it, limiting productions largely to audience participation types which were not covered.

The Court's opinion, delivered by Chief Justice Earl Warren, upheld the Commission's power to enforce provisions of the lottery statute prohibiting broadcasting of information concerning lotteries. "Indeed," it declared, "the Commission would be remiss in its duties if it failed, in the exercise of its licensing authority, to aid in implementing the statute, either by general rule or by individual decisions."

But the lottery statute, the Court asserted, does not empower the Commission to declare illegal programs, which are not illegal. And there is nothing in past court cases, it said, which support the agency's contention that "consideration in the form of money or a thing of value is not essential" in determining that a giveaway program is a lottery.

"The courts have defined consideration in various ways," the opinion declared, "but so far as we are aware none has ever held that a contestant's listening at home to a radio or tv program satisfied the consideration requirement. Some courts... have held that the requirement is satisfied by a 'raffle' scheme giving free chances to persons who go to a store to register in order to participate in the drawing of a prize, and similarly by a 'bank night' scheme giving free chances to persons who gather in front of a motion picture theatre in order to participate in a drawing held for the primary benefit of the paid patrons of the theatre."

"But such cases differ substantially from the cases before us. To be eligible for a prize on the 'giveaway' programs involved here not a single home contestant is required to purchase anything or pay an admission price or leave his home to visit the promoter's place of business; the only efforts required for participation is listening."

"We believe it would be stretching the statute to the breaking point to give it an interpretation that would make such programs a crime. Particularly is this true when through the years the Post-office Department and the Department of Justice have consistently given the words 'lottery,' 'gift enterprise' or similar schemes a contrary administrative determination."

Ursula Halloran Exits

R&C for Own Setup

Ursula Halloran has resigned as veepee in charge of the New York office of Rogers and Cowan, public relations, to open a p.r. agency for television and commercial accounts.

Miss Halloran headed the N. Y. office of Rogers and Cowan for three years. Prior to that, she was column editor in the press department of NBC for two years.

Detroit — Dale B. Hornung, known as Dale McIntyre, has resigned as WJR public service director, to become public relations director of the United Health and Welfare Fund of Michigan.

Color TV Schedule

NBC-TV
Ding Dong School—April 9, 10 a.m.
Youth Wants to Know—April 11, 1 p.m.
Easter Parade—April 18, noon to 1 p.m.
Frontiers of Faith—April 18, 1:30 p.m.
Kraft TV Theatre—April 21, 9 p.m.
American Forum of Air—April 25, 2:30 p.m.
CBS-TV
New Revue—April 9, 5:30 p.m.

CBC's 50G For AM-TV

British Empire Games

Montreal, April 6. The Canadian Broadcasting Corp. has paid \$50,000 for the exclusive radio and tele rights to the British Empire Games to be held in Vancouver the latter part of July of this year.

The CBC franchise will have nothing to do with still or motion picture coverage and this government-owned company hopes to recover part of amount paid from other broadcasting film and commercial interests.

Inside Stuff—Radio-TV

Mike Porter, 62, died March 29 in Baltimore of a heart attack. In recent years he was editor of the weekly Catholic Review but had for many years been a prominent Hearst executive, heading the American Weekly Sunday supplement. From that position he wrote, on the side, for the late Tom Brooks a radio column in the N. Y. Journal. This was around 1928 and brought Porter into a "feud" with the radio columnist of the then N. Y. Telegram, Jack Foster, who is now editor of the Rocky Mountain News in Denver. The rivalry was at a time when both dailies would replate to accommodate a radio scoop.

Atomic Energy Commission's 28-minute film on the first H-Bomb explosion, originally scheduled for release to television and theatres today (Wed.), hit the air six days earlier because of Drew Pearson's review of the film last Thursday (1). After Pearson described the film in his syndicated column, other newspapers went ahead with reviews and the AEC decided to release to tv. Reviews were to have been withheld until today.

Networks put the film on the air immediately after the AEC gave the go-ahead at 7:01 a.m. Thursday. NBC and CBS had portions of it on "Today" and "The Morning Show," and ABC aired it in its entirety at 10 a.m., following "Breakfast Club." All webs replayed the film several times during the day and week.

MCA veepee Sonny Werblin and ABC's Bob Kintner are pitching for an 11 p.m. Saturday night slot, so as to get a better cross-country timetabling for "Stork Club" when it starts on that network in the fall, instead of the 10 p.m. origination time in New York, which is figured not to be as ideal as the later hour. A mobile camera idea whereby host-emcee Sherman Billingsley will be picked up gravitating from the above-the-Stork Club's replica of the Cub Room into the actual street-level Cub Room is also being devised. In fact, Billingsley wants the remote pickups from his entire building, including possible other social activities (plus the main room with its dance bands), to be a new variation. Otherwise, the pattern remains the same. Incidentally, this will mark Billingsley's first summertime hiatus in years, having heretofore stayed on 52 weeks per annum.

Betty Furness, the bally girl for Westinghouse's "Studio One," who along with Walter Cronkite drew acclaim for CBS-TV chores at the 1952 political conventions, is well remembered by the Windy City. Cronkite, of course, has been carrying on with a multiplicity of duties for Columbia, most recently being as anchor man for the web's newly installed "Morning Show."

Miss Furness' upbeat (in addition to her freelance assignments as announcer, panelist, etc.) will come from a different source. On April 21 the Chicago Executives Club will knight her as "Best Saleswoman of the Year" at a dinner at which she'll divide honors with General Robert E. Wood, board chairman of Sears, Roebuck.

The trade had its collective eyebrows raised a few notches last week with some major web and agency execs doing a double take as they read one of the syndicated tv columnists with an important N.Y. outlet. Most of the "news" that day revolved around events in the past but served up as futures, leading to the belief that the tv portion of the column, which is picked off from a general amusement sizeup and then serviced to clients, is haphazardly sent out with little regard to timing values.

There was also some resentment expressed at the pompous way in which the columnist attempted to straighten out "bad guessing" on one performer's next season status, whereas everything in the "good guessing" pitch has been generally known for some weeks.

Audience participation tv programs have heretofore been classed as "cheaper by the thousand," but according to NBC's audience measurement division they're now more expensive.

In the November-December (1952) period, the cost-per-thousand was \$3.61; but as of last November this rose to \$4.40. The web says this is principally due to "the addition of several low-rated participation programs on the ABC and DuMont networks."

Ted Bergmann, DuMont president, has signed on the newly-formed public relations team of Jo Dine and Allen Kalms as consultants and publicists. Contract between D&K and the web began April 1 and runs for a year with options on further commitments.

It was explained that the brace, operating out of their own offices, will supplement the work being done by publicity chieftain at DuMont, Gerry Lyons. However, it's reported D&K will do a great many of the tasks formerly done by Lyons' network staffers.

U. of Nebraska Gifted With TV Channel—Can't Decide on Accepting It

Omaha, April 6. Cornhusker Radio & Television Corp. in Lincoln last week proposed to turn over its Channel 12 outlet there to the U. of Nebraska.

It asked the FCC to okay a transfer of the permit to a Lincoln trustee. University must accept the proposal by July 1, 1955.

School's acting chancellor, John K. Selleck, has said the school hasn't decided whether it wants a tv outlet. A special appropriation from the state legislature probably would be required for authorization of a station, Selleck hinted.

Cornhusker offered to pay all the expenses of the trustee and to underwrite any deficit in operating expenses until the sale is completed.

St. Louis—James L. Spencer, news editor of KSD and KSD-TV, owned and operated by the St. Louis Post-Dispatch, will retire May 1, after 31 years with the organization. Spencer, 66, began his news career in 1919 on the news desk of the New Orleans Item and came to St. Louis in 1921.

Bernays, TV & the 4 B's

Barkeepers, barbers, beauticians and butchers are crying in their beer, beads, bobs and bones about blurbs. Beefs again bring Bernays (Edward L.) to the fore. Couple of months ago the public relations counsel released a hatful of quotes from educators and other upercrusters hitting out against tv commercials. Bernays says his aim is purely in the public service since his latest survey, as the first, is not for a client.

Bernays' poll was in the form of a questionnaire circulated "in equal quantity" among members of the four B's in Des Moines, Davenport and Iowa City, Iowa; Boston, San Francisco, New York, Chicago, Cincinnati, Cleveland, Dallas, Fort Worth, Atlanta and Savannah. He declares his first study was attacked by "some tv interests" because it gave the reactions of intellectuals, eggheads and longhairs who "overweighted his conclusions." So now he claims the four B's are equally intellectual, eggheaded and long-haired because they too are "fed up" with tv commercials.

"Many critics in both groups use precisely the same words. The main difference between the two is that barbers, barkeepers, butchers and beauticians have a more colorful literary style than our previous respondents," Bernays said.

The "more colorful literary style" refers to such classic phrases as "nerve wracking, big-mouthed and low, cheap, noisy, unutterably silly, air of limburger, boring, lying, unscrupulous, too much borax and bunk, too much yak-yak about nothing."

Bernays declares his two studies show that the people of the United States, whatever their station or profession, "are for a large part resistant to present tv commercials and that sponsors and advertising agencies are approaching the point of diminishing returns." As the public grows more resentful of abuses, they will be less likely to purchase the products offered for sale. But he asserts that "it is true, too, that the fair play of Americans has shown itself in the attitude of a very small handful of correspondents who believe that the commercial is by way of an admission payment to the show."

Addenda: Average listening hours, 22.3 per week. Letters received, 115.

From the Production Centres

IN NEW YORK CITY...

The Halsey family keeps busy these days, Roy Halsey scripting for tv while also doing the voice of Mighty Mouse, for the Terry Toon cartoon strip; Mrs. Halsey (Becky Cauble) doing tv stunts (on Kraft) and commercials (Tide this week), and nine-year-old Alice acting one of the two children in the Metropolitan Opera production of "Norma" this season... Murry Salberg, CBS manager of program promotion, left on three-week vacation with stops in England, France, Italy and Denmark... John Derr, CBS sports director, hit the road again this week—this time to Augusta, Ga., and the Masters Golf Tournament.

John Henry Faulk of WCBS to appear at tobaccoists' dinner tomorrow (Thurs.) in Ser Room of Waldorf with proceeds to Nat'l Conference of Christians and Jews... Dick Bellamy (ex-Benton & Bowles) joining Hal Davis' publicity-exploitation-promotion setup at Kenyon & Eckhardt... Martin Weidman, scripter of WCBS' "This is N.Y." and reporter-broadcaster for "Port of N.Y.," heading panel today (Wed.) on U.S. participation in United Nations, at Riverside Neighborhood Assembly.

Lonny Starr, WNEW deejay, elected president of the Rotary Club of Valley Stream, L.I. Tomorrow's (Thurs.) Polk Awards presentations at the Hotel Roosevelt will be carried by WNYC on a delayed basis... WNEW has set plans for an annual Glenn Miller trophy to the person who has made an outstanding contribution to the pops field... Francis Cardinal Spellman will make a Marian Day speech via WJMG Friday (9) for New York's sick and shut-in listeners... Carl R. Moody into the radio-tv department of Friend-Reiss-McGone Agency. Was formerly with Harry S. Goodman Productions.

Wally Duncan, who ankle Mutual's sales staff two weeks ago, has joined WHCU, Ithaca, N.Y. Roland Van Nostrand has stepped in temporarily to fill his post at the web... Bob Wilson, soon to exit the Mutual-publicity department, is prepping a big promotion for sports gabber Stan Lomax for a May kickoff. Unlike "Queen for a Day" bucksbooters, he got no budget from the network for the job.

Gerald Cock, who headed tv for the BBC at Alexandria Palace, London, before the war and later was BBC rep in N.Y., was house guest of Alistair Cook last week enroute to England where he will spend a year. Now retired, Cock lives in San Francisco... Lou Cowan to Jamaica, B.W.I. for 10 days of rest.

IN CHICAGO...

Paul Evans added to the Chi NBC spot sales crew... Keystone Broadcasting signed nine new affiliates the past few weeks, bringing the total to 708... Howard Coleman upped to the assistant manager slot at Chi NBC's press department... Jim Cominos of Needham, Louis & Broby new chairman of the Chi Chapter of the American Assn. of Advertising Agencies... Deejay Art Hellyer has taken over the 6:30 to 9 a.m. weekday block on WCFL formerly helmed by Bill Anson... New directors of Chicago Unlimited will be named at the annual meeting April 29... Don Anderson new addition to the Chi NBC announcery... Fohrman Packard ordered a 45-minute disk session on WGN-TV... Standard Oil is launching a spot campaign on 30 radio and 10 tv stations blurring its new petrol... Nelson Winkless, ex-Campbell-Ewald in Detroit, joins the Needham, Louis & Broby radio-tv department... With the Pure Milk Assn. taking over a quarter-hour strip, Merry Merryfield's noontime WMAQ commentary has been expanded another 10 minutes to a daily 55 minutes. Milk Assn. has also bought WMAQ's 7:25 a.m. newscasts... Don Ansel has shifted from the WBBM public relations staff to sales promotion... Charles Baker latest addition to the Chi NBC news writing stable... BMI program clinic set for next Monday (12) at the Sheraton with Burt Squire of the Chi office hosting.

IN MINNEAPOLIS...

Dick Enroth, ace WLOL sportscaster for seven years and who aired Minneapolis A.A. baseball and Minneapolis Lakers basketball and U. of Minnesota football games play by play, resigned to join WCCO-TV and WCCO radio... KTIS, local religious radio station, celebrating fifth birthday... Val Bjornson, onetime radio personality here and now state treasurer, is Republican organization's candidate for U.S. Senator in coming primaries... Three WCCO radio personalities, Cedric Adams, Dr. E. W. Zieherth and Darragh Aldrich, included in 1954-55's "Who's Who in America"... WCCO tv and radio luminary Bob DeHaven inked by Duluth Symphony Orchestra to repeat "Nutcracker Suite" commentary reading which he did with Minneapolis Symphony orch last December... With WCCO-TV scheduled to televise three Minneapolis A.A. baseball games weekly, one more than last season, station has sent its sports director Rolfe Johnson to join team training in Florida. WCCO radio sportscaster Halsey Hall also

(Continued on page 34)

IN PRODUCTION

With Art Ford
Producer: Bill Kaland
30 Mins.; Sun., 7 p.m.
Sustaining
WNEW, N. Y.
 Having clicked with such behind-the-scenes music shows as "The Money Record" and "Recording Session," WNEW, N. Y., is now going backstage in the legit musical field with this new Sunday series. Idea is to give personality close-ups of the show's stars, writers, producers, etc., against the background of the musical score as waxed on original cast albums.

Initial stanza focussed on Edith Adams and George Gaynes from the Broadway musical hit, "Wonderful Town." Art Ford handled the interview worthily, querying on how they were selected for their roles, their relationships with director George Abbott, their feelings on opening night, etc. No special inside info was unveiled, but Ford kept the chatter on a lively, personal level that made for good listening.

Kickoff show was dominantly a gab session. Ford, however, spliced several selections from the musical, as sung by Miss Adams and Gaynes in the Decca album, into the half-hour stanza for a nicely balanced presentation. *Herm.*

MIDDAY MUSICAL MENU

With Johnny Andrews, guests
Producer: Mort Fleischmann
Director: Jim Rowe
60 Mins.; Mon.-Thru-Fri., 12:15 p.m.
WTAM, Cleveland

Disking with distinction can be tagged onto the Johnny Andrews' hour-long twirling of shellacs. The former Manhattan melodiist brings his piano and celeste to his stanza for a distinct departure to the run-of-mill disk show. Andrews not only uses his musical aides to introduce many a record, but frequently will sing into the opening groove for neat tie-in.

What's more, further "live" connotation is given when visiting guests not only talk about their records, but with Andrews at the piano, break out with tune or two. Andrews' extensive background gave him close acquaintanceship with visiting stars, resulting in stimulating q & a as against usual thin interview.

Selections spun on stanza caught were top, easy-to-listen-to pieces such as "Le Grand Tour" De L'Amour, with Teresa Brewer; Chandler's "More Than Any," etc.

Transcription Review

MELACHRINO MUSICAL

With George Melachrino Orchestra
& String Verlye Mills
Producer: RCA Theatres
15 Mins., three-a-week

There's significant news in RCA Theatres' spotting of Londoner George Melachrino in a three-a-week waxworks of "The Melachrino Musicales." Chief interest centers on the fact that this is the maiden effort of the RCA Custom Record Division in making such a show available for participating sponsorship as well as for orthodox overall underwriting by a single spender. Thus it follows the NBC and major web concept that latches on to the multiple coin market for local or national stanzas—a pattern that has established itself as an upbeat in the field in the low budget factor that proves out in the production of class shows for subscriber dual.

On the dual, take-your-choice arrangement, the Melachrino orch presents three numbers for the single sponsor and four for participating stanzas, with demonstration disks provided for sponsor auditioning, along with sample commercials. Melachrino, a British radio-tv, disk, film track and nightclub click (as both multi-instrumentalist and batonist) who's made a substantial showing in the album sweepstakes here (he's also a composer), dishes out full-bodied arrangements in the familiar, highly restful groove. The appeal is to middlebrow musical tastes, as evidenced in such groupings as "Donkey Serenade," Chopin's waltz in C-Sharp Minor and "Cascade of Stars" for single sponsors and "Lady of Spain," "Flirtation Waltz," "El Relicario" (bearing a likeness to "Granada") and "Runnin' off the Rails" for the share-the-show setup. Harp solos and interludes are by Verlye Mills in another lush contribution to these "sketches in sound."

Titles are well voiced. Melachrino merely describing general classifications that are separately etched to fit the particular tune. It's an altogether polished, workmanlike job for the mood music aficionados that should find a wide market. *Trav.*

INHERITANCE

With Arthur J. Connell, American Legion, national commander;
Warner Anderson, Adrienne Marden, Tudor Owen
Producer-Director: Albert MoCleery
30 Mins.; Sun., 10 p.m.
Sustaining
NBC, from Hollywood

Presented in cooperation with the American Legion, this new 13-week series has the laudable purpose of exploring American history for events that shaped the nation's democratic form. This, of course, could be done on a story-book level or be a serious evaluation of the major turning points. This series has selected the former approach for an over-simplified, dramatic rewrite of history. There's nothing wrong with that except the time at which this show is being aired in N.Y. It would be far more effective at an earlier hour when the youngsters could tune in.

Initial stanza told the story of how General George Washington frustrated an attempt by the Continental Army corps to set up a military dictatorship and how he turned down an offer to become the first U. S. monarch. Whatever the real facts in the case were, this script gave them a superficial treatment with melodramatic shakings. Although presuming to attack the concept of one-man rule, the show actually depicted Washington as single-handedly saving the country from the Army conspiracy. The story-book flavor was carried over into the characterizations of the various historical personages, particularly George and Martha Washington, whose real personalities were buried in soap opera clichés.

Show wound up with an address by Arthur J. Connell, American Legion national commander, who made a defense of America's heritage of freedom and attacked the Communist totalitarians. *Herm.*

LUNCHEON AT LONGCHAMPS
With Mrs. John Francis Wilson
15 Mins., 1:15 p.m., Tues. & Thurs.
LONGCHAMPS
WFIL, Philadelphia
 (Lohmeyer, Adelman, Montgomery)

Recipe for new luncheon interview session needs plenty more spice and smart eatery angle is vetoed by din of clattering china. Guests at premiere (30) were James Finnegan, president of City Council and former Democratic City Chairman and Peter Firstbrook, of the "Hollywood Ice Show," at the Arena. Finnegan, an informed and acute citizen, was maneuvered into a five-minute pitch for the Red Cross and a single statement on city planning. Then he was treated to a dissertation on the caypon, dropped in by the stream of consciousness method from a remark on a proposed hotel for Philadelphia's new City Center project.

Mrs. Wilson, who seems to have made a hobby of the table d'hôte, performed a similar service for asparagus, asking her visitor "Did you know that?" He did not. The hostess' conversation is spiked with cues as "Have you noted that?" "I don't know whether you've noticed?"

The partially ignored Mr. Firstbrook was brought into the festivities to answer a few questions, including "I suppose they have a Red Cross in Canada?" Flat flavor of "Luncheon" was not due to any opening nervousness on part of conductress. A little doubt on the part of Mrs. Wilson, local civic leader, might have proved asset. Some research into radio interview form would be bigger help to show than surplus info on meats and vegetables. For straight listening with no tv interests, such as faces or clothes, leading questions need plenty sparking. *Gagh.*

THIS IS THE STORY
With Madeleine Carroll
Producer: Bob Monroe
Director: Sanford Marshall
25 Mins.; Mon.-Sat., 11 p.m.
Sustaining
MBS, from N.Y.

Breaking up popular romantic adventure novels into five-broad-cast serialized adaptations, as is done on this new Mutual net airer, impresses as being potent fodder for hausfrau palates. With Madeleine Carroll lending her charm and thespian talent as hostess and starred participant in the stories, kickoff session, Monday (29), got off to a spacy start.

Opening week's dramatization was based on John Fleming's "The Power of a Woman." Preem stanza followed the cliff-hanger technique. After an argument with his wife, who band calls on an old flame, who informs him that she intends using the compromising situation in which he's placed himself for blackmail purposes.

Thesping and other aspects of the program were grooved to give story added impact. *Jess.*

WEDNESDAY NIGHT

(Hero of Mariposa)
With George Murray, Maxine Miller, Ed McCurdy, Terry Dale, Rodney Comebears, Bernard Johnson, Tommy Tweed, Frank Fiedle, Beth Lockertle, Alex McKee, Robert Christie, Murray Westgate.
Writer: Mavor Moore
Music-Director: Howard Cable
30 Mins., Wed. 9-10:30 p.m.
Sustaining
CBS, from Toronto

Upsetting the hitherto staid style of the "Wednesday Night" high-brow series, Mavor Moore's specially-written musical comedy, "Hero of Mariposa," points out the laugh-needs-of this midweek program. Former CBC-TV topper, who recently resigned to devote his time to writing and acting, has been highly successful in making the story basis from Stephen Leacock's "Sunshine Sketches of a Little Town" and turning out the rollicking book, music and lyrics that embody this musical.

It's a nostalgic throw-back to a mythical small town at the happier turn of the century, marked particularly by the tunes and lyrics. Production is prodigal on costs, with George Murray and Maxine Miller featured, a hefty list of top talking and singing principals, a mixed chorus of 14, and the 21-piece orch directed by Howard Cable, who also did the musical arrangements. Throughout are the bright and bouncy values of Jackie Rae, producer of the 90-minute Trans-Canada Network, a bank Canadian Broadcasting Corp. It was also the first original musical show produced this season by the CBC; and the Mavor Moore manuscript definitely is worth a look-see by American entertainment entrepreneurs.

There is plenty of action-story in this plot of a young bank teller, sent to a small town to gain experience, and whose dread secret from the heroine is that his father owns a chain of Canadian banks, plus lumber and mining interests, etc. The piece also includes all the ramifications of a local Federal election campaign, the ladies' church bazaar, the founding of a comedy and nobility network, a bank holdup in which the hero is shot in the shoulder in time for a last-minute reconciliation with the small town belle.

However, it's the songs that stand out; the solo ballads of George Murray and Maxine Miller as the young lovers—"As Long As You Love Me" and "If You'll Marry Me"—their comedy-duet, "We're Practically Perfect Just the Same." Terry Dale as the heroine's friend and Ed McCurdy as the teller's pal are also lusty on the comedy singing angle, with other principals and the mixed chorus in excellent voice, plus the fine backing of Cable's arrangements and musical breaks. Whipping up a speedy pace on the whole, it's being developed that the all production values is Jackie Rae whose flair for this type of entertainment is always evident throughout. Here is a musical show that should not be filed away after one performance only. *McStay.*

Radio Followup

Sam Goldwyn's advent to New York is always a case of have-picture-will-travel. He's the AM counterpart of Toots Shor who, for a non-pro, seems to be on more tv programs. Both need AFTRA cards. Goldwyn, of course, is always good copy. He proved it again on Tex & Jinx's pre-midnight pickup from the Peacock Alley of the Waldorf-Astoria, N. Y., last Friday (2), with humorous shilling for "Best Years" (revival) and the forthcoming filmation of "Guys and Dolls." Jinx Falkenberg, a rapidly developing talent as a mike interviewer, skillfully threw non-fan mag type of Q's at the producer (and Frances, his wife), and just as skillfully Sam's A's were noncommittal, excepting for what he wanted to say. An indefatigable exploiter and merchandiser of his own wares, Goldwyn is one of the more articulate and completely relaxed at-the-mike impresarios. Incidentally, on the subject of energetic enterprise, the McCrays mentioned they work only two hours and 40 minutes a day. The Gotham fans must have wondered often how they can do their Mr. & Mrs. breakfast (AM) stint; she with her midday tv show; and then again post-theatre with their Waldorf origination—this is the 40-minute session. The McCrays obviously "have youth, will travel." With their late-hour, whether because of the hour or what, seems of a more adult stripe than the early a.m. chitchat. *Abel.*

THE SIXTH BOROUGH

With Tex & Jinx McCrary, John Wingate; others
Producer: McCrary
Writer-director: Draper Lewis
30 Mins.; Sat. 5:30 p.m.
WNBC, N. Y.

In an interesting, worthwhile six-week documentary series, WNBC's News & Special Events department, in conjunction with NYU's Centre of Human Relations Studios and the Citizen Union, is trying to explore, understand and alleviate the relatively new problem of Puerto Rican influx and integration into New York.

Last Saturday's (3) segment, for instance, dealt with the problem of the integration of Puerto Rican kids into the public schools. Tape recordings were played of actual sessions (though brief) at grammar, high and trade schools, and adult evening classes, as well as interviews with PR kids of all ages. Some of the kids' comments were naive, wise, amusing and appealing. There was the paramount desire to belong to this new American life, and the problems of achieving this desire under the burden of an alien tongue, suspicion of neighbors, cruelty of fellow children, etc.

Attempts to offset prejudice, to combat gang wars, private scraps and knifing threats—by education, by formation of nabe clubs, etc.—were discussed. It made for a discerning study of an important problem in Manhattan life, especially when presented so tactfully and self-effacingly by Tex and Jinx McCrary, as commentators, and John Wingate as reporter. There may have been a little too much emphasis on the superficial, too much of classroom singing of native Puerto Rican songs, but this is a part of the picture, and the overall coverage was good. *Bron.*

NIGHT WATCH

With Don Reed, Police Sgt. Ron Perkins, Police Chief W. N. Hildebrande
Producer: Sterling Tracy
Tape editor: Ray Gerhardt
25 Mins., Mon., 10:35 p.m.
Sustaining
CBS, from Hollywood (tape)

Tape worms its way into the Culver City (Cal.) Police Dept. for a super-realistic, on the scene report of what goes on in that busy-bee constabulary hard by the Hollywood-L.A. beat. CBS, via producer Sterling Tracy (Night Watch Productions), has given the full gun-tape actuality case, complete from the pre-arrest to the scene of the crime, and with something of the "Dragnet" aura pervading. But this is no backstage drama evolving from a pro typewriter, since there's no script and no AFTRA actors. Don Reed is the police recorder who, under Ray Gerhardt's tape editing, etches the action from his radio prowling car vantage point.

Reed huffed and puffed as he described the goings-on in homicide and other cases. One of the suspects was a male discovered in the nude, it being developed that he was guest of honor at his bachelor dinner party. That and his threat to have his captors demoted supplied a humorous note. Extended interrogation of him and other suspicious characters provided a clue to the chapter and verse of police work.

Centered in the swift panorama are Police Sgt. Ron Perkins and Culver chief W. N. Hildebrande, latter providing a summing up of the cases at windup in which there's stress on the public security aspect in addition to a sumup of the results and penalties in each incident covered. *Trav.*

LADIES DAY

With Ruth Allen, Bill Mayer
30 Mins.; Mon.-Thru-Fri., 9:30 a.m.
Participation
WCAR, Cleveland

Ruth Allen and Bill Mayer project one of the breeziest, most enjoyable women's stanzas in these parts. The half-hour, give-and-take chitchat menu includes the usual interviews, household hints, cooking suggestions, etc. But what gives this stanza that distinctive appeal is the friendly, humorous, and light-hearted banter between Mrs. Allen and Mayer. Helpful, too, is the smart selection of recordings picked by Mayer who has long established himself as one of the area's top diskers.

A one-time WEIL editor, Mrs. Allen keeps interviews current, concise and convincing. On stanza caught (2) she interviews women rep from National Livestock Assn. and came up with timely meat suggestions.

Her show ranged from book reviews, thru safety hints, gardening suggestions, and blurb on coming vacation plans for kiddies. Mayer's frequent ad libs as "mistreated husband" are thankfully short as are Mrs. Allen's pleasant handling of spot commercials. *Mark.*

REPORT TO THE CITY

With John Daly, Gordon Fraser, Don Gardner; Mayor Robert F. Wagner, Robert E. Kintner, guests
Director: Henry Dick
Writer: Ira Marion
60 Mins., Tues., 8:30 p.m.
WABC, New York

ABC's flagship station is going all-out in this monthly series of "documentaries on the functioning of New York City's various departments. Aside from giving an hour a month for each program plus 15 minutes in each of the three interesting weeks for discussion of each documentary, the station has gone to considerable expense and effort with on-the-spot tapes, research and some of its and the network's top talent to punch the programs across vividly. The expense and effort were very much worthwhile—series, on the basis of the initiator, emerges as an exciting radio venture and a dramatic public service.

Initial segment dealt with the Fire Dept., always a dramatic subject but made far more vivid and real via the tape recorder. With John Daly narrating and Gordon Fraser and Don Gardner conducting on-the-spot interviews in Fire Dept. headquarters of fire houses, at the city's fireboats, at the department's training school and in a dozen other locales, program brought home the complexities of the department's operation as well as the courage and efficiency of its members.

List of credits is long on this one, but it's well worth mentioning. First off, WABC-v.p.-general manager Ted Oberfelder rates a bow on conceiving the series and putting all the station's facilities behind it. Scripter Ira Marion, one of the best in the business, researched his program thoroughly and assembled a mass of information into a sharp and punchy script. Fraser's and Gardner's interviews were of the quaint and brought out the best in their subjects, and Fraser's handling of the tape on his spot reports wisely left much to the mind's eye, catching all the sounds of the scenes—the little boys shouting they want to be firemen when they grow up; the sounds of traffic parting for the clanging engines; the card game in the fire house disrupted by the sound of the alarm. All of it pure radio in its best sense, given pace and movement by Henry Dick's direction and dramatic impetus by Daly's sure narration.

If there was one flaw in the ointment, it was a feeling of repetition, and this presents a problem. Oberfelder, Dick and Marion. Some of the tapes unnecessarily duplicated themselves, and cutting the show to 45 minutes might be worth consideration. Possibly content may vary from subject to subject, but the tighter the show is edited, the more impact it will have.

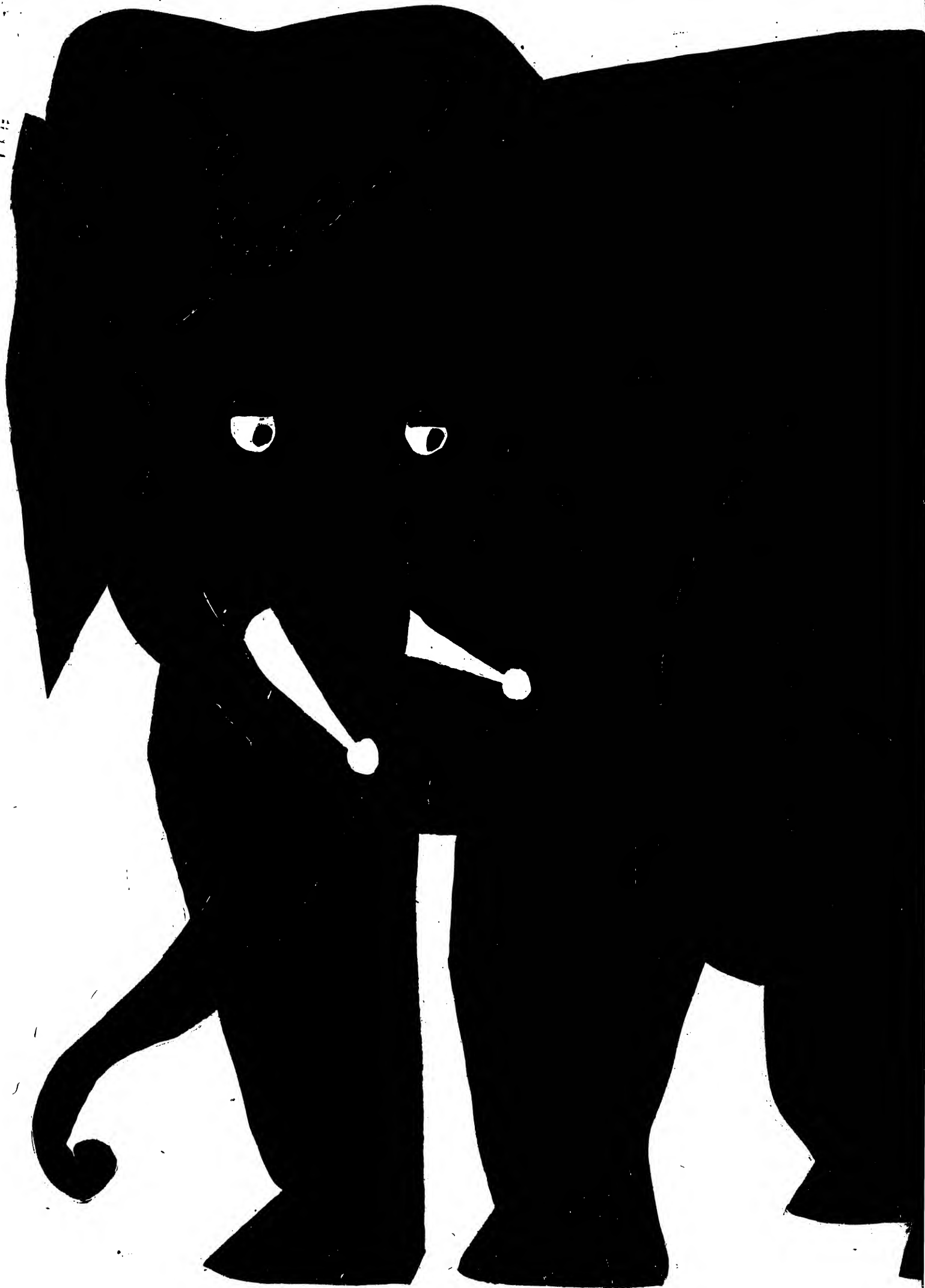
Mayor Robert F. Wagner and ABC prexy Bob Kintner opened the program with pledges of mutual support, and Wagner closed it with a resume and thanks. Hizoner will continue to close each program, which is okay since he showed sincere interest and gratitude for the project. *Chan.*

TIP TOP MERRY-GO-ROUND

With Mr. Toby (Keith Hefner)
Producer: Brent Gunts
Director: Ed Sarrow
30 Min.; Sun. 4:30 p.m.
TIP TOP BREAD
WAAM, Baltimore

Local packager, Brent Gunts, has a winner with "Tip Top Merry-Go-Round." After a little less than six months exposure, this juve format has settled into a comfortable groove, delivering a weekly program of consistently varied entertainment for its moppet audience. Entire on-camera personnel for the show consists of one person, Mr. Toby (Keith Hefner), a youthful recruit from the local little theatre circuit, animated and enthusiastic in his portrayal of a merry-go-round keeper. During the weeks, Hefner has injected several continuing features such as a secret phone with which he communicates with his viewers and some offstage friends. The commercials for Tip Top Bread are smoothly integrated into the script. Hefner's patter revolves around stories of the various personalized animals on his merry-go-round and another continuity that he has built up since the preem.

To vary the pace, Hefner plays some kiddish while appropriate cartoons are scanned by the cameras. George Horn's excellent cartoon drawings make these episodes topnotch. Barry Mansfield's imaginative circus setting replete with sawdust and the silhouette of a revolving carousel helps to make this one a pleaser. Ed Sarrow's direction is a plus asset as well. *Burn.*



Somebody say something?

Been some talk about
who's biggest in Chicago radio.

Here are the *facts*:

For a long, long time,*
WBBM has always been the
big station—the top
performer—in Chicago. And
still is, day and night.

Daytime: WBBM delivers
an audience 43.2%
larger than that of Chicago's
next station...larger than
that of the third and
fourth stations *combined*.†

Nighttime: WBBM's average
audience is 27.3% larger than
that of the next station...

68.0% larger than
that of the third station.†

'Nuff said?

WBBM RADIO

Chicago's *Showmanship* Station
50,000 watts • CBS Owned
Represented by CBS Radio Spot Sales



Television Chatter

New York

Paul C. Munroe inked to a sales post by WPIX... Madeline Cleary, b. mgr. for DuMont sales, is marrying Capt. Charles Christensen today (Wed)... Banned Bird on April 5 "Spotlight" via WOR-TV... Penny Morgan, after a longtime CBS association, is now a producer on the Igor & Olea Cassini show, which bowed last Sunday night via WNBT, N. Y.

Lili Darras into a feature role on WNBT's "Justice" launching tomorrow (8)... Robert K. Adams, lately of the Gale agency and vet packager, has just joined Rockhill Productions. Under deal pact with Rockhill sales chief Don A. Davis, all Adams properties go to the firm, including "My Son Jeep," "Star Playhouse" (currently on NBC Radio) and the video strip "Manhattan Honey" (via WABC-TV)... Friend-Reiss-McGlone's radio-tv director Ed Ratner starts on the road in May to line up programs for the Toy Council to use in its pre-Xmas campaign... Playwright Greer Johnson sold scripts this week to "Campbell's Sound Stage" and "Kraft TV Theatre"... Hope Miller into NBC-TV "Martin Kane" Thursday (8).

Bill Shipley set as announcer on "Portia Faces Life" which premiered on tv this week... Salvation Army Trans (Sweden) Band planned in for a concert tour, first making video appearances in Gotham... John Savage signed to host "Ansoe Theatre" on WABC-TV... Bob Elenstein, video thesp, signed for Metro's upcoming "The Rogue Cop" Don Horan and Don Luffig, WATV meggers, duod the Heart Telethon shot. They split the nine Sabbath hours between them, spending alternate time in the control booth.

Warren Stevens on "Studio One" Monday (5) and "Justice" April 15... Greer Johnson's "The Worried Songbirds" bought for an upcoming Kraft "TV Theatre"... Margaret Hayes planning to H'wood for April 18 Hallmark tv'er... Dana Wynter on April 13 "Suspense"... NBC producer Caroline Burke to speak on music at meeting in White Plains Saturday (10) of Westchester County Music Educators Assn... Harriet Egan, sec to NBC v.p. David C. Adams, crowned Miss NBC of 1954 at employees spring dance last Friday (2) at Waldorf.

Chicago

George Guyan, formerly sales manager of Walt Schwinmer Productions, added to the WBBM-TV sales staff... WNBQ's Thursday night harness racing remotes resume April 15 with Joe Wilson describing the action... Chicago Motor Club bankrolling Fulton Lewis' film Saturday nights on WGN-TV... Norm Barry subbing for vacationing Bob Murphy this week on WNBQ's daily "Bob & Kay" beaming... Art Hein shifted from the sales service manager berth at WBBM-TV to the selling crew. Bob Reisinger takes over as

sales service manager... Bud Hauser, Nash dealer, checked off WNBQ's "Inner Sanctum" in mid-cycle and the Metropolitan Chevy dealers immediately grabbed up the Saturday night vidpx. Jim Burdick to handle the bluffs... Jim Andelin and Jacqueline Barker into the NBC-TV "Hawkins Falls" cast... Allen Funt's "Candid Camera" series launched Monday nights on WBKB for the Chi Rug and Furniture Co... WGN-TV's "Chicagoland Newsreel," narrated by Spencer Allen, moves into its seventh year... WNBQ salesman Johnny Walker missing those Ricardo lunches while doing jury duty this week... WGN-TV's Thursday afternoon "Talent Tots" sponsored by Tastee Freeze starting next week... Ted Liss has ankled his producer post at WBBM-TV.

Tint. Equipment

Continued from page 26

RCA made its most recent disclosures, said that "the television industry is in the untenable position of having announced, under political and competitive pressure, a new service to the public without having the technological ability to deliver the service within the standards and economic limits acceptable to the public. That is today's color television problem in a nutshell."

"The nub of the problem," he said, "is the color picture tube to which no one, as of this date, has a satisfactory and conclusive answer. Baker reiterated a point previously made by DuMont Labs and other tv set makers when he mentioned that the industry does not have a tube which it can mass-produce without fear of hasty obsolescence, and subsequent coin losses."

'Goldbergs'

Continued from page 26

sors Red Skelton at 8:30 Tuesday on CBS-TV (since last fall) decides to find another time to avoid competition with Milton Berle's NBC dominance, DuMont may be able to hold its 160 and better.

CBS-TV and DuMont share time on outlet affiliates in many of the two-station markets. If Skelton packs his trunk and travels to another day, another hour, DuMont figures on no trouble picking up the ex-Skelton stations for its own. It's likely the CBS-TV jockeying will happen too; Geritol, it has been reported, is dissatisfied with current berth opposite Berle. Mrs. Berg herself stands a better chance against Berle than does Skelton, since she gained so much popularity tv-wise by appearing on the

NBC show several times and stands to pull some of Berle's followers away with her.

Geritol doesn't come through for Rybutol. DuMont station relations chief Buck Lyford will have to do some fast hustling to get another wide-web cleared. Even then there's no guarantee that Rybutol will be happy with new time which, to avoid backing CBS in the two-station tv markets at other times, might end up second-rate slotting.

Either DuMont gets more of that \$5,500,000 Rybutol outlay or it's back to NBC for Mrs. Berg. Incidentally, Kletter Assoc. handles Geritol and BBD&O has got Rybutol in tow.

BAB

Continued from page 26

be open only to member stations this year in contrast to the last cycle open to all broadcasters.

As for the BAR survey, bi-monthly reports will be supplied on the complexion of radio advertising in Boston, Baltimore, Buffalo, Chicago, Cincinnati, Cleveland, Detroit, Kansas City, Minneapolis, New York, Philadelphia, Pittsburgh, St. Louis and Washington. BAB has also purchased options on any other area surveys made by BAR in the future.

Paley, Stanton

Continued from page 25

parlay which finds him sandwiched between the champ "Lucy" stanza and B&A. On his Wednesday night hour show, Godfrey has lost his Nielsen hold, with the brace of NBC opposition shows, Joan Davis and "My Little Margie," forging into rating leadership. And CBS concedes that the Godfrey morning tv acceptance (rating wise) has been a far cry from his unprecedented a.m. pull in radio.

CBS fervently hopes that the Godfrey association has many years ahead of it. But those close to the "before and after" picture are convinced that henceforth the G's identity will be as an integrated segment in the overall network picture.

Princeton-WNBT

Continued from page 25

controversy will hinge on "fashions in education."

Preemer will be "Drops, Splashes and Atoms," described as a "scientific cocktail party" and fronting Prof. Eric M. Rogers of the Dept. of Physics. Subsequent stanzas will be "The Mind's Eye," with Dr. Hadley Cantril, chairman of Psychology; "Story of the Chord," with Profs. Edward T. Cone and eminent longhair composer Roger H. Sessions, of the music sector; "Science and the Soviet," with Prof. John Turkevich, of chemistry; "Shape of the Future," Dr. E. Dudley H. Johnson, of English; "Wars: Past & Future" (Part I), Drs. E. Harris Harbison and Maurice dePont Lee Jr. of history; Part II, Dr. Gordon A. Craig, of history; "Spirit of Ancient Greece," Dr. Robert F. Goheen, of classics, and Dr. Eric Sjoqvist, of archaeology.

Pack is exec producer of the Olesker blueprint and supervision is by Krantz, with groundwork for the series having been laid originally by Prof. Thomas Riggs Jr., who was killed accidentally last year. He had been named to the special project survey by President Dodds.

Pact 'You Are There'

For Aussie AM Series

Fremantle Overseas Radio pacted with CBS for a foreign radio edition of "You Are There." Plans are being laid to produce an Australian version through Fremantle for distribution in that country and New Zealand.

Stanza will be transcribed by Artransa, of Sydney. Fremantle handles seven other radio packages in Australia, including "Superman," "Space Cadet" and Agatha Christie's "Mystery of the Week." For tv distribution abroad the American firm has bought Cecil B. DeMille's standard Easter fare, "King of Kings."

From The Production Centers

Continued from page 26

there to give club once over... WLOL and WMIN, respectively, again scheduled to broadcast Minneapolis and St. Paul A.A. home and away games play by play... "Slim" Sauker new WCCO radio chief engineer.

IN PHILADELPHIA

Franklin A. Tooke, general manager of KYW, has been named to serve on Mayor Clark's committee on fire prevention week observance... Joseph F. Dougherty has been named sales rep for Westinghouse tv station WPTZ, specializing in food accounts. Dougherty was formerly with the Washington Times-Herald... Ralph Collier, formerly with WHAM-TV, Rochester, N.Y., has joined WCAU radio and is handling the "Block Party" program... WIP will broadcast the City series between the Athletics and Phillies (April 10-11), with Byron Saam and Gene Kelly doing the play-by-play commentary... John "Jack" Pearce, of KYW's production department, has been named director of public affairs for the station. He will be responsible for all educational and public service programs... Lanes McCurley, Daily News sports editor, and Al Wistert, have had their WPTZ sports program contracts renewed by Gretz Beer sponsors... Lee Stewart returned to WFIL-TV Monday (5) after leave of absence for appendectomy.

IN SAN FRANCISCO

Chirper Barbara McRitchie won top gal asst job to Bill McGraw on KGO-TV's 90-min. "Join The Gang," teleshow. Pair take over new post when Les Malloy and asst. Elaine Doyle vacate (9)... Bill Hollenbeck, program director of KGO-TV, resigns his position (7) to join Les Hoffman's new Stockton television KHOF. Director Russ Baker replaces Hollenbeck... Rusty Draper radio-tvisting during singing stint at Hermie King's "Rumpus Room"... KQED, Bay area educational tv station, began daily test pattern (5), 2 to 7 p.m... KPXI gen. mgr. Philip G. Lasky elected to Board of Directors of Northern Cal. Electrical Bureau... KRON-TV's top "A Life In Your Hands" finished its tele-cycle (4)... KGO-radio again airing "Kids' Corner" program (5). And station's John Harvey expanded his "Story" show to a full hour (5)... Staff announcer Ed Brady hosting new musical sesh due to "Light Up Time" being dropped by Lucky Strike.

IN PITTSBURGH

Gunnar Wllg, executive veep of KQV, just celebrated his 27th annl in radio... Perry Como has accepted an invitation to co-headline, with emcee Dennis James, the Variety Club telethon over WDTV April 24-25 for the benefit of the Rosella Foundling Home, the showmen's organization's pet charity here. Variety Club is raising funds to build a new wing for the place... Ernest Burger and William Lappe have been added to the WCAE sales staff... Neal Wallace, all-night KDKA platter-spinner, is vacationing for a few weeks and Sterling Yates has been pinchhitting for him... Jane Ellen Ball going into her eighth year as head of women's department at WJAS... George Kleeb, of the KQV engineering staff, and his wife celebrated their seventh wedding annl... Rickl Wertz, Playhouse actress, assisting Joe Deane on his three-times-a-week Coca Cola "Bandwagon" half-hour on WENS.

IN CLEVELAND

WGAR pacted 52-week A & P and Kroger stores in its "MerCHAIN-dising" point of purchase displays in 197 food stores... Gall Eagan, former WXEL sportscaster, flacking for city recreation department... Johnny Andrews return from Florida hiatus coincided with WTAM Morning Bandwagon presenting two-hour "birthday musical hello" program for the surprised emcee... WGAR's Carl George in Ohio speaking tour... Sohio concluded its highly successful WXEL "Prescription Living" series with party for troupe and press... Lawson Deming named WTAM program manager... George Cyr is WBNK program manager... Gene Walz is NBC's manager of continuity acceptance and public affairs here... John Dempsey succeeds Ethel Jackson in WEWS' half-hour 1 p.m. "Women's Widow" sponsored Monday-thru-Friday by East Ohio Gas... Walt Kay rounds out four years of Saturday morning sponsored "Kousin Kay's Red Goose" kiddie stint on WXEL.

IN WASHINGTON

Lionel Monagas, son of the late Lionel J. Monagas, Venezuelan legit actor, has been upped to assistant tv director for WTOP-CBS... WWDC-MBS currently airing all exhibition baseball games directly from playing fields with sportscasters Bob Wolff and Aroh McDonald at the mike... WOL, which recently changed management, have added 22 advertisers to station's schedule, according to manager Charles Dillon... Sue De Bruin Hager, former reporter with the Washington Times Herald, has joined WMAL-ABC staff as assistant to radio-tv personalities Jerry and Jimma Strong... Dr. Raymond S. Stites, educational curator for National Gallery of Art; Mrs. Henry Dawson, associate director of p.r. for N.Y. office of Motion Picture Assn. of America; and Robert Mullen, head of National Citizens Committee for Educational Television, are listed as panelists in a discussion of educational ptx for tv sponsored by D.C. Motion Picture and Television Council... WWDC D.J. Fred Flake planning to air his "Prize Party" show from Home Show at National Guard Armory starting April 28.

UHF Double Play

Continued from page 26

pickup of all their home games and many of the coming season's road events. The sked will be sponsored by Shaefer and Lucky Strike.

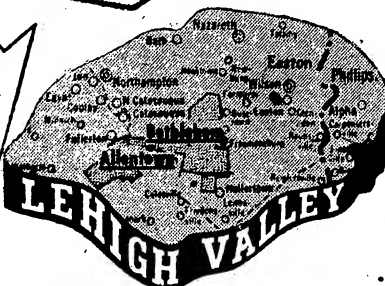
Landing of the Dodgers culminated two months of sweating it out by Manning Slater, WICC-TV sales veep.

Putting Dodgers on Channel 43 means that the Bridgeport area, upper Fairfield County, New Haven County and Long Island will be seeing the Brooklyn games in addition to those who will watch them on WOR-TV, which wanes up this way. It's the first time the Dodgers will be on UHF, as well as the first time a baseball season has been carried by a Bridgeport station, radio or TV, since 1938.

Oklahoma City—After a year's absence John M. Haberlan has returned to Oklahoma City's WKY, WKY-TV station to become director of national sales for television.

Selling Allentown, Bethlehem, Easton
WLEV-TV
Bethlehem, Pa.

the
only single
medium
reaching the
entire



Steinman Station

NBC
TV affiliate

Represented by

MEEKER TV, INC.

New York
Los Angeles

Chicago
San Francisco

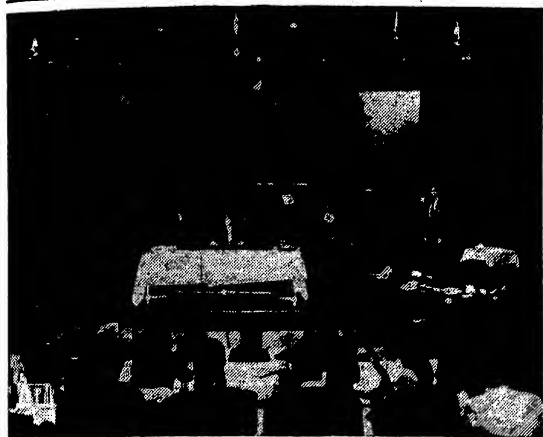
at the
PIANO • ORGAN • CELESTE

Currently
"SUSPENSE"
"MAMA"
"WINKY DINK
AND YOU"

BILLY NALLE
Radio Regular

57th Street, 118 West CI 7-1900
GREAT NORTHERN HOTEL
Room with Private Bath
from 95.00
2 Rooms and Kitchenette
from 160.00
Monthly on Lease
Full Hotel Service for One or Two
Persons Included
Also Moderate Monthly Arrangements

WLS NOW FULL TIME STATION



DON MCNEILL'S BREAKFAST CLUB ON WLS EACH MORNING

Under the genial guidance of its toastmaster, Don McNeill, the ABC Breakfast Club program has become a day-starter as traditional as the morning cup of coffee to its more than seven million listeners across the country.

It was twenty-one years ago—on June 23, 1933, to be exact, that Don took over a morning show called "The Pepper Pot," introduced a new format—four calls to breakfast, March Time and Memory Time—and the Breakfast Club was founded.

With him on the show then as now was Eddie Ballantine, the present orchestra leader, and Bill Krenz, pianist. Comedian Sam Cowling and Fran (Aunt Fanny) Allison became regulars in 1937. Vocalist Johnny Desmond joined the gang around the Breakfast table in 1949 and lovely Eileen Parker was a newcomer last year.

The show's original format has continued through the years,

with now and then an added feature. In 1944 Don introduced the "Moment of Silent Prayer" for a "world united in peace" and the "Sunshine Shower," which was started in 1946, has resulted in thousands of cards being sent to patients in hospitals and other institutions by the faithful Breakfast Clubbers.

In 1953, the twentieth anniversary of the program, it was named the top radio variety show by Radio-Television Daily, and ended its anniversary year by establishing a new studio attendance record, demonstrating that it has lost none of its popularity.

Three years before that, ABC had signed a 20 year contract with Don McNeill, assuring his services for the Breakfast Club until 1970. Thus, the program's loyal fans can look forward to enjoying the fun with Don and the gang for a long time to come.



N. Y. METROPOLITAN OPERA HEARD REGULARLY ON WLS

Every Saturday afternoon during the opera season, ABC network listeners are privileged to attend a performance of the Metropolitan Opera in New York City to hear the world's greatest artists.

Millions of listeners by a twist of their radio dials are transported to the world-famous opera house for hours of enchantment as great singers perform the dazzling duets and arias of the master composers.

It is estimated that in the WLS area an audience of more than 343,900 people in 181,000 homes take advantage of this great cultural treat every Saturday.

The brilliant 1953-54 season got under way with the broadcast of Gounod's "Faust," with the famed conductor Pierre Monteux and a stellar cast led by Jussi Björling in the title role. Verdi, who seems to be everyone's favorite composer, has been well represented with the broadcasts of his "Aida," "Il Trovatore," "La Traviata" and "Rigoletto."

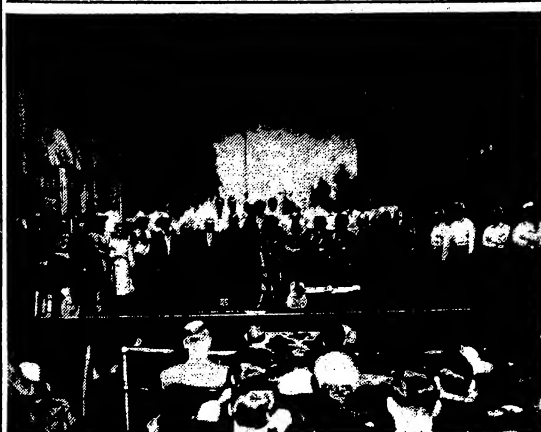
Other favorites have been Donizetti's "Lucia di Lammermoor," Mozart's "Don Giovanni," and Moussorgsky's "Boris Godunov."

All in all twenty operas will have been broadcast when the season ends April 17th.

FCC APPROVES MERGER RADIO STATIONS WLS AND WENR

BETTER SERVICE FOR CHICAGO AND MIDWEST LISTENERS

Leading Stars of Both Stations and ABC Network, Plus Popular New Features, to Bring Listeners the Best of Everything on the Air



The Federal Communications Commission has approved the application for the merger of Radio Stations WLS and WENR. The new company will be known as WLS, Inc.

The new full-time station began broadcasting under the call letters WLS on the present clear channel frequency of 890 kilocycles on April 1st and will be an affiliate of ABC.

A full-time single station operation by the new WLS will permit a broader scope and more flexible programming than was possible by either station on a shared-time basis. By carrying out the policies that have proved successful for WLS, the expanded WLS can render a greater service to Chicago and Midwest America.

Officers of the company, WLS, Inc., are James E. Edwards, president; Glenn Snyder, first vice president and general manager; Arthur H. Harre, second vice president and assistant general manager; George R. Cook, treasurer; and Mathew Vieracker, secretary.

WLS NATIONAL BARN DANCE 30th ANNIVERSARY ON 24th

The one and only WLS National Barn Dance has been broadcast every Saturday night since April 19, 1924, making it the longest continuously broadcast program in radio. Although it has had many imitators through the years, this granddaddy of all folk music shows is still the best of them all. It pioneered in broadcasting Music Americana when radio was in swaddling clothes, and to it belongs much of the credit for the present national and international vogue in folk music tunes and their place on the hit parade.

Music on radio had been strictly "long-hair" until WLS put on the toe-tapping music of the first National Barn Dance. From then to the present day, folk tune artists have been drawn to the National Barn Dance as to a magnet. Not only have its stars sung the old-time songs, but they have been busy writing new folk tunes, and recording them to sell in the millions.

As a star-maker, the program has had no equal. A list of the performers who got their start or appeared as established artists on the National Barn Dance, would include such great stars as George Gobel, Ruth Etting, Les Paul, Curt Massey, Gene Autry, Red Foley, Rex Allen, Fibber McGee and Molly, Patsy Montana, Max Terhune, Joe Kelly, Smiley Burnette, Pat Buttram and Sam

and Henry (later Amos 'n Andy), to name only a few.

In audience popularity the show is a record-breaker, too. So many people wanted to see it that WLS became the first station to build a studio theater. But by 1932 reservations there were being made seven months in advance.

In that depression year, WLS chalked up another radio "first" by taking over Chicago's 8th Street Theater, broadcasting the program in two complete shows and charging a admission. Since then more than 2,350,000 people have paid to see it there.

Back in 1934 when the Barn Dance was ten years old, it was asked to put on one show at the Chicago Century of Progress Exposition.

When 25 to 35 thousand people arrived instead of the expected 10 thousand; the one-time engagement was expanded to five weeks.

In 1944, its 20th anniversary, the cast went to Hollywood to appear with Robert Benchley in the Paramount picture "National Barn Dance" which was premiered "back home" at the 8th Street Theater.

Now in 1954, as it celebrates its 30th anniversary, the show is more popular than ever. Last year its stars appeared before a million and a half people in personal appearances throughout the Midwest, an increase of more



Capt. Stubby and the Buccaneers

than 300,000 people over the previous year. And the "SRO" sign is up every Saturday night at the 8th Street Theater where crowds come from all over the Midwest to see their favorites.

And who are today's favorites? Among the show's veterans are those "Carolina Sweethearts" Lulu Belle and Scotty, Arkie, the Arkansas Woodchopper, comedian "Red" Blanchard, and Grace Wilson.

Then there's the Top Hand of the Cowhands, Bob Atcher, the zany parodists Homer and Jethro, Captain Stubby and the Buccaneers, Phyllis Brown, Woody Mercer, and the lad from the hills of old Pennsylvania, Dolph Hewitt.

Yes, indeed, as this phenomenal program enters its 31st year of continuous broadcasting, it is still the listening "must" in Midwest homes that it has been for more than a generation.



Homer & Jethro



Red Blanchard



Lulu Belle & Scotty

Pros & Ams Exchange Discourtesies On 'Musclin' In' Fall Grid Skeds

Anger, fear and accusation mark the battle between the ranks of pro and college football, a fight which affects video's fall sports picture. On one side, National Football League proponents "strongly suspect" collegeans of trying to influence sponsors of televised pro games. NCAA members, on the other hand, have been insisting that the pros are endangering the life of the simon pures by intentions to move into Saturday afternoons, by pulling a repeat on Saturday night exposures that affect southern conference school games or by similar missions calculated to throw the rah-rah for a loss.

Tom Hamilton, director of athletics for Pittsburgh U., approached Westinghouse last season and explained why pro football was damaging college offerings. Westinghouse was sponsor of 49 pro games via DuMont. An exec in the NFL informed VARIETY that he has definite proof of the first approach and suspects that another one was made this year. Though it doesn't appear that Westinghouse was influenced in either of the two meetings, it has for other reasons, asserted that it probably won't carry the pro games again on tv. But the very fact that the manufacturing firm was approached is considered an attempt at lobbying.

Hamilton maintains that he has made no approach to Westinghouse beyond the first one, and that it was simply "to let people know" where the colleges stood in the matter. He added that "it was not a personal mission." Asa Bushnell, boss of the Eastern Collegiate Athletic Conference, insisted later that he knew of no second approach. Some of the Westinghouse toppers were in the dark too, but then they also denied the first meeting with Hamilton, which the latter himself conceded took place.

Hamilton said that NCAA asked

him to speak to Westinghouse (located in Pittsburgh) and inform the firm of the concern about the pros moving into Saturday. This had to do with the southern colleges playing on Saturday night opposite pro telecasts. Tom McMahon, sports director of DuMont, said that the Saturday after-dark video offerings didn't go into the south.

Orange Bowl Pro Game?

NFL indicated that several college coaches, members of the NCAA, have been chewing at the pros. Somebody even started the rumor that the Orange Bowl would be the scene of a televised pro championship game on Jan. 1 instead of the place where a brace of the best in colleges meet. Apparently it stemmed from the reported move by Bowl officials in Florida to find some method of avoiding the recent one-sided college forays held there.

In speaking of the NCAA tv committee, which first laid plans for video this fall, Bushnell said: "We haven't tried to impose ourselves on anyone else, just express our views." This was not to be construed as an explanation of the actions of the coaches too, one of whom intimated that if stations gridcast the pros they cannot also televise college games.

Last week the college group handed a proposition to members, offering a plan for televising 13 games—quite similar to last year's schedule. In making it, the NCAA tv committee maintained that any restrictions it made were to prevent college football from being overriden by too much video.

The moves to Westinghouse and the general outcries have been construed to mean that colleges are making an all-out attempt to block sponsorship of pro football, most of which was carried on DuMont.

It was explained that the pros have a legal right to go to Saturday afternoon on tv if they please but an NFL official said: "Do you think, for example, that the Eagles would play against Army or Michigan (on Saturday afternoon) when they can play Saturday night or Sunday? Why compete against another fellow's gate? We are not going to restrain tv in any size, shape or form."

The hassle can end in a number of ways. Most important, it can curtail DuMont in its broad pro game coverage, which it is preparing now, by frightening off a new sponsor. Though it does not seem feasible, if the pros go Saturday afternoon or into the Orange Bowl, the complexities of video sponsorship and tv coverage generally for the three months of next fall may prove overwhelming.

Eurovision

Continued from page 1

ance, which has been in the discussion stage for almost a year, is now emerging to the practical stage in which agreement has been reached on the type of program and the equipment necessary to operate the plan. Transmitting gear, valued at more than \$3,000,000 and including radio links dotted all over the Continent, will be necessary to make the program exchange effective. At this point it is contemplated that one radio link will be fitted 10,000 feet up on the Jungfrau mountains in the Alps.

First thoughts on program exchanges include from Italy a visit to the Vatican and a closeup of the Pope; from Germany a look across the Iron Curtain in Berlin; from France a tour of Versailles; and from Switzerland international football championships. Main attraction from England would be a transmission of Cafe Continental, a pseudo-nitery show in which the majority of the acts are from the main entertainment centres in Europe.

Another British feature in the "Eurovision" programs will be the Queen's review of a parade on her return from her Commonwealth tour.

New Orleans—Ed Prendergast, vet local radio exec, has been upped to vice president and manager of WBOK here. Fred Schwartz, commercial manager, was named assistant manager.

WBKB's 150 Critics

Chicago, April 6. On the thesis that every dialer is a tv critic, ABC's WBKB has worked out a joint project with the Illinois Parent-Teachers Assn. whereby 150 Chi-area parents will monitor the station's kid shows over the next month and then fill out special questionnaires designed to show their approval or disapproval. When the sampling period ends early in May, the PTA's will be invited to sit in on a roundtable discussion with ABC veeep Sterling (Red) Quinlan and his programming staffers to recommend any changes they think advisable.

West'ghouse-DuM Pro Grid Tie Slim Despite Witting

Though DuMont is in the midst of arranging another complex schedule of pro football games for next season and making commitments to that effect to the National Football League, it is for the time being without a potential sponsor. Westinghouse, which carried the 49 games via the network last fall, to the tune of \$1,800,000, has virtually crossed itself off the sponsorship list. Move is all the more surprising in view of fact that ex-DuMont topper Chris Witting is now a big Westinghouse factotum as proxy of radio operations.

Referring to another pro football sponsorship for the coming season, a high-ranking exec at Westinghouse said, "It doesn't look very good. Odds are somewhat against it."

Westinghouse expenditures are going in another direction—into other media," he said. Agency for the appliance company in the out-sized deal was Ketchum, MacLeod & Gracie, Pittsburgh.

Tom McMahon, sports head for DuMont, described the upcoming pro football coverage as being similar in general setup to last year's. He made allowances of course for minor changes which hinge on NFL game scheduling.

Murrow Yields On Mpls. 'See' Kine

Minneapolis, April 6.

Yielding to a local heavy and insistent demand for the program that dealt with Sen. Joe McCarthy, Ed Murrow waived his right not to permit telecasts of filmed recordings of his "See It Now" to present the one show via kinescope.

The response has favored Murrow in the ratio of about five to one, according to a WCCO-TV spokesman. Of the 225 telephone calls received immediately after the airing, 118 supported Murrow and praised the station for showing the program and 37 protested, WCCO-TV reports.

WCCO-TV didn't resume "See It Now" after the latter went off the air last summer and then returned at a different time which had been sold by the station in the meanwhile. Public demand for its return increased greatly following the publicity attendant upon the McCarthy program and it will be rescheduled with daylight savings' start.

In the meanwhile, requests for the show having to do with McCarthy became so heavy that WCCO-TV officials successfully pleaded with Murrow for permission to show the film. Previously, he had turned thumbs down on the station's efforts to schedule "See It Now" on film regularly.

WCCO-TV also this week carried the "See It Now" program devoted to McCarthy's reply to Murrow.

Omaha—A. James Ebel, with WMBD, Peoria, since 1946, has assumed position of acting manager of KOLN-TV and KOLN, Lincoln, succeeding Harold Anderson, who has joined WDEF, Chattanooga.

TV Followups

Continued from page 23

tion frickery by the Bil and Cora Baird puppets.

Respite from the song overload came from Hermione Gingold and Billy De Wolfe in a sketch from their current Broadway revue, "John Murray Anderson's Almanac." Sketch had more style than laughs.

The Lincoln-Mercury commercials are still interesting to watch—even after all these years. Gros.

Paddy Chayefsky is undoubtedly one of the outstanding writing talents in the tv business today, and he proved it again with a bang last Sunday (4) when the "Philco TV Playhouse" on NBC-TV presented "The Mother." It was a show that carried a powerful emotional punch in its dramatic excellence and was turned into a proudfest occasion by all concerned.

Chayefsky is a man who understands human beings and has a knack for exposing their strengths and weaknesses without ever transgressing the bounds of good taste. In "The Mother," beautifully acted and directed with a sensitive hand by Delbert Mann, he drew a touching and yet strong and purposeful portrait of an elderly woman who refuses to accept old age as a period of enforced idleness and who struggles to overcome the obstacles of age and the over-anxious attentions of her daughter.

Cathleen Nesbitt turned in an expert and well-balanced performance as the Irish immigrant, dominated by a fighting spirit and an indomitable will to work and shift for herself. Her mother was tender but not sentimental, strong and yet open to hurt and disappointment. Maureen Stapleton imbued the part of the daughter with a naturalness that was highly convincing. It was a key role and she did it full justice. David Opatoshu as the boss in a garment center factory was excellent. He is an actor who never disappoints. On Sunday he stood out with a profoundly moving bit.

George L. Smith as the son-in-law, who has his apprehensions over having Miss Nesbitt come to live with his family, provided important support, and so did Perry Wilson as the second daughter who has come to accept her mother for what she is and realizes that Miss Stapleton is making a mistake by imposing emotional ties on her mother.

Lensing of "The Mother" was top rate and deserves kudos since it aided materially in establishing the mood. Mann's direction matched the Chayefsky script and introduced many fine touches. It was one of those Philco shows that keep lingering in the mind of the viewer. Hiff.

Longines

Continued from page 25

tinued and expanded," he said, "and we will also continue with our gala full-hour Television Festivals. But we have found that a solid schedule of radio broadcasting forms the broadest possible foundation of our national advertising." Cartoun then went to bat for aural versus video with: "Radio reaches more people per week than any other form of advertising—for the very simple reason that 45,000,000 homes listen to radio every week, whereas not much more than half of these homes are equipped with television sets."

On costs: "Because of the almost prohibitive cost of tv advertising, very few advertisers, even among the largest, find that they can afford full network program tv coverage every day of the week—whereas Longines-Wittnauer, through the facilities of the CBS coast-to-coast radio network, is in a position to blanket the 45,000,000 homes of the nation every day of the week with one or more broadcasts."

Company's "Chronoscope" is a three-weekly quarter (M-W-F) on CBS-TV at 11 p.m. Outlets are being added as they become available, augmenting the timer's ad coverage in publications, sports and miscellaneous fields via Victor Bennett, L-W's ad agency.

Milwaukee—WOKY-TV, UHF'er owned by Bartell Broadcasters Inc., has appointed Gill-Perna as its sales rep. Larry Gutter, formerly with CBS in Chicago, has joined the station to handle continuity, commercial production and publicity promotion.

WCBS-TV Attracts New Client Faces

Some \$137,000 in billings from "new faces" on WCBS-TV will be thrown into the spring hopper of CBS' New York key by a quartet of advertisers. Largest spender among them, with about \$69,000, is Armstrong Tires, which is earmarked for one-minuters over a spread of 19 weeks on the "Early" and "Late" cellfolders. Proctor Electric is down for 12 weeks on "Late Show," "Late Matinee," "Picture for Sunday Afternoon" and George Skinner's new sycamore, for a \$33,000 bundle. Modernfold Door already has teed off for weekly year-round exposure on "Late Show" in a pact over the \$21,000 mark. Pharma-Craft (Eesh Deodorant) will spread 20-second filmed spots over 20 weeks with \$14,000 budgeted.

Among "old faces" Arthur Murray School of Dancing takes a 13-week ride on station breaks starting today (7), couple of weeks bore exit of "Arthur Murray Party" on NBC-TV. Terp studio will put out close to \$11,000 for the run. Cort-Livingston (Small Fry Toilettes and Capt. Kitten Lanolin Hair Trainer) goes for a couple of weeks on Space Funnies.

Scot Video Snafu

Glasgow, April 6. Inadequate equipment is holding up tv progress here. Scotland has to share a mobile telecasting unit, worth \$400,000, with the north of England, and has the use of it only one month out of three. The unit wastes six days in traveling from Scotland to Manchester.

Programs have to be skedded six months ahead in view of shortage of facilities. Expected that the British Broadcasting Corp. will provide Scot viewers with their own mobile unit, but not before summer of 1955.



BOB CARROLL

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Fred Allen Show

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Direction: WILLIAM MORRIS AGENCY

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COLGATE COMEDY HOUR

Sundays

Mgt.: William Morris Agency

Television Reviews

Continued from page 25

Gloria Vanderbilt Stokowski, Col. Serge Obolensky, Marie McDonald, Ed Sullivan and Steve Allen. Morocco's Chauncey Gray led the orch. Oleg made with a fashion klatch of a sort via three lush models, one of them being more squirm than firm on the posing, granting those gorgeous chassis.

That's all, brothers. Trau.

ELIZABETH RAE LAMONT SHOW

Producer: Joe Franklin
Director: Lee Davis
25 Mins.; Thurs., 2:30 p.m.

Participating

WABC-TV, N. Y.

This is a straight pitchman's show aimed at the ladies. Although this weekly stanza has the surface format of a beauty and fashion hint, it's actually one continuous commercial for the various bankrollers.

On the teeoff (1), Elizabeth Rae Lamont devoted a couple of minutes to introducing her new show by telling how much she helped her listeners in the past. This was done, typically, with before and after pictures of women whose silhouettes were improved by her advice. Then came the plugs: One was for a hair curling device, another for a bargain mink ranch, and short third one for a beef broth.

Throughout, Miss Lamont gushed her praises for the bankrolled items with an unremitting, hard-sell stream of words like "fabulous, wonderful, terrific, lovely, out-of-this-world," etc. In one particularly long segment framed around mink coats, Miss Lamont illustrated her talk with the help of a model and throughout her pitch, again in typical pitchman's style, she repeated: "I'll tell you later how to get these minks at prices you can afford," etc., concluding with the plug for the mink ranch.

Herm.

INQUIRY

With Professor Eugene L. Burdick, guests

Producer-Writer: Jeanne Minge

Director: Jim Eakins

30 Mins.; Sun., 3:30 p.m.

KPIX, San Francisco

KPIX, in cooperation with U. of California, presents a comprehensive picture of college's educa-

tional facets—art, psychology, science, architecture, industrial relations, botany, medicine, etc. UC educators are invited to explain and demonstrate their particular work in the college.

Imaginative production methods allows this session a feel of the dramatic. Program usually incites interest and anticipation through interesting subjects, clever set dressings and fine commentary by visiting faculty members.

Last time bloc viewed, "Inquiry" presented a vivid study of cancer research, treatment and cure. College scientists were on hand to explain different phases of their work with the disease. Subject was treated, not so much as a clinical problem, but rather as a warning to people to watch their health and to be aware of cancer's danger signals. Visitors brought along tools of their trade—surgical instruments, X-ray pix, cancerous mice and penetrating advice. A televisual conclusion was reached through a film demonstrating the foolishness of a man who ignored his health problem.

UC Professor Eugene L. Burdick, as program host, is competent, thorough. His careful handling of subjects and questioning of guests gives a fine continuity flow to session. His mood of affableness and interest almost at once places educators and viewers at ease.

Program crew deserve kudos for a job well done. Tone.

Mutual, WOR

Continued from page 27

another stanza which has not been paying off too well, are the number one and two prospects for the boot. According to Gray the Art Ford and Sloan Simpson shows have a good chance of sticking it out through the hot months, since neither would conflict with the great number of nighttime baseball telecasts. Ford goes on after 11 p.m. and Miss Simpson before the games begin at sometime past eight.

All the shows are up for cost analysis, said Gray. A definite

reason suggested for the latter, aside from the importance in clearing the way for the Dodgers, has been that few of the outlet's live video offerings are paying for themselves.

Chief layoffs among staffers, comprised Bert Harkins, in the WOR engineering layout for the past 25 years, and Bob Wilson, exploitation man in the publicity department for 11 years.

Three other publicists for the network and one for the N. Y. station were also given walking papers. Specific amount dropped by network operations and other departments is unknown.

Gray evidently has no intention of axing his strong Wednesday night film schedule on WOR-TV to make way for the ball games. Although there are seven night frays slated for telecasting then, the most Gray wants to do is to transfer the succession of vidpix, keyed around "Badge 714," to Saturday if he can.

Others known to have been cut from the publicity department are Bob Cone (WOR), Maria Catherine, Marilyn Scott and Rena Hamelfarb.

DuMont

Continued from page 25

procurement—some of the things that make a show—to only a fraction of what the competition is using for their airings.

The web serves the Labs in two obvious ways at present: it serves as a publicity outlet for DuMont teletests and other technical interests—every time the name DuMont is seen it theoretically calls to mind the products it has to offer and the network fulfills that purpose well; elsewhere, as is indicated in the '53 financial report, network "losses" reduce overall company profit," and, by inference, company taxes.

Underway now is an ambitious program project at DuMont web. It will need money, and it's recognized it would help considerably if the Labs would loosen the purse strings. If coin rolls, the web has all the potential to pay off big, it seems.

Femcasters Sked Annual Meet in K.C.

With Emphasis on Merchandising

Kansas City, April 6.

Top ranking names from radio-TV, advertising and government will highlight third annual convention of American Women in Radio and Television skedded for Kansas City, April 22-25. Agenda of pow-wow, announced past week by national prexy Doris Corwith, director of talks and education for NBC, reveals strong accent on merchandising and retail selling, an indication of trend of interest and activity of the 350-400 femme broadcasters expected to attend the sessions.

Following the pattern of past years, convention features talks by outstanding experts in the field, workshops and panel discussions on subjects of professional interest, individual taping sessions with local celebs for future radio shows, and strictly social functions hosted by the nation's sponsors, who are ever-mindful of the power of the lady with a mike.

Schedule of speakers includes NARTB prexy Harold Fellows; Alice K. Leopold, director of U. S. Department of Labor's Woman's Bureau, who will serve as convention keynote; FCC commissioner Frieda B. Henneck; and Barry Wood, NBC's executive producer for color coordination. Speaker at the McCall's "Mike" awards banquet, traditional windup of the confab, has not yet been announced.

Panel discussions cover such subjects as "Department Store Selling—Radio & TV"; "Merchandising and Servicing Accounts"; "Effective Personal Publicity and Promotion"; and "Program Sources." Participants and moderators include some of the leading femme broadcasters in country and represent coast-to-coast geographical distribution.

Interesting sidelight on program is line-up of names who will be available by appointment for taped interviews. Distaff members of industry cannily combine business with pleasure by stockpiling tapes for future shows when they get

home. Harry S. Truman tops list of about two dozen localities who have agreed to be interviewed by the conventioners. Others include Roy Roberts, editor of the Kansas City Star; Hans Schweiger, director of K. C. Philharmonic Orch; Sue Gentry, city editor of the Examiner, daily from HST's home town of Independence, and town's Mayor William E. Kemp.

New president, secretary-treasurer, and four area V.P.'s, all to serve two year terms, will be elected during convention. Overall chairman is Anne Hayes, KCMO, Kansas City, and convention director is Edythe Meserand, New York.

Mutual Affiliates

Continued from page 27

committee members should be paid by the Mutual Broadcasting System or its management."

Proposal, which was mailed out in the form of a resolution to all affiliates continued: "We therefore suggest and recommend to all Mutual Affiliates that they enter into an agreement under which such affiliate will contribute annually an amount to exceed its one time Class A network rate or \$10 in the case of bonus stations, to a fund to defray the expenses of such committee and its members in connection with its meetings and other activities."

A Mutual exec recognized the resolution as a desire on the part of these affiliates not to be beholden to the web. Bob Carpenter, station relations chief at Mutual, said: "We call them in for counsel and guidance. We are asking for help, so we feel we should pay."

Carpenter noted too that some MAAC members are already paying their own expenses to the various meetings called by Mutual.

Albany—George Miller has rejoined WPTV as sports director.

The case of the one-eyed viewer...

May we suggest a separate category in Trendex, Hooper, Nielsen, (or what do you use?) ratings to include Mr. "One-Eyed Viewer" ... that ornery guy who tunes to your TV program but gives it only half his attention. One-eyed viewers make mighty poor buyers, as many a sponsor has discovered to his sorrow. The solution? It's simple! Stake your TV advertising dollar on creative, fast-stepping, punch-packed shows ... shows that grab and hold a full 100% share of the audience's interest. Prime examples: highly rated Walt Frammer productions like "Strike It Rich" and "The Big Payoff." More than twenty-five years of top level experience prove Frammer's leadership in packaging mass appeal sales-effective programs that give new impact to the advertiser's message. Successful sponsors know the name ... why don't you get acquainted with "America's leading independent TV producer"? Always at your service...

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ORIGINALLY INCORPORATED

VARIETY City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors handle the national spot for which the film is aired.

CHICAGO

Approx. Set Count—1,800,000

Stations—WGN (9), WBKB (7), WBBM (2), WNBQ (5)

Top 10 Programs and Types	Sta.	Distrib.	Day and Time	Rating	COMPETING PROGRAMS				
					Program	Sta.	Rating	Program	Sta.
1. Badge 714 (Myst)	WGN	NBC	Tu 8:00-8:30	32.1	Firestone Theatre	WNBQ	16.3	Make Room for Daddy	WBKB
2. Superman (Adv)	WBKB	Leo Burnett	Sat 5:00-5:30	29.8	Mr. Wizard	WNBQ	4.2	Frontier Playhouse	WGN
3. Gene Autry Time (W)	WBBM	CBS	Wed 5:30-6:00	26.5	Close-Up	WNBQ	6.7	Adventure Time	WBKB
4. Liberace (Mus)	WGN	Guild	Wed 9:30-10:00	25.2	Favorite Story	WNBQ	18.6	Blue Ribbon Bouts	WBBM
5. Cisco Kid (W)	WBKB	Ziv	Sun 5:00-5:30	24.2	Omnibus	WBBM	12.1	Sports Spot	WBBM
6. Annie Oakley (W)	WBKB	CBS	Sun 2:00-2:30	23.3	World Sports Car Expos	WBBM	4.8	Meet the Press	WNBQ
7. Cisco Kid (W)	WBKB	Ziv	Sat 4:30-5:00	23.3	What in the World	WBBM	2.5	Theatre of Romance	WGN
8. Wild Bill Hickock (W)	WBKB	Leo Burnett	Sun 1:30-2:00	22.1	Youth Takes a Stand	WBBM	1.7	Film Short	WNBQ
9. Inner Sanctum (Myst)	WNBQ	NBC	Sat 10:00-10:30	20.8	Wrestling	WGN	11.3	Hobby Time	WNBQ
10. Favorite Story (Dr)	WNBQ	Ziv	Wed 9:30-10:00	18.6	Liberace	WGN	25.2	Back to God	WBBM
								H'wood Premiere Theatre	WBBM
								Blue Ribbon Bouts	WBBM
								Sports Spot	WBBM

ROCHESTER

Approx. Set Count—215,000

Stations—WHAM (6), WHEC (10), WNET (10)

1. Superman (Adv)	WHAM	Leo Burnett	Sat 6:30-7:00	35.4	Name's the Same	WHEC	8.1
2. Annie Oakley (W)	WHAM	CBS	Thurs 6:00-6:30	33.4	News	WNET	2.6
3. Wild Bill Hickock (W)	WHAM	Leo Burnett	Fri 6:00-6:30	32.6	Club 10	WNET	0.7
4. Hopalong Cassidy (W)	WHAM	NBC	Sat 12:00-1:00	29.6	News	WNET	1.5
5. Liberace (Mus)	WHAM	Guild	Thurs 10:30-11:00	27.6	Club 10	WNET	0.7
6. Badge 714 (Myst)	WHEC	NBC	Sun 7:00-7:30	26.1	Big Top	WNET	8.3
7. Ramar of Jungle (Adv)	WNET	TPA	Fri 6:30-7:00	25.6	Place the Face	WHEC	16.3
8. I Led Three Lives (Dr)	WNET	Ziv	Fri 8:00-8:30	23.2	Paul Winchell	WHAM	22.6
9. Crown Theatre (Dr)	WHAM	CBS	Tues 10:30-11:00	22.8	News	WHAM	10.4
10. Cisco Kid (W)	WNET	Ziv	Wed 6:30-7:00	22.4	Speaking of Sports	WHAM	6.3
					Dav Garroway	WHAM	28.4
					See It Now	MHEC	11.7
					News	WHAM	11.1
					Speaking of Sports	WHAM	8.1

SAN DIEGO

Approx. Set Count—210,000

Stations—KFMB (8), KFSD (10), XETV (6), Tijuana

1. Death Valley Death (W)	KFMB	McCann-Erickson	Fri 8:00-8:30	24.9	Lawrence Welk	KTLA	14.9	Dangerous Assignment	XETV
2. Superman (Adv)	KFMB	Leo Burnett	Mon 7:00-7:30	23.9	Gene Autry	XETV	10.8	Life Is Worth Living	KFSD
3. Life of Riley (Com)	KFMB	NBC	Tues 9:00-9:30	21.6	Firestone Theatre	KFSD	16.3	Downs 8:30 Movie	XETV
4. China Smith (Adv)	XETV	NTA	Thurs 7:30-8:00	21.0	People in the News	KFMB	18.4	Place the Face	KNXT
5. Victory At Sea (Doc)	KFMB	NBC	Thurs 7:00-7:30	20.0	Newsreel	KFMB	16.3	D. Fairbanks Presents	KNBH
6. Waterfront (Adv)	KFMB	UTP	Sun 6:30-7:00	19.6	Ramar of the Jungle	XETV	18.2	Live With Father	GNXT
7. Cisco Kid (W)	KFMB	Ziv	Tues 7:00-7:30	18.8	Roy Rogers	KFSD	14.9	I Led Three Lives	KFSD
8. Range Rider (W)	KFMB	CBS	Tues 6:00-6:30	18.6	Space Ranger	XETV	14.3	Space Funnies	KNXT
9. Abbott & Costello (Com)	XETV	MCA	Wed 7:00-7:30	18.2	Cowboys and Injuns	XETV	9.8	Polka Party	KFSD
10. Ramar of Jungle (Adv)	XETV	TPA	Thurs 7:00-7:30	18.2	Blue Ribbon Bouts	KFMB	26.9	D. Fairbanks Presents	WNBH
					Victory at Sea	KFMB	20.0		

ATLANTA

Approx. Set Count—340,000

Stations—WAGA (5), WLW-A (11), WSB (2)

1. Superman (Adv)	WSB	Leo Burnett	Wed 7:00-7:30	38.5	Wrestling	WAGA	8.1	Captain Video	WLW-A
2. Ramar of Jungle (Adv)	WSB	TPA	Fri 7:00-7:30	31.2	Cowboy G-Men	WAGA	8.1	News—John Daly	WLW-A
3. Kit Carson (W)	WLW-A	MCA	Sun 6:00-6:30	28.7	Meet the Press	WSB	11.6	Captain Video	WLW-A
4. Racket Squad (Myst)	WSB	ABC	Sun 7:00-7:30	27.7	You Asked for It	WLW-A	21.4	News—John Daly	WLW-A
5. Annie Oakley (W)	WSB	CBS	Sat 6:00-6:30	23.3	Variety Plus	WLW-A	7.1	Omnibus	WAGA
6. Range Rider (W)	WSB	CBS	Thurs 6:00-6:30	20.9	Swingbillies	WLW-A	5.9	Story Theatre	WAGA
7. Wild Bill Hickock (W)	WSB	Leo Burnett	Sun 5:30-6:00	20.9	Lucky 11 Ranch	WLW-A	10.8	Over Life Hurdles	WAGA
8. Favorite Story (Dr)	WAGA	Ziv	Tues 7:00-7:30	19.7	Successful Gardening	WSB	7.4	Star Matinee	WAGA
					Zeke Clements	WSB	8.8	Big Picture	WAGA
9. Badge 714 (Myst)	WLW-A	NBC	Wed 9:30-10:00	19.3	I've Got a Secret	WAGA	26.0	Captain Video	WLW-A
10. Liberace (Mus)	WLW-A	Guild	Mon 7:30-8:00	19.2	CBS News	WAGA	13.9	News—John Daly	WLW-A
					Perry Como	WAGA	20.3	Kraft TV Theatre	WSB
								Arthur Murray Party	WSB
								News Caravan	WSB

DENVER

Approx. Set Count—180,000

Stations—KBTU (9), KFEL (2), KLZ (7), KOA (4)

1. Badge 714 (Myst)	KFEL	NBC	Sun 7:00-7:30	44.8	Television Playhouse	KOA	14.9	G. E. Theatre	KLZ
2. Captured (Myst)	KLZ	NBC	Sun 9:00-9:30	40.9	Paul Winchell	KOA	11.7	The Ruggles	KFEL
3. Death Valley Days (W)	KLZ	McCann-Erickson	Mon 9:30-10:00	39.4	Mile High Theatre	KBTU	5.3	On Your Way	KFEL
4. I Led Three Lives (Dr)	KLZ	Ziv	Thurs 9:00-9:30	36.3	Life With Elizabeth	KBTU	11.9	Front Page Detective	KFEL
5. Superman (Adv)	KBTU	Leo Burnett	Wed 6:00-6:30	35.0	Western Star Theatre	KFEL	10.5	Denver Story	KOA
6. Range Rider (W)	KFEL	CBS	Fri 7:30-8:00	34.8	TV Soundstage	KOA	15.3	Our Miss Brooks	KBTU
7. Wild Bill Hickock (W)	KFEL	Leo Burnett	Thurs 6:30-7:00	34.8	Ramar of the Jungle	KLZ	20.5	Science in Action	KOA
8. Life of Riley (Com)	KLZ	NBC	Mon 8:30-7:00	32.9	Western Star Theatre	KFEL	16.0	Voice of Firestone	KOA
9. Gene Autry (W)	KFEL	CBS	Fri 6:30-7:00	28.8	Hopalong Cassidy	KBTU	17.8	American Wit and Humor	KOA
10. Cisco Kid (W)	KFEL	Ziv	Fri 6:00-6:30	28.7	Sky King	KBTU	16.5	Dave Garroway	KOA

BUFFALO

Approx. Set Count—120,000

Stations—WBEN (4), WBUF (17)

1. I Led Three Lives (Dr)	WBEN	Ziv	Mon 9:30-10:00	70.2	Front Page Detective	WBUF	1.8
2. City Detective (Myst)	WBEN	MCA	Thurs 10:30-11:00	60.9	Our Miss Brooks	WBUF	2.2
3. Superman (Adv)	WBEN	Leo Burnett	Wed 7:00-7:30	43.4	Talent Patrol	WBUF	0.4
4. Cisco Kid (W)	WBEN	Ziv	Thurs 7:00-7:30	38.7	Ethel & Albert	WBUF	1.3
5. Annie Oakley (W)	WBEN	CBS	Fri 7:00-7:30	31.6	Twenty Questions	WBUF	1.8
6. Art Linkletter (Com)	WBEN	CBS	Fri 7:30-7:45	31.6	CBS News	WBUF	0.9
7. Joe Palooka (Dr)	WBEN	Guild	Sat 10:00-10:30	27.6			
8. Wild Bill Hickock (W)	WBEN	Leo Burnett	Sat 1:00-1:30	27.6			
9. Play of the Week (Dr)	WBEN	NTA	Tues 7:00-7:30	27.4	Hollywood Half Hour	WBUF	1.8
10. Life with Elizabeth (Com)	WBEN	Guild	Tues 11:30-12:00	18.9			

ROACH SEEKS ALL-TELEFILM WEB

New York's 'Vidfilm Row'

After a couple of years of floundering about the west side and side streets of New York, the telepix business seems finally to have found a home, and not surprisingly, on radio-tv-advertising row, Madison Ave. That Madison should be the selection is not surprising, what with national and regional deals uppermost in the minds of distributors, but it's been a long time coming. Now, however, the out-of-town filmbuyer can do most of his shopping in a string of visits along one street, a situation similar to the theatrical "film row" exchanges bunched in one spot in key cities.

With a few exceptions—namely NBC and ABC, General Tele-radio, Screen Gems and Official, all of the major distributors are now on the Avenue. A film buyer can start from 46th St. and Madison, at Studio Films, then hit Guild Films at 48th, United Television Programs at 49th, Ziv at 50th, CBS at 52d, National Telefilm Associates and the Harris Group on the next block, along with Vitapix in the same building. Up further, in the 60's, are Motion Pictures for Television and Music Corp. of America. At the end of the month, Television Programs of America will have moved over to Madison and 51st, smack in the middle of "vidfilm row." And it's quite likely that as new firms form and grow, the convergence on Madison Ave. will continue.

Parsonnet's Rudy Vallee Vidpix On Rome Agenda; Also Science-Fiction

Marion Parsonnet, who's been inactive in vidpix production since he turned out "The Doctor" series for NBC a couple of years ago, is returning to the telepix fold with two new series, one of which will feature Rudy Vallee. Vallee star is to be an international variety show to be produced in Rome with Vallee as host. Other series, an adult science-fictioner, will be produced in N. Y. at Parsonnet's Long Island City studios.

Science-fiction series, which goes before the cameras today (Wed.), is titled "B.S.I.: Universe" and centers largely about the computing "brain" used in Washington during the war. Paul Stewart will star, with Jenna Rollends and Charles Cooper featured. Parsonnet has a deal with the Harris Group (Joe and Jim Harris, Sy Weintraub and Dave Wolper) in which they'll distribute and participate. Series is being written by some of the better-known science-fiction writers, Alfred Bester, James Blish, Theodore Sturgeon and Ernest Kinoy, while Howard Rodman is doing many of the screenplays. Gene Searchinger, Carl Levor and Stewart will direct the 26 half-hours, while Hank Aldrich is constructing the sets.

Vallee series, for which a distribution deal hasn't been set yet, starts shooting in June at the Derbo Films studio in Rome. It's a partnership venture between Parsonnet and George Darunditch, one of the partners in Derbo, and will use Continental and English talent in a nitery setting, with Vallee emceeing and doing parts of his nitery act. Roland Gillette, ex-Young & Rubicam v.p., will direct the series of 26 half-hours, and leaves for Europe in two weeks to o.o. talent for the show. Parsonnet, who will produce, follows at the end of May upon completion of the science-fictioners and will start shooting in June for a six-to-eight-week shooting period.

Pix Major Factor In WPIX Biz Hike

N. Y. News video outlet, WPIX, showed a marked increase in billings for February, '54, over the same month last year. Biggest coin intake was made through the station's filmed shows in a 130% hike, while news reports went up 50% and spot announcements had a 23% lift.

"First Show," a feature film stanza on the station six days weekly in the early evening, led the film money-makers with eight national sponsors among its underwriters. Two other feature film series rounded out the top three and the newly acquired reruns on "Fireside Theatre" which are sponsored by Eversharp ran next.

HIT NETWORKS' TIME MONOPOLY

Hollywood, April 6. Hal Roach Jr., who with 15 telefilm series ranks as the industry's top producer, declares there's a rapidly increasing resentment among vidpix producers against what they feel is a stranglehold on time held by the networks. As a result, he's trying to establish an all-telefilm web, averring "once you mentally dissolve the telephone wires of the present networks, a lot of things can happen."

Roach said he has discussed the situation with many potential sponsors who have told him they want to get into tv, but they want only 40, 50 or 65 stations, depending on each one's product and situation. They have no need for a full network plug of their wares, and seek to enter tv on a limited, or regional, basis.

"With the problems caused by the hold networks have on time; economic needs of certain sponsors; and the pre-eminence of Hollywood name values available through telefilm, a film network is inevitable," Roach said. "The only thing lacking to set up such a network is money," the producer added, commenting "it will take a lot of money." He is currently discussing that phase of such an operation, but said he is not free to reveal names of those with whom he's talking the deal.

Roach feels, however, the law of economics will correct the situation before any Government intervention, such as took place in the six biz. Establishment of a telefilm net would nullify the current monopoly held by the webs, he avers.

'At Mercy of Networks'
"Take a look at the 'Martin Kane' show recently removed from a network despite its high rating, and despite the fact the agency and sponsor wanted it. Reason given by the net was that the show didn't fit in with its programming. Although this is a live show, it's cause for concern for every telefilm producer. If that principle stands up, it means the sponsor, agency and producer have no protection. Import of this decision is tremendous because it's an arbitrary one having nothing to do with the quality of the show. We are at the mercy of the networks." "Today the situation is one where the networks have to guarantee their affiliates a certain number of programs if they're to keep them. Consequently they will only take sponsors who sign for a high number, an in many cases those additional markets aren't ones the sponsor cares about, but he has to take them to get that time slot."

"More and more channels appear continually, and as they join a network, the cost goes up for the advertiser. Where will that end? It's simply inconsistent for a sponsor to buy all or most stations on a network."

"There is far more flexibility in the operation of a film network, as I see it. Film keeps a station's overhead down, and as for the sponsor, the product would be geared to his budget. There is a (Continued on page 40)

N.Y. TELEPIX STUDIO PROBLEM GROWS ACUTE

Studio problem for telepix production in New York is getting awfully tight. Producer Marion Parsonnet, who starts shooting 26 half-hour "B.S.I.: Universe" science-fictioners today (Wed.) in Long Island City, has to wrap them up by May 3, when the Ella Raines-Bill Dozier Cornwell Productions moves in to start shooting the third cycle of "Janet Dean, Registered Nurse" telepix for Motion Pictures for Television syndication.

What makes the situation so tough is the fact that Parsonnet owns the Long Island City studios.

TPA Now \$8,000,000 Combine In Vidpix Sweepstakes; Expand Roster

'O'Henry from B'klyn'

Fresno, April 6. Marty Ryerson, former McCann-Erickson scripter ("The Sheriff," "Dr. Christian," etc.), artist Bob Beeching and technician Ed Burke Jr. have formed BBR Productions to produce short subjects and filmed commercials for tv here.

Firm has completed a pilot, or the five-minute "O'Henry from Brooklyn" telepix series, with 32 fillers in immediate production. BBR has signed a deal with Nelson Productions of N. Y. to act as eastern rep for the firm.

'Ivy' Deal May Hit \$10,000,000 Under 5-Yr. Vidpix Pact

Hollywood, April 6. "The Halls of Ivy" vidpix series starring Ronald Colman and his wife, Benita Hume, will be directed by William Cameron Menzies and Norman McLeod, with the first vidfilms to begin shooting in a few weeks.

Television Programs of America is bankrolling the series, which will have a \$50,000 budget for each half-hour show. TPA has options for five years, and if the deal carries through that period it would amount to approximately \$10,000,000. Vidpix will be shot under aegis of the newly formed Ivy Corp., with Bill Frye as producer and Leon Fromkess exec producer.

Colman has signed contracts for the show which TPA plans to syndicate in early fall. Vidpix will be shot at Motion Picture Center studios, and Don Quinn, who created and wrote the "Ivy" radio series, will be editorial supervisor of the television. Many of the AM scripts will be adapted for the teevee show.

A four-day production sked is planned for each show. Four programs will be shot each month. Only two will be lensed in April since Mrs. Colman goes to Europe at the end of the month.

Milt Gordon is prexy of TPA, while Mickey Sillerman is in charge of selling the show from the N. Y. office.

Colmans have a participation interest in the series. Colman portrays a college prexy, and Benita Hume is seen as his wife, with the format closely following that of the radio show.

Maugham Pix Sans Colman Still Alive on Don Sharpe Sked; 10 Markets Brewing

Although Ronald Colman won't be able to host the vidpix series based on Somerset Maugham's short stories due to his new commitment for the "Halls of Ivy" telepix series, the Maugham project is still very much alive. Don Sharpe, who holds the rights to the stories, said he's wrapped up a deal for 10 markets with one of the major breweries for a July start for the series, and expects production to begin early next month.

Name of the client is still being kept under wraps, but Sharpe says it's a firm deal. He's now dickering for syndication with a number of distributors for marketing outside the brewery's cities. Still undetermined is whether the series, to be produced anthology style, will have a host. Sharpe added that he's in various stages of selling five other new series to which he's got rights.

Emergence of Television Programs of America as a major contender in the burgeoning vidpix industry was pointed up this week by the disclosure that by year's end the Edward Small-Milton Gordon-Michael Sillerman combine will have in distribution nine telepix series produced at a cost of over \$8,000,000.

New shows on the TPA slate, besides the current "Ramar of the Jungle," "Your Star Showcase," "Ellery Queen" and the package of 28 Small features, are the upcoming "Halls of Ivy," "Lassie," the five-a-week "Family Nest Door" soapers, the Morocco-located "Captain Gallant of the Foreign Legion" and an Akim Tamiroff starrer, "Secret Files of the French Police" to be filmed in Paris. TPA is providing virtually all of the financing, out of its own resources and bank loans. It's sole producer of three shows, coproducer on three and distributor only on the remaining three.

Paralleling its growth on the production end, firm now employs 35 salesmen, one of the largest rosters in the business, and expects to have 50 by the end of the year. Coincidentally, "Ramar" has achieved near-saturation, with the show riding in well over 100 markets, while the Edward Arnold-starring "Showcase" series is grossing \$400,000 monthly in terms of current and future commitments. The package of Small features, just sold for 12th, 13th and 14th runs in New York, has reached the \$100,000 per picture mark in terms of gross billings, according to Sillerman. He added that the "Ellery Queen" series will bow in 75 major markets in the middle of May.

Sillerman and Gordon spelled out the accomplishments of the firm over the seven months since its organization at a press conference in N. Y. Monday (5). Gordon characterized the operation as "providing a home for independent production." The ex-Walter Heller (Chi banking house) and United Artists exec said that while TPA would produce a large portion of its own product, it welcomes indie producers who want either a straight distribution outlet or a (Continued on page 40)

Jaffe to OF In Key Sales Berth

Herb Jaffe is joining Official Films next week as director of sales, following his resignation as eastern sales manager of Motion Pictures for Television's syndication division. Jaffe, who's been with MPTV Syndication since it was formed seven months ago, will be in charge of all sales activity at Official, and his first move will be to expand the Official sales force to 20 men.

Jaffe's moveover involves a shift in the duties of Herman Rush, Official v.p. who's been functioning as sales chief. Rush will act as key troubleshooter for the outfit, spending much of his time on the Coast negotiating new product and supervising production and operating in regional trouble spots. He'll operate directly under Hal Hackett, Official prexy. For Jaffe, incidentally, the moveover marks a reunion with Hackett, under whom he worked in the live tv department of MCA. Jaffe subsequently moved into MCA-TV, the vidpix distribution branch, where he was an account exec until joining MPTV.

Meanwhile, MPTV v.p. Ed Madden named Verne W. Behnke to fill Jaffe's slot. Behnke was formerly New York sales manager under Jaffe. Before joining MPTV, he worked with various investment firms and syndication outfits following a three-year stint with CBS Film Sales.

New Telepix Show

MR. DISTRICT ATTORNEY
With David Brian, others
Producer: Ziv TV Programs
Directors: Leon Benson, Leigh Jason, Eddie Davis, Les Godwin
Writers: Gene Levitt, Ellis Marcus, Howard Green, Stuart Jerome, others
39 Half Hours
Distributor: Ziv

"Mr. District Attorney," which in another day was to network radio what "Dragnet" has now become to tv, has also invaded the video spectrum in a bid to recapture some of the erstwhile "D.A." glory. Under the usually reliable Ziv auspices, the ex-Ed Byrnes-Phillips Lord creation which over a span of years made Wednesday at 9 "must" listening time over the NBC kilocycles, has now staked a claim in the filmed syndication sweepstakes (with the initial installment preeming Sat. (3) in the N.Y. market via WCBS-TV in the 7 to 7:30 p.m. segment under co-sponsorship auspices of Carter Products and Krueger Brewing.)

Actually, "D.A." in its vidfilm transformation of a long-cherished title in broadcasting, and then proceeding to forget the format and content of the ex-radio series. In this respect Ziv moved wisely. For in its erstwhile 9 o'clock cross-country berth, with no likelihood of attracting moppet ears, "D.A." set a pattern for horrendous excursions into multiple killings of the blood & gore genre, and in the process the yarns were inclined to be implausible, the fact remains "D.A." had taken hold on the nation's listeners and almost right up

to the advent of tv remained in the winning columns.

As a bigtime video entry in the endless stream of "law-and-order-public-prosecution" shows, "D.A." now shows a proper regard for kid appeal and early evening slotting with somewhat more tame story material. (Initial entry concerned the falling from grace via the home burglary route). It isn't surprising that the new series betrays painstaking production care that's been characteristic of recent Ziv tv product. But it was equally apparent as installment No. 1 unfolded that, for all its qualitative production values, "D.A." was in need of some extra dividend in distinctiveness to set it apart from the "Dragnet" school of sleuth sagas, which already has too many adherents on the vidpix lots.

David Brian makes an acceptable D.A. and there's no quibbling with the others in the cast (one of the assistant man Fridays, in fact, is a ringer for Jack Webb). Story wise, the audience was asked to accept the premise that people are in the habit of leaving their house keys on the same ring with their car keys when parking on a lot. Once agreeing to fall in with the premise, "D.A." offered some slick entertainment. Rose.

TV Cable to Houston

Houston, April 6.
Network tv will come here via cable on May 1. Programs will be fed direct to KPRC-TV starting on that date, according to general manager Jack Harris.

'A&A' Client Exiting, WCBS-TV Shifts Show

"Amos 'n' Andy" syndicated film series moved out of its current 2-2:30 Sunday slot on WCBS-TV, N. Y., to 10:30 p.m. Saturdays, starting this week (3) with "Orient Express" vacating. TWA, with plane bookings SRO, exits A&A which it had shared alternately with Cott Beverages. Show will ride sustaining until April 24, when Best Foods (for Nuco and Hellman's Mayonnaise) takes 10 weeks, with another sponsor being sought.

To fill the Sabbath gap, the CBS flagship will extend "Picture For a Sunday Afternoon" 30 minutes and berth it 1 to 2:30.

Vidpix Chatter

New York

Mel Gold, National Television Film Council prexy, addressed the Press Advertising and Radio Chapter of the American Veterans Committee this Monday (5) at the Newspaper Guild on tv-film production. N. Y. Board of Higher Education's program on "The Educational Child" originally presented by Hunter College on WABD, N. Y., tapped for inclusion in an hour-length film telecast May 16 over all educational tv stations by the Educational Television and Radio Center in Ann Arbor.

R. C. Molusky transferred from the N. Y. office of Princeton Film Center to the main office in Princeton, N. J., where he will assume duties of director of film distribution. Mike O'Shea, MPTV syndication publicity topper, returned to N. Y. after a three-week cross-country publicity-promotion tour of MPTV offices. Stayed in N. Y. till "Duffy's Tavern" bowed on WNET this Monday (5), then heads for San Francisco for April 11 bow of "Janet Dean" on KRON-TV.

Duncan R. Buckham left the DuMont sales department to join Television Programs of America as a N.Y. account exec. Charlie Ross exiting Official Films to join Guild Films as a Gotham salesman. TPA moving into new Madison Ave. quarters in the middle of April, as soon as the construction on the new office building at 51st and Madison is completed. Nela Studios, long-time recording and rehearsal studio, completed its changeover for vidfilm rehearsing with setup of a film mixing room, installation of projectors, cameras, lights, etc. Albert D. Hecht, sales and account manager of Bill Sturm Studios, named v.p. in charge of production of the National Television Film Council.

Two new sales staffers joined Television Programs of America last week—they're Edwin H. Kasper, former partner in Kasper-Gordon Inc. who'll cover New England, and Norman Land, ex-Ziv, who'll handle mid-Atlantic states. Pianist Herbert Marks, in his sixth month at the Sherry-Netherland, doing three tv-films. Mary Lou Forster did the voice part for a P&G series of puppet film blurbs. Guild Films dickered with Bubl Scholtz, the German welterweight who fought at Madison Sq. Garden a couple of weeks ago, to do a few "Joe Palooka" pix. Charlie Basch's Television Screen Productions completed a series of 20-second spots for the American Legion Auxiliary's Poppy campaign. Robert T. Donnelly, former eastern sales rep for Vitaphone, joined Motion Pictures for Television's syndication division as a Detroit sales staffer under Frank O'Driscoll, east-central division sales chief.

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Telepix Followup

DUFFY'S TAVERN

"Duffy's Tavern," to judge by its kickoff show in New York (via WNET, for Arnold Bakeries) has a fair chance to make the grade as a Motion Pictures for Television syndication showpiece. There's obviously a good deal of coin sunk into the Ed Gardner reconverted radio package, and to break even on production costs, MPTV is going to have to get it into at least 70 markets, a third of them major ones. It looks as if MPTV will make it with a little to spare.

Show isn't going to break any records, though, for the simple reason that sight doesn't add too much to the show. On radio, it was basically very funny dialog, adequate situation and good voice parts. On tv, it's still dialog, voices and situation, with the latter suffering because little's left to the imagination. Restaurant setting, on-screen actors and some sight gags don't add very much. As a result, what convulsed 'em at home 10 years ago is only mildly amusing today. Big redeeming feature of the segment caught was some crisp dialog and some classic Gardner malapropisms ("gargyle, bring me a maggot of champagne" and "Pate de faux pas").

Show caught had Gardner wooing a kinsized heiress by pretending he was the chef at Duffy's. It was a thin story line to spread through 30 minutes, and the closing slapstick that folled his love-making weren't too conducive to laughs either. As noted above, the only thing that saved this one was the dialog. And the stable of writers working on the show are going to have some tough sledding keeping Gardner's lines crisp enough to sustain 39 shows. Larry Rhine and Ben Starr scripted this one.

Cast, comprising Pattee Chapman as Miss Duffy, Alan Reed as Finnegan and Jimmy Conlin as Charlie, is adequate, and Gardner is good as Archie. Harve Foster's direction could use a little speeding up. There were too many dull spots the laughs didn't punctuate. Chan.

FORD THEATRE

Taming of the Shrewd

A hapless attempt at comedy, "Taming of the Shrewd" is so ridiculous, it virtually begs the viewer to try another channel. Telepicture gets bogged down in asinine lines and situations.

Plot (?) has it that John Vohs is out to trap a millionaire, so she weedles an ad agency to bankroll her efforts, promising when she hooks the guy, she'll then see to it he gives them that account they're hungry for. During a course of mediocre footage, she and the ad man wind up a twosome, and the tycoon gives them the account as a wedding present.

The stereo roles were routinely handled by David Brian, as the tycoon; Joan Vohs, the doll; Don Taylor, the ad man, and Paul Langton, his boss.

There was no noticeable effort on the part of director Ted Post to help matters. Mary C. McCall, Jr.'s teleplay, based on an original by Samuel Marx, missed all the way. Daku.

Brit Pix Quota

Continued from page 39

held by Equity toppers with a selected batch of M.P.s. They now elaborate the argument and, in justification of their demand for an 80% quota, point out that this figure is more than exceeded by the present BBC-TV network. They reckon that any analogy with the film quota would be misleading as the new stations would have the whole field of live entertainment on which to draw.

Although they appreciate that the bill recognizes that the programs should be predominantly British in tone, the 14 orgs complain that there is no definition of what is a "proper proportion." They consider the figure of 80% should apply to all programs and, to ensure its effectiveness, should be applied separately to peak and off-peak periods.

The British Film Producers' Assn. intimated some months ago that they, too, favored a hefty British quota for commercial tv but have not agreed on an actual percentage. It is felt likely, however, that they would be agreeable to support the 80% demand if there were a guarantee that sufficient programming would be available.

BAGNALL IN N.Y. TIE WITH CONSOLIDATED

George Bagnall Associates, which recently took over distribution of most of the Consolidated Television Sales properties after Consolidated was sold to Shull Bonsall, is merging its New York office with Consolidated's and has named Tony Azzato manager there. Ralph Baruch, Consolidated's N. Y. rep, will stay on as an account exec.

Bagnall, most of whose activity in the past has been in the feature films field, is expanding its syndication setup, product and sales-wise. Firm has set a new office in Chicago and is prepping offices in Miami and Houston.

Roach

Continued from page 39

big gap in tv today. We have the production; we have the networks, but the missing link is sales. A film network would have a distribution and sales setup which could solve a good many of today's problems. Distribution and exhibition in Hollywood must get into tv as production did; the situation is ripe for it now.

"Television's ultimate is a long way off and it's the job of a tv exec today to keep alert to the constant changes. Many problems face us today. For example, no one yet has come up with the answer to daytime programming. Another bugaboo is the lack of competition among top shows. Once you cross a certain magical rating line nobody will buck you. Revolutionary thinking is needed to solve these and other problems. Alternate sponsorship was unheard of a few years ago; today it's commonly accepted. So is the concept where you have one sponsor on a weekly show three times a month, and a different one the fourth time. The rules in tv are changing so fast it's virtually impossible to predict the future," Roach said.

The producer did prophesy tv is going to go through a technical evolution and advised any producers planning to enter video, "buy plenty of land." He said technical improvements are coming so fast it's impossible to build permanent stages, with any degree of certainty they'll be satisfactory for the new era of teevee.

TPA Combine

Continued from page 39

coproduction deal with TPA financing.

"Ellyer" Release May 1

Of the nine properties, five are already in production (three are in release). "Ellyer Queen," of which the first 13 are complete, goes into syndication May 1. "Halls of Ivy" goes before the cameras at Hollywood's Motion Picture Center (where the firm has taken a five-year lease for five soundstages) April 19 for Aug. 1 release; "Family" shooting starts in July at American National Studios for fall release; "Lassie" starts shooting May 15 for June 1 release (three films have been made); and "Secret Files" starts in the fall in Paris for winter release. "Gallant," a Buster Crabbe starrer, is currently on location in Marakesh, with production slated to shift to Algiers in a few weeks.

Acquisition of "Family" by TPA as coproducer with Bernard Procter marks the first daytime vidpix strip. Sillerman, pointing up the fact that distribution of the series will pioneer a new avenue of syndication, said the series would be so priced on a cross-the-board basis that it would cost a station about the equivalent of a good half-hour syndicated show. He said TPA is studying the possibility of expanding production to offer stations a block of similar daytimers.

Only one of the properties is being filmed in color. That's "Gallant," 26 of whose 39 half-hours are being shot in Eastman. Gordon said he doesn't believe it's economically worthwhile to go to color (at a cost of about \$8,000 per film) at this time. He doesn't envision widespread use of color for another three years or so. "Gallant" is getting the tint treatment because locationing lends itself to color. Gordon also said he and Small are studying developments in tape with an eye toward eventual use of it in shooting.

3 Times At Bat... 3 Hits

In Our Current Cavalcade of America Series

SMYRNA INCIDENT

Produced by
JACK DENOVE

Written & Directed by
ROBERT STEVENSON

"Jack Denove's first production for the Cavalcade collection is top quality in all its technical aspects... It's a stirring performance like the raising of the flag on foreign soil." *Daily Variety*

MARGIN FOR VICTORY

Produced by
JACK DENOVE

Written & Directed by
ARTHUR RIPLEY

"The result is a highly interesting production intelligently presented by Jack Denove. Producer Denove has given this episode fine production accoutrements." *Daily Variety*

YOUNG ANDY JACKSON

Produced by
JACK DENOVE

Written & Directed by
ROBERT STEVENSON

"It's another top 'Cavalcade' credit for producer Jack Denove, who has skillfully meshed together the proper ingredients for a fast-moving, entertaining spotlight on an interesting chapter of American history." *Daily Variety*

And in 621 other times at bat...

Yes, that's the total number of TV programs and commercials we have produced on film in the past two and a half years. Like the three Du Pont Cavalcade films above, all have top quality production. Proof of this statement? Our ever-expanding list of completely satisfied clients. If you are seeking the best in TV film production, call us... perhaps we can serve you.

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Eastern Representative

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NARTB Working Out Standard Contract Form for Telepix Distributors

Washington, April 6.

In a move to simplify station and agency contract and bookkeeping procedures and to remove confusion over clearances, rights, etc., in mid-videopix purchases, a special committee of the National Assn. of Radio & Television Broadcasters is huddling with vidpix distributors over a standard contract form. NARTB wants first to establish a standard form for feature pix, then to set up a similar standard contract for the syndicated distributors.

NARTB's tv-film committee, headed by Harold P. See of KRON-TV, San Francisco, has been at work on the project for the past month, and Thad Brown, director of NARTB's tele department, has already huddled with distributors on the project. He's due for some more conferences in New York this week, then will report back to the committee on progress. NARTB hopes to have the feature film contract form readied in about a month. Use of the standard contract form by distributors would, of course, be purely voluntary, but if station and agency acceptance is great enough, most of the distributors would use it.

Once the feature film form is set, the committee will go to work on a form for syndicated films. Meanwhile, Brown has had several meetings on the matter already. Among his conferences this week will be one with George T. Shupert, ABC Film Syndication vice president, who's been pressing for a standard form based on the one ABC uses, a contract form which is a two-page affair. ABC contract, developed by Shupert while at United Artists Television and perfected by ABC, is one of the simplest in use.

Boyle Sees Trend To Vidpix Due To Toll Exacted By Live TV

Hollywood, April 6.

Director Bob Boyle, just back from N. Y., where he directed the "Janet Dean" vidfilm series starring Ella Raines, reports New Yorkers in tv are worried because of an increase in the trend of shows to Hollywood and telefilm. Gotham lacks space, equipment and enough technicians for adequate telefilm operations, he added. "Fear there is that they will consequently be relegated to a secondary position," commented Boyle. He said telefilm producers in N. Y. became discouraged because of circumstances mitigating against them. He megged the "Dean" series in the Marion Parsonnet studios, considered one of the best telepix studios there, but not by Hollywood standards. It has one fair-sized and one small stage, he explained.

Boyle opined that under these circumstances film has little or no place in N. Y. tv, that most live will come from Gotham, with the film to be made here, where there's sufficient space, equipment and technicians. He said live is a great strain, and that "some people are beginning to break under it."

The director had nothing but praise for supporting actors in the east, most of whom come from the stage. He said they were excellent and had real enthusiasm for their work. "Most of them don't have any burning desire to come to Hollywood; they prefer N. Y., but dangle a contract in front of them, and they'd be here," he remarked.

Boyle observed: "If you could combine the actors' enthusiasm with the real estate you have here, you'd really have something."

Col, Rep in SWG: Vidpix Contract Talks

Hollywood, April 6.

Final negotiations between Columbia and Republic Pictures and the Screen Writers Guild are due this week on a contract for television films similar to that inked by 106 vidpix producers.

When signed, the pact will be retroactive to a date to be determined.

'BOWHUNTER' TO ROLL IN BELGIAN CONGO

Hollywood, April 6.

Africa-located vidfilm series, "The White Bowhunter," is slated for a summer production start by Safari Productions, Ltd. Production outfit is headed by Capt. Jim Wilson, a pilot and big-game hunter.

Plan is to shoot the series in color on safari and air-express them to Eastman-Kodak labs in Hollywood for immediate processing. Sun Island agency, headed by former Metro editor George White, will furnish the crews. Most of the footage will be shot in the Belgian Congo.

Keach 'I Got There 1st' on 'Rangers'

Hollywood, April 6.

Agent Johnny Maschio is trying to lift producer Stacy Keach's telefilm series based on the Texas Rangers, a series Maschio represented for a time. Keach charged here. Maschio has packaged a new Rangers vidfilm series, but Keach claims the idea belongs to the producer (Keach).

Keach said he's already shot a pilot with Craig Stevens on his tv series, "Trackdown," based on the actual files of the Texas Rangers. He contends Maschio's series, "Crackdown," is also based on the Texas Rangers, although he (Keach) has exclusive rights to such a series and brought the idea to Maschio.

Maschio retorted, "I brought two deals to Keach when I was his agent, and he turned them both down. So I told him I would make a series about the Rangers on my own. I found three retired Texas Rangers, and I'm basing my series on their case histories, and not on Ranger files. Keach has an exclusive only on the title, and on access to the Rangers' official files."

Maschio said he had been in Texas last week in an effort to obtain exclusive rights to the series, but was told by Col. Homer Garrison, chief of the Rangers, that Keach had a contract dating to Jan. 1, 1955, with the Rangers.

Keach said he is conferring with his lawyers, Gordon Youngman and Fred Leopold, in his effort to prevent Maschio and Motion Pictures for Television from proceeding with the series.

WHO'LL MAKE IT 52 ON ETHYL'S 'PLAYBACKS'?

Ethyl Corp., which has signed for 26 or more "Big Playback" quarter-hour vidpix series with Screen Gems, is looking for a co-sponsor on the show to make it a 52-weeker. Ethyl has signed for some 55 markets for the sports series.

Firm wants to establish a permanent identity with the sports segment, and is offering with Screen Gems a number of possible share-sponsorship plans. It's looking for either an alternate-week sponsor, a co-sponsor for each show or a six-month sponsor to take over in the fall following completion of Ethyl's 26-week bank-rolling.

Thesps Sue Wrather Over 'Boss Lady' Series

Los Angeles, April 6.

Two breach of contract suits totaling \$9,000 were filed by Virginia Fields Parker and Willard Parker in Superior Court, naming Jack Wrather and Wrather Television Productions as defendants.

Action involves a telefilm series titled "Boss Lady," for which the plaintiffs were to get \$450 and \$300 per week, respectively, in addition to a percentage of the gross on repeat-runs. They declare Wrather repudiated the deal two weeks after it was made. Suits are for \$3,400 and \$3,000, respectively, plus percentages.

Nathan, Rohrs UTP Veeps

Hollywood, April 6.

United Television Programs this week named Wynn Nathan and John F. Rohrs vicepres of the firm. Nathan has been national sales manager of the vidpix distribution outfit since Jack Gross and Phil Krasne took over the firm last fall. Rohrs is Chi manager.

Appointments follow by a couple of weeks the upping of Lee Savin to exec v.p. of the firm.

Cinema-Vue Joins Transamerican On 3 Vidpix Skeins

Newly-formed Cinema-Vue vidpix distribution outfit, headed by former Tele-Pictures v.p. Joe Smith, is planning immediate production with Transamerican packaging outfit of two quarter-hour series and has picked up an option to handle sales of a third series, a half-hour group of fairy stories featuring the Salzburg Puppets.

Cinema-Vue has seven of the Salzburg series and is currently dickering for sponsors with several agencies. If a deal can be made, an additional 19 or 32 of the films will be put in work. Otherwise, pix will revert to Strident Films, an American outfit which produced them in color in Austria. Titles in the series include "Rumpelstiltskin," "Rapunzel," "Peter and the Snow Maid" and "Snow White and Red Rose."

On the production agenda with Transamerican (with which Cinema-Vue will ultimately be merged) is a series on racing titled "There They Go!" and another based on the Ted Atwood comic strip on curiosos, "Where in the World?" Racing show, planned as a three-week or cross-the-board venture, envisages filming of the major races of the day for broadcast the same night, along with material about breeding and training of thoroughbreds. Idea is to sell it locally around the cities of a particular track, changing location as the season progresses to a new track. A racing library would eventually be built. "Where in the World?" would film those objects described in the strip, with a narrator over film. Lew Gensler, former Paramount producer and former Broadway legit impresario, is exec producer for both series.

As Transamerican moves more into the vidpix field, some of its live properties may make the transition to film. Included in the prospects are "Plainsmithsman," currently on DuMont, and "Greatest Story Ever Told," now on ABC Radio. Meanwhile, Cinema-Vue has picked up a Danish-made feature length cartoon based on a Hans Christian Andersen story, "Tinderbox," and already has set it in eight major markets, including N. Y., where it will air on WCBS-TV.

NBC FILM EXECS TO COAST ON 'FALCON'

Trio of NBC Film Division execs planned to the Coast over the early part of this week for preparations for filming Bernard Schubert's "The Falcon" series, which goes before the cameras April 12. Series will be produced for the Film Division by Federal Telefilms, probably on the Sam Goldwyn lot.

Stanton Osgood, Film Division manager of production, and Jack Sebastian, of the division's press department flew out over the weekend, Osgood to oversee production preparations and Sebastian to start the ballyhoo ball rolling. Both will stay about two weeks. George Wallach, supervisor of production for the division, leaves today (Wed.) to stay for the duration of production on the series, which stars Charles McGraw.

Korda Quits TV Org

London, April 6.

On the assumption that commercial tv, based on sponsorship, has become old-fashioned, Sir Alexander Korda has quit the board of the Associated Broadcasting Development Corp., the tv outfit promoted by Norman Collins.

Goldstein's 234 Italian-Made Vidpix To Supplement Six-Feature Agenda

ZABACH TELEPIX TO ROLL ON APRIL 26

Production on the first of 26 half-hour musicals starring Florian Zabach is set to start on the Coast April 26. Guild Films, which is producing and distributing the series, hasn't selected a production site yet, but it will probably be the Music Hall stages, where Guild shoots the "Liberace" and "Life With Elizabeth" series.

Details were set a couple of weeks ago in a meeting among Duke Goldstone, who'll direct the series, Guild proxy Reub Kaufman and Zabach. Kaufman and Zabach plane to the Coast this weekend, with Kaufman due to return in 10 days. Meanwhile, Guild is screen-testing dancers for the show in New York.

IFE's U.S. Vidpix Buy for Italy

Radio Audizioni Italiane, the government-sponsored organization, which like BBC in Britain, has a virtual radio-tv monopoly in Italy, is going to do some heavy buying of American vidpix shortly. The foreign group has pacted with Italian Films Export here to handle all its purchases.

IFE has already cleared purchase of "Ramar of the Jungle" from Arrow and a package of 52 shorts from British Encyclopedia. Intentions are now to pile up a stock of western vidpix. RAI has been showing "Wild Bill Hickok" for several weeks, with Italian dubbing done overseas.

Since making a deal some months back with other vidpix importer-exporter Jules Weill, IFE has a commanding hold on the Italian-product tv coin here. Weill gave up 26 Italian features for U. S. consumption to IFE, which in seven weeks of selling after the first of this year accounted for \$800,000 in billings. A much larger deal between IFE and Weill is now being negotiated.

Where the American products for Italian consumption are concerned, it is understood that so far the market consists of three stations and only 50,000 sets but will be more of a market by year's end for vidpix exporters since Italy is expected to expand to seven stations. Right now prices for American vidpix are being kept at a minimum.

ARNAZ PACTS SPIER FOR COBURN VIDPIX

Hollywood, April 6.

Desi Arnaz has signed Bill Spier, N. Y. video director, as producer-director-writer, with his first assignment being "The Country Doctor" series starring Charles Coburn, and based on yarns by A. J. Cronin.

Spier is now prepping a pilot on the Cronin series. He will also develop other projects for Desilu. Spier was prepping Imogene Coca's fall tv show from N. Y. when he signed with Arnaz.

He was the originator of the "Sam Spade" and "Suspense" radio shows, and first time Arnaz and Lucille Ball ever teamed together was on a "Suspense" airer which he produced.

Dynamic's Own Distrib Seutp on Woolley Pix

Unable to come to terms with bigger syndicators, Dynamic Films last week decided to handle its own distribution on its new "On-stage With Monty Woolley" series, and since has set the quarter-hour series in some 14 markets. Dynamic shot 13 of the pix, adaptations of classics read by Woolley, in N.Y. recently.

Firm, which does most of its production in the industrial and educational fields, nonetheless has been syndicating its own vidpix product on a limited scale. Long-time syndicated show handled by Dynamic is "The Continental."

A total of 234 vidfilms, comprising six series, and six full-length feature pix are slated to come out of Italy within the next year or two. Indie producer Bob Goldstein left for Europe to start the deal, one of the major feature and tv film projects undertaken to date. Angle is that most of the vidpix footage will be shot simultaneously with the features by Thetis, large Italian pic outfit which owns share of the forthcoming properties.

Goldstein indicated that his first stop before going to Italy to oversee the operation will be Britain, where he intends signing thesp Richard Todd for the lead in the first production, "The Three Musketeers." Right now contract bickering is taking place between Goldstein, Thetis and author C. S. Forester for rights to "Captain Hornblower." Indications are that the six features and corresponding telefilms, to be shot in Eastman color, will be swashbucklers. Additional monochrome prints will be made for current video use.

An authentic renaissance village has been rented in its entirety by Thetis for the "mass scenes" and exteriors of "Three Musketeers." As Thetis shoots the feature, which is to be ready by June, a second production crew will be on hand to shoot some 10-15,000 feet of extra celluloid strictly for the "Musketeers" vidpix series. Then writers Mark Druck and Martin Stern and director Joseph Lerner, in Italy now, will build the tv story line around footage. Whoever stars in the feature will also top the vidpix series. Same double operation will be followed for each of the five succeeding products.

Only 36 half-hour shows will be made from the second-crew's footage for each vidpix series. The feature will be scripted so that its 90 minutes will have three climaxes. Afterwards it will be broken into three more half-hour films to round out the 39 in the normal tv film cycle.

IFE, which brought the plan to Thetis six months ago, will handle distribution of both the theatrical and video properties here. First 13 vidpix should be out by the end of August.

Landsberg in Squawk Over Brush Given Indies On H-Bomb Pix Release

Hollywood, April 6.

Government's premature release of the H-bomb prints to webs, which left the indie telestations out in the cold, brought a blast from KTLA manager Klaus Landsberg, who said caustically of the network spread on the clips, "it's no scoop—it's a sneak."

Prints were to have been shipped stations around the country for release this week, but the Government permitted their immediate showings on the webs following a description by Drew Pearson of the pix.

Landsberg said, "An interesting thing is that the Government is always so interested in saving money. Instead of shipping all these prints they could have saved money and accomplished fair play by releasing one film print to be telecast from Washington to all points in the country for pooled use by anyone who wished to carry it. This would have been the only fair way to do it and the more sensible."

"It's peculiar the networks gave up on telecasting the A-bomb blast in Nevada, and we did it on our own and fed it to all of them; it appears one good turn does not deserve another, for some people," he said.

SG Sets 'Ford' Reruns

Screen Gems last week set a six-market regional for "All-Star Theatre," the "Ford Theatre" reruns, with International Metal Products Corp. of Phoenix for the firm's air-conditioner. Deal, set direct, involves first run in three of the six Arizona and California markets.

Manufacturer is setting the show in Phoenix, Tucson, Yuma, Bakersfield, Stockton and Fresno.

Jocks, Jukes and Disks

By HERM ECHOENFELD

Betty Madigan: "Joey"—"And So I Walked Home" (M-G-M). Betty Madigan, M-G-M's new songstress, could come out of left field with her slice of "Joey." It's a lilting tune with a fine lyric and Miss Madigan gives it the type of sensitive rendition that could make the grade. Reverse is another pleasing item, but in a more conventional groove and sliced with the multiple-dubbing technique that has long since lost its novelty appeal.

Dinah Shore: "This Must Be The Place"—"Come Back To My Arms" (Victor). Why Dinah Shore has

But You," from the Metro pic, "The Flame And The Flesh." It's a class item and she handles it with stylistic finesse. Flip is a so-so tune with a country flavor.

Bing Crosby-Donald O'Connor: "If There's Anybody Here"—"Back In The Old Routine" (Decca). Bing Crosby teams with Donald O'Connor in a couple of freewheeling sides with an old-fashioned vaude touch. "Anybody Here" is a snappy rhythm tune while "Old Routine" is pegged on a show big theme. Crosby and O'Connor blend nicely against the two-beat backgrounds



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BETTY MADIGAN **JOEY**
(MGM) And So I Walked Home

been unable to turn up with a disc in recent years is one of those music biz mysteries. She's singing as good as ever and her material has ranged the full gamut from ballads to novelties. In this coupling, she hits brightly with a jump number, "This Must Be The Place," with a rhythm & blues backing, and then hits with a lyrical version on "Arms," a rewrite of the oldie, "Ay, Ay, Ay."

Leroy Anderson's "Pops" Concert Orch: "Promenade"—"Jazz Pizzicato & Legato" (Decca). Leroy Anderson has been the most prolific and consistent producer of instrumental hits in recent years, and this coupling of his own tunes should garner plenty of spins, although not the type likely to become smashes. "Promenade" is a light concert piece while the flip has better chances in its clever workover of its thematic material.

Frank Sinatra: "Don't Worry About Me"—"I Could Have Told You So" (Capitol). Riding high with his first disk hit in many years in "Young At Heart," Frank Sinatra has sliced two fine sides in excellent voice. Sinatra is usually a typically polished job and he does a typically polished job on "Don't Worry About Me." Flip is a good current ballad, also crowned in topflight fashion. Columbia Records, incidentally, has reissued four great Sinatra sides in "The Birth of the Blues," "I've Got A Crush On You," "I'll Never Walk Alone," and "Nancy." On the latter sides, it's a younger Sinatra with a lighter quality in his pipes.

Frank Weir: "The Happy Wanderer"—"From Your Lips" (London). "Wanderer," the German import introduced in this country by Henri Rene for RCA Victor, is given another excellent rendition by Frank Weir's baton. The soprano sax solo adds an appealing touch. Reverse is a pleasing ballad again featuring Weir's lyrical sax. This side rates attention and could build into a contender.

Connie Russell: "No One But You"—"An Innocent Victim" (Capitol). Connie Russell again registers strongly on a new ballad, "No One

and handle the duets with zest and humor.

Smith Bros.: "The Things I Love"—"Echo Bonita" (Label X). The new vocal combo, the Smith Bros., score with some neat harmonizing and a smooth beat on "Things I Love." It's a solid ballad and the boys ride it for all it's worth. Top juke fare. Flip is in the Latin groove with some high spots, but those simulated echo sounds are corny.

Winifred Atwell: "Boogamba"—"Five Finger Boogie," "Moonlight Fiesta"—"Vendetta" (Columbia). Winifred Atwell, Jamaican pianist who's made her mark in England, bows on the Columbia label here with four brilliantly-executed sides. Miss Atwell has a powerful keyboard attack and she shows a variety of styles on these sides. "Moonlight Fiesta" is in the fast and furious groove while "Vendetta" has a softer Latin quality. Her essay on boogie-woogie jumps, while "Boogamba" is another driving Latin-styled tune.

Album Reviews

Memories of Jack Hylton (Victor). With interest again focusing on the band biz era of the 1930s, Victor has dusted off some of the top sides cut by the Jack Hylton orch in England during that period. Hylton was an exponent of "suave swing" and some of the arrangements have a definite period flavor. On some tunes, like the "Bolero," the band plays in conventional style. On the ballad oldies, such as "Just A Gigolo," "Yours Is My Heart Alone," "With A Song In My Heart," and "Body and Soul," the band's rich and sweet style is more marked. The vocals add to this set's definite historical appeal.

Wald Debuts New Combo

Orch leader Jerry Wald will preem his new outfit at the Embers, eastside N. Y. niery, April 26. It'll be a 10-man group featuring four strings.

MGM TO MARKET NEW \$100 HI-FI PORTABLE

MGM Records is stepping up its hi-fi merchandising program with a new automatic portable phonograph. The new set, which will be priced just under \$100, will bow next month.

The set will feature two speakers, a variable reluctance cartridge and a Callaro changer. The player will replace MGM's current portable which retails for under \$90.

Diskery also will introduce a new manual player with two speakers next month. Set will be the same as the automatic player except for the record changer. It's priced at under \$50.

Columbia Records, meantime, is expanding its equipment line with a new machine, the "200," in the low-priced field.

Music, Bar Reps to D.C. To Urge Copyright Meet OK

Washington, April 6. Representatives of the music business, book publishers and various bar associations will converge on the Capitol tomorrow (Wed.), when the Senate opens its hearings on the Universal Copyright Convention. They will all urge ratification of the convention at the two-day session.

Among those slated to appear are John Schulman, attorney for the Authors League of America and the Songwriters Protective Assn.; Sydney M. Kaye, member of the U. S. delegation to the Inter-Governmental Copyright Convention, and Broadcast Music Inc. board chairman; Herman Finkelstein, ASCAP general counsel, and Sidney Wm. Wattenberg, attorney for the National Music Council.

Longhair Disk Reviews

Bach: Christmas Oratorio (London, 3 LP: \$17.85). The group of six flavorsome cantatas which makes up this opus has a vigorous, rich, dramatic rendering here by a German ensemble of soloists, orch and choir under direction of Kurt Thomas. This artistic job is one of London's new L'Oiseau-Lyre series.

Haydn: Symphony No. 85 & K. P. E. Bach: Concerto in D (M-G-M; \$4.85). A somewhat stately, formal, unfamiliar Haydn symph ("Queen of France") has some very graceful measures, while the Bach concerto is lively, melodic and interesting. Both works are played vigorously with spirit, by the M-G-M Orch under Izler Solomon for a highly appealing disk.

Strauss: Don Juan & Till Eulenspiegel; Liszt: Les Preludes (Epic; \$5.95). Sturdy performances of familiar concert-hall staples, the Strauss tonepoems by the Concertgebouw under Eugen Jochum, and the Liszt by the Hague Philhar-

monic under Willem van Otterloo. **Stravinsky:** Sacre du Printemps (Capitol; \$5.72). Stravinsky's orchestral masterpiece, massive, mysterious and forceful, gets a vivid, dramatic reading from the Pittsburgh Symph under William Steinberg. Some lovely pastoral moods are alternated with discordant but intriguing stretches, and overall sonorous effect is powerful.

Showpieces for Orchestra (Decca; \$5.95). As Decca's initial disk with its new hi-fi imprint on the jacket, this is a vividly colorful set of instrumentals recorded by the L.A. Philharmonic under Alfred Wallenstein's baton. Included are such familiar pieces as Borodin's "Polovetian Dances," Enesco's "Roumanian Rhapsody No. 1," and Ippolitov-Ivanov's "Caucasian Sketches."

Tchaikovsky: Quartet in E Flat Minor (Boston; \$4.95). An almost unknown work proves to be a lovely, tuneful if sentimental quartet as given in this forceful, sensitive reading by four Boston Symphony solo players. Group is well-balanced, proficient and neat. Brown.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of March 26-April 1, 1954

A Dime And A Dollar—"Red Garters"	Famous
Am I In Love	Miller
Answer Me My Love	Bourne
Breeze And I	Marks
Cross Over The Bridge	Laurel
Darktown Strutters Ball	Feist
Dream Dream Dream	Feist
From The Vine Came The Grape	Randy-S
Heart Of My Heart	Robbins
Hold Me	Robbins
I Get So Lonely	Melrose
I Love Paris—"Can-Can"	Chappell
I Really Don't Want To Know	H & R
I Speak To The Stars—"Lucky Me"	Witmark
If You Love Me	Dutchess
Little Things Mean A Lot	Feist
Lost In Loveliness—"Girl In Pink Tights"	Chappell
Make Love To Me	Melrose
Man With The Banjo	Mellin
Marie	Berlin
My Restless Lover	Chappell
Oh My Papa	Shapiro-B
Pine Tree Pine Over Me	Miller
Sadie Thompson's Song—"Miss Sadie Thompson"	Mills
Secret Love—"Calamity Jane"	Remick
Somebody Bad Stole De Wedding Bell	Morris
South	Peer
Stranger In Paradise—"Kismet"	Frank
Till We Two Are One	Shapiro-B
Wanted	Witmark
Young At Heart	Sunbeam

Second Group

A Girl A Girl	Valando
Alone Too Long—"By The Beautiful Sea"	Morris
Amor	Southern
Anema E Core—"Three Coins In The Fountain"	Leeds
Angela Mia	Chappell
Bell Bottom Blues	Shapiro-B
Bimbo	Fairway
Brave Man	Famous
Changing Partners	Porgie
Cleo And Meo	Joy
Do Do Do Do Do Do Do It Again	Jefferson
Here	H & R
I Live For You	Chappell
I Went Out Of My Way	Broadcast
Look Out The Window	Paxton
Melancholy Me	Sheldon
My Heart Won't Say Goodbye—"Girl In Pink Tights"	Chappell
That's Amore—"The Caddy"	Paramount
There'll Be No Teardrops Tonight	Acuff-R
Till Then	Pickwick
You Didn't Want Me When You Had Me	Marks

Top 20 Songs on TV

(More In Case of Ties)

A Girl A Girl	Valando
Anema E Core	Leeds
Answer Me My Love	Bourne
Bell Bottom Blues	Shapiro-B
Darktown Strutters Ball	Feist
Hold Me	Robbins
I Get So Lonely	Melrose
I Love Paris	Chappell
I Speak To The Stars	Witmark
Lost In Loveliness	Chappell
Make Love To Me	Melrose
Man Man Is For The Woman Made	Garland
No Other Love	Williamson
Oh My Papa	Shapiro-B
Secret Love	Remick
Somebody Bad Stole De Wedding Bell	Morris
Stranger In Paradise	Frank
Till We Two Are One	Shapiro-B
Wanted	Witmark
Young At Heart	Sunbeam

† Fil'musical. • Legit musical.

VARIETY 10 Best Sellers on Coin-Machines

1. WANTED (5)	Perry Como	Victor
2. YOUNG AT HEART (6)	Frank Sinatra	Capitol
3. I GET SO LONELY (8)	Four Knights	Capitol
4. MAKE LOVE TO ME (10)	Jo Stafford	Columbia
5. SECRET LOVE (10)	Doris Day	Columbia
6. CROSS OVER THE BRIDGE (6)	Patti Page	Mercury
7. NO TEARDROPS TONIGHT (3)	Tony Bennett	Columbia
8. HERE (1)	Tony Martin	Victor
9. FROM THE VINE CAME THE GRAPE (4)	Hilltoppers	Dot
10. OH, MY PAPA (16)	Eddie Fisher	Victor

Second Group

A GIRL, A GIRL	Eddie Fisher	Victor
ANSWER ME, MY LOVE	Nat (King) Cole	Capitol
STRANGER IN PARADISE	Tony Martin	Victor
I REALLY DON'T WANT TO KNOW	Les Paul-Mary Ford	Capitol
SOMEBODY BAD STOLE DE WEDDING BELL	Georgia Gibbs	Mercury
TILL WE TWO ARE ONE	Georgie Shaw	Decca
MAN WITH THE BANJO	Ames Bros.	Victor
DARKTOWN STRUTTERS BALL	Lou Monte	Victor
JILTED	Teresa Brewer	Coral
TILL THEN	Hilltoppers	Dot
ANEMA E CORE	Eddie Fisher	Victor
SOMEBODY BAD STOLE DE WEDDING BELL	Eartha Kitt	Victor
FROM THE VINE CAME THE GRAPE	Gaylords	Mercury
HEART OF MY HEART	Four Aces	Decca
LOVIN' SPREE	Eartha Kitt	Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10)

JAZZ ON FLOODTIDE OF WAX

Lloyd Under Wire With Decca Board Slate; Proxy Showdown Next Week

George L. Lloyd, ex-Decca Records board member, who is sparking a fight to change the company's management, has gotten under the wire in filing a proxy solicitation for a proposed new board of directors. Showdown between Lloyd and Decca proxy Milton R. Rackmil will take place at the annual stockholders meeting in N. Y. next Tuesday (13) when, among other things, the opposing proxies will be tallied.

Under the title of the Decca Stockholders Protective Committee, the dissident board slate comprises Lloyd; Robert S. Allen, the political commentator; Michael Francis Doyle, a Philadelphia lawyer; Bert Lytell, former president of the Actors Equity and new proxy of the Episcopal Actors Guild, and Spencer Samuels, treasurer and director of French & Co., art dealers, and director of Trans-Era Oils Ltd. Allen owns 3,000 Decca shares; Doyle, 300; Lytell, none, and Samuels, 350. Lloyd owns 200 shares and his immediate family, including his wife, the former Martha Boswell, owns another 18,500 shares.

The dissident group also proposes enlargement of the present Decca board from five to 10 and plans, if elected, to name the following persons as directors: J. B. Adoue, mining engineer and president of Trans-Era Oils; Clarence Derwent, former Actors Equity prez, and chairman of American National Theatre & Academy; Irving H. Kutcher, president, West-

Hazel Scott Walks Out On Memphis Because \$1,000 Guarantee Isn't Ante'd Up

Memphis, April 6. Hazel Scott took a walkout powder on a skedded performance here before an all-Negro audience at the City Auditorium when a slim crowd appeared to hear her last Wednesday (31). The one-nighter was booked as a benefit for the Collins Chapel Negro Hospital and a local Negro church.

The Negro concert pianist turned thumbs down on the local group when it failed to come up with the \$1,000 guarantee she was slated to receive for the benefit stint. Miss Scott told newsmen that she was guaranteed \$1,000 minimum to be presented to her before she went on stage.

"This is the first time in my life this has happened to me," said Miss Scott. "A year ago the Auditorium was packed when I was here." Only 150 people showed up for the concert, skedded for both the spacious North and South Hall Auditoriums which, combined, seat better than 8,000. Last year the pianist played in the 2,800-seater in the South Hall.

Auditorium director Chauncey Barbour told VARIETY the local Negro sponsoring group "just didn't promote this affair. They didn't advertise in either of the papers (two dailies) or radio stations here." Pastboard buyers were refunded their money when it was announced from the stage that Miss Scott would not appear "because of a money problem." Miss Scott left for New York in a huff following the Memphis blowup.

Cap's Livingston to N.Y. For Three-Week Stay

Alan Livingston, Capitol Records veepee-artists & repertoire chief, arrived in New York for diskery's Coast headquarters last Friday (2) for a three-week stay.

On Livingston's Gotham agenda is cutting the original cast album of "By the Beautiful Sea." Session is slated for April 18. The legituner bows on Broadway tomorrow (8). Livingston also will o.o. the field for a fill-in of Cap's vacant eastern pop a&r spot. Post has been open since Sid Feller ankled the firm two months ago.

Col Gets Cast Rights To Borge's 1-Man Show

Victor Borge's one-man show, "Comedy in Music," will get the wax treatment via Columbia Records. Platter is being culled from tapes made by George Avakian, Col's pop album director, during Borge's performance at the Golden Theatre, N. Y.

The package will be issued on 10 and 12-inch longplay disks as well as a 45-rpm set. The tapes were edited by Avakian and Borge. Platters are set for release late this week.

Juke Ops, ASCAP Seen Agreeing On Licensing Setup

Top levels of the music biz are confident that an early agreement is in the works for a licensing agreement between the jukebox operators and the American Society of Composers, Authors & Publishers. It's understood a committee of the largest coin machine ops was appointed at the recent Music Operators of America Chicago convention to sound out ASCAP on what terms would be acceptable. Meetings between the two sides have been going on for the past couple of weeks.

It's understood that the main purpose of the gettogethers has been to come up with a proposal for a Copyright Act amendment satisfactory to both sides. At the present time, the McCarran Bill, which would remove the licensing exemption from jukeboxes in the present law, has still not come out of the Senate subcommittee on copyrights and patents. Whether support in Congress for the McCarran bill is strong enough to carry it through this session is doubtful, but music biz execs are confident that such an amendment will be passed next session at the latest.

In the meantime, several Senators have urged that the juke ops join in talks with the licensing societies for a mutually acceptable licensing setup. If such a deal is worked out, and it now looks as if it will, then it's likely that a bill, incorporating the terms of the pact, would be passed immediately, since there would be no opposition.

MPHC AGAIN RIDING HIGH IN POP FIELD

Music Publishing Holding Corp., the Warner Bros. music firm, is riding high in the pop field for the first time in several years. Pubbery group stepped out a couple of months ago with "Secret Love" and is now sustaining the pace with "Wanted" and "Poor Butterfly." "Love" got an added sales hyped when it was tabbed for an Academy Oscar as the best pic tune of the year. Song was slotted in WB's "Calamity Jane."

"Love" got its big push via Doris Day's Columbia waxing and it's shaping as the thrush's biggest ballad click. "Wanted" was kicked off by Perry Como on RCA Victor and "Poor Butterfly" is moving out for The Hilltoppers on the Dot label.

Decca Inks Gumin Decca Records has inked the vet Dixieland jazz man, Joe Gumin, to a term pact. Gumin was known 20 years ago with his Dixie version of "Chinese Jingle Bells."

His crew is currently working in the Milwaukee area.

BIGGEST DISK SPREAD SINCE '16

By HERM SCHOENFELD

While pop dance band recordings have gone into a decline since the early 1940s, jazz music is currently witnessing a floodtide of wax. All major diskers, and numerous Indies, are now on a serious jazz kick with a continuous stream of platters in the Dixieland, swing and progressive groove. It's the biggest disk spread since the Original Dixieland Jazz Band made its first sides back in 1916.

At the present time, jazz is predominantly an album market. The new 33 and 45 speeds lent the original impetus to this development five years ago. Now the high-fidelity movement, which has up to now been accented in the long-hair market, is moving into the jazz field to give another merchandising hypo.

Columbia Records has come up with three new hi-fi jazz recordings on 12-inch longplay platters, two of which showcase various combos in jamming sessions. The jamming angle, in which the jazz crew give out freely for about as long as they want, is another concomitant of the LP development and has given a concert dimension to the jazz waxings.

Best of the Columbia lot is the Buck Clayton jam session on two 20-minute numbers, "Robbins Nest" and "The Hucklebuck." These are freewheeling swing sessions on platters that are notable for their wide dynamic and frequency range. In the modern Dixieland groove, Col has also packaged "Coast-to-Coast Jam Session" with Eddie Condon's All-Stars in the east and the Rampart Street Paraders from the Coast, featuring such sidemen as Eddie Miller and Matty Mallock. On a

(Continued on page 44)

Fed. Excise Tax Slash Bypasses Disk Industry; Bite Still Stays at 10%

The Federal Government's excise tax slash last week bypassed the record industry. The tax on disks stays at 10% computed on the manufacturer's selling price.

For the past couple of years, The Record Industry Assn. of America had been campaigning to free the industry of the tax rap. However, the RIAA had eased up its efforts recently when it realized that was virtually a hopeless case.

The diskers' chief argument for getting out from under the tax burden was that books and other printed matter were going excise tax free. The disk traders claimed that it was an unfair assessment on them.

The disk industry brushoff by the tax lift came as no surprise to industryites. Such show biz media as legit and pix admissions, which came in for a tax respite, was brought down from the 20% tab to a par with the bite on disks. On the consumer level, the tax on the disks runs about 5%.

BRIT. DECCA RENEWS CHACKSFIELD PACT

Frank Chacksfield has been inked to a new long-term pact by London Records. Deal was finalized in England with London's parent company British Decca.

Chacksfield has been recording for London for the past year. He scored initially in the U.S. wax market with "Limeight" and followed up with the bestseller slicing of "Ebb Tide." The new pact went into effect April 1 and gives the orch leader the right to choose his own material. He's also guaranteed special promotion as well as world-wide distribution. London plans to release Chacksfield's first longplay album here in about two months.

'Record Club' (Direct to Customer And Cutrate) Riles Col's Chicago Dealers, Distrib; Co. Sez 'Mistimed'

Chicago, April 6.

Victor Pacts Diamond; Adds New Coast Singer

Leo Diamond, harmonica player who clicked recently with his own composition, "Off Shore," for his own label, Ambassador Records, has joined RCA Victor's artists' roster. Joe Carlton, Victor pop artists & repertoire chief, signed Diamond while on the Coast.

Before returning east last week, Carlton also inked a new singer, Tony Travis, who is in the Los Angeles construction business. Travis is a protege of Dinah Shore and will be spotted on the latter's video show shortly.

RIAA to Explore Cost Angle On Industry Chart

At its quarterly meet last week, the Record Industry Assn. of America's board of directors assigned the org's exec secretary, John Griffin, to investigate the possibilities of setting up an all-industry chart system. Action stemmed from a proposal made by VARIETY several weeks ago.

Griffin plans to contact several independent research organizations to ascertain the cost of running a chart system, to evaluate the practicality of the plan and whether a research org can come up with a chart setup more authentic than the ones already being run by the music biz tradepeppers.

Griffin figures he'll have all the necessary information within 30 days when he'll call an advisory committee meeting. The advisory committee is usually made up of alternates selected by the board of directors.

The RIAA also decided to get its Baltimore consumer survey under way this month. The survey is the windup of the RIAA's "Operation Phonograph" which took place in Baltimore last fall. The survey will attempt to ascertain the relationship between new photographs purchased and the number of disks bought since the player came into the home.

The board failed to take any action on the growing problem of disks of "hot tapes" being peddled in the U. S. because it figured that the Federal Trade Commission would probably step in to halt the practice.

DAVE BRUBECK COMBO INTO COLUMBIA FOLD

Dave Brubeck, combo is moving into Columbia Records' jazz fold. Pacting is in line with Col's new jazz push policy. The diskery teed off its jazz drive a few months ago with the pacting of the Pete Rugolo outfit.

Brubeck, who headquarters on the Coast, had been waxing for the indie-operated Fantasy label. He came east a few weeks ago for a date at Birdland, Gotham jazz spot. Deal was lined up by George Avakian, Col's pop album director.

Rubin Launches Diskery

Another indie label has moved into the disk fold. Diskery will be tagged Benal Records and will be headed up by Al Rubin.

Rubin, who is currently prowling talent and lining up distrib, expects to release between 10 and 15 sides this year.

A mistiming in the launching of Columbia Records' Family Record Club, a test operation in direct mail selling of disks and phonographs that was begun in Ohio last year, has resulted in considerable dealer irritation and opposition in the Chicago area. Situation was sparked by the fact that Col's direct mailing was received by Chf residents before the diskery could explain the club's operation to the trade.

The club idea, which was just extended from Ohio into Indiana and Illinois, is based on a Book-of-the-Month club format. Any purchase of three longplay records means a dividend of one free LP, which is equivalent to a 25% discount. In addition, the club is offering Col phonographs, which have a list at \$24.95 and \$89.95, at cut prices of \$19.95 and \$69.95.

The Chi dealers are burning up at what they consider an attempt by Columbia Records to compete with them via a discount operation. Hudson Ross, one of the major outlets here, has threatened Col's local distrib, Samson Co., with the full return of its Col inventory "unless a satisfactory explanation is forthcoming." The Wurlitzer Music Shop called the plan "an insult," while most of the smaller shops are completely in a fog about what Columbia is trying to do to them.

In New York, Columbia execs conceded that "a situation" existed in Chicago due, mainly, to a

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Petrillo's Nixing Of Tootter Barter KO's Ella's British Tour

London, March 30.

The project to bring Ella Fitzgerald and the Oscar Peterson Trio to Britain for a series of concerts has failed. Impresario Harold Fielding, who was bringing them here, had gone so far as to book the Royal Albert Hall and several big provincial venues for their appearance, but negotiations fell through.

The embargo against American musicians made it necessary for Fielding to get the okay of the British Musicians' Union first, and the Union's Executive Committee did not get around to the subject at their recent meeting. Accordingly, Fielding cabled James C. Petrillo, to endeavor to arrange a reciprocal deal for a British trio to play in the States while the Peterson crew played here.

Petrillo cabled back that he could not give permission for any such exchange without the okay of the British MU; so Fielding rushed round to the MU for their approval. As a result of his discussions, he was able to send another cable to Petrillo advising him that the MU were prepared to agree to a reciprocal exchange, but Petrillo turned it down.

MGM to Wax Vivaldi Score From Italo Pic

MGM Records has nabbed the soundtrack album rights from the Italian film, "The Golden Coach." It's the first time the label has dipped into the foreign film market for a soundtrack source. In the past, MGM has confined its soundtrack album schedule to pix from the Metro and 20th-Fox lots. Score for "The Golden Coach," which is released in the U. S. via I.F.E., is by Vivaldi and was cut by The Orchestra della Comedia dell'Arte and the Rome Symphony Orchestra under the direction of Gino Marinuzzi Jr. The pic stars Anna Magnani.

Disk Retailers May Come Under Fire, For 1st Time, In Miller Piracy Claim

Music publishers, RCA Victor and the estate of the late Glenn Miller are prepping a joint crack-down on the manufacturers and distributors of AFN Records, which allegedly has been releasing pirated disks by the late bandleader. The AFN label has been charged with packaging albums out of airchecks of broadcasts made while Miller was alive. It's believed that the AFN disks have been substantial sellers, but the exact figures won't be known until the company's books are examined.

Novel aspect of the new drive on pirated disks is that, for the first time, retailers and distributors of the AFN label will come under fire as part of the campaign to rid the disk biz of alleged bootleggers. It's believed that several recent cases, in which the distributors of products infringing on established patents were held liable, will be pertinent to disk pirating as well.

The Miller estate is pressing the suit on grounds that no royalties have been paid to the bandleader. Victor will claim that the AFN records are unauthorized and damaging to its disks made under regular contract. The publishers are acting on the grounds that no royalties have been paid for the use of the music as required by the Copyright Act.

The action against AFN is similar to the Paradox Industries case of a couple of years ago. Paradox, under the Jolly Rogers label, made reprints of old jazz sides and was hit by a triple damages suit by the publishers and Columbia Records. The legal action put them out of business.

ALFRED DRAKE TO DO POPS FOR CADENCE

Cadence Records stepped up its activity in the pop disk field last week with the pacting of Alfred Drake. It's Drake's first pop assignment since he recorded for RCA Victor about four years ago. Drake, who is currently starring in the Broadway legituner, "Kismet," has been featured on wax during the past years on original Broadway cast albums. He cut his first sides for Cadence last week, including the current German-Swiss import, "The Happy Wanderers."

Al Baang Bangs Himself Into 2 Years on Dope Rap

Honolulu, April 6. Al Baang, one of Hawaii's top rated jazz musicians, has been sentenced to two years in prison and fined \$400 for dope law violation. Bandleader and sax player pleaded guilty to Federal charges that he sold seven capsules of heroin, but claimed he sold it only to addicts.

Baang, known professionally as Al Bang, told the judge he picked up dope-taking habit in a local night spot.

He has played some prominent locations here.

ASCAP Melon

Continued from page 1

standing dispute with video independents over per-program and blanket license pacts.

The added dividend brought ASCAP's total 1953 payoff to \$15,000,000. Since administrative expenses are at 19% of the total, that means that the Society's revenues topped the \$18,000,000 level.

Last year's take from radio still was running ahead of video, although the gap has been steadily narrowed down. From the radio broadcasters, revenues were \$8,500,000, while from video they exceeded \$7,500,000. It's expected that this year will see video's take force ahead of radio for the first time.

Bloom Exits Prosen Firm
Contactman Abe Bloom has ankled Sid Prosen's Village Music staff.

Bloom had been plugging for Village for the past 15 months.

Lieberson, Miller

Back from L.A. Trips

Columbia Records' Goddard Lieberson and Mitch Miller are due back at their New York headquarters from the Coast week.

Lieberson, Col veepee, has been on the Coast for the past three weeks, while Miller hopped out late last week to be with Frankie Laine after Carl Fischer's death.

Soph's Jubilee Album

For Chez Parée Date

Chicago, April 6. Sophie Tucker Golden Jubilee album goes into release by Mercury Records on April 29, to coincide with the red hot mama's opening of a four-week stand at the Chez Parée here.

Album combines photos and stories of La Soph's show biz history with a single 12-inch longplay disk containing her trademark ditties and five new risques. Retail price tag will be \$15.

Best British Sheet Sellers

(Week ending March 27)

London, March 30.
I See the Moon... Feldman
Happy Wanderer... Bosworth
Don't Laugh At Me... Toft
Changing Partners... Mellin
Bell Bottom Blues... Reine
Oh My Papa... Maurice
Tennessee Walk... F. D. & H.
The Book... Kassner
Swedish Rhapsody... Connelly
That's Amore... Victoria
Cloud Lucky Seven... Robbins
Ebb Tide... Robbins

Second 12

Bimbo... Macmelodies
The Jones Boy... Wood
Luxembourg Polka... Dash
Secret Love... Harms-Connelly
Rags to Riches... Chappell
Heart of My Heart... F.D. & H.
Answer Me... Bourne
If You Love Me World Wide
Blowing Wild Harms-Connelly
Golden Tango... Wright
Here to Eternity... Dash

Annie Ross Joining

Parnell Orch as Canary

London, March 30.
Annie Ross, Scottish-born singer who once sang with the Lionel Hampton orch, joins the Jack Parnell orch as vocalist in May. She takes the place of Marion Davis.

Miss Ross returned to England three weeks ago, after a long sojourn in the States.

Jazz Floodtide On Way

Continued from page 43

similar two-beat kick, another set is devoted to the Turk Murphy Jazz Band on a flock of Dixie standards. Decca Records has also issued a 12-inch jazz platter in a more modern vein with Paul Quinichette, Kenny Clarke, Benny Green, Frank Foster, Joe Newman, Hank Jones, Ed Jones and Sir Jonathan Gasser. Titled "Jazz Studio One," this set is also made up of jamming sessions of two numbers, "Tenderly" and "Let's Split."

RCA Victor has also moved into the jazz market in a big way with releases of old and new works. Via its subsid, Label X, RCA is issuing over 100 albums of jazz classics over the next year, teeing off with 10 sets. Victor, under its own label, has already released sets by the Barbara Carroll Trio, the Sauter-Finegan band and two reissues of albums by Benny Goodman and Lionel Hampton.

Vanguard Into Hi-Fi

Vanguard Records also has moved into the hi-fi jazz groove with four longplay albums. They're sock packages and should win wide appeal despite the leanings toward progressive music trends.

The Vanguard releases include two albums by the Vic Dickenson Septet and an album each by the Sir Charles Thompson Sextet and

the Mel Powell Septet. Each projects a solid beat and slick production values. Another plus for the series is the group of stand-out sidemen who got together for the sessions. On the Dickenson team are Edmond Hall (clarinet), Rudy Braff (trumpet), Walt Page (bass), Les Erskine (drums) and Sir Charles Thompson (piano). Working with Powell are Steve Jordan (guitar), Buck Clayton (trumpet), Henderson Chandler (trombone), Jimmy Crawford (drums), Edmund Hall (clarinet) and Walter Page (bass). The Sir Charles Thompson Sextet includes Pete Brown (alto sax), Joe Newman (trumpet), Benny Powell (trombone), Gene Ramey (bass) and Ossie Johnson (drums).

Cummins to McConkey

Chicago, April 6. Bernie Cummins orch pacted last week with McConkey Artists Corp. For the past year, Cummins had been a free agent, securing his own bookings.

Orch is set for Rice Hotel, Houston, May 6, for four weeks; Vogue Terrace, Pittsburgh June 7 for a single frame; and Schroeder Hotel, Milwaukee, June 15, for three weeks.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk.

Artist, Label, Title

		JO STAFFORD (Columbia)																							
1	1	"Make Love to Me"	5	2	3	2	4	5	1	1	7	1	1	5	3	1	10	5	1	7	1	1	3	162	
		PERRY COMO (Victor)																							
2	3	"Wanted"	1		4	3	1	3	3	6	1	3	7	8	1	1	3	1	1	6	3	9		144	
		PATTI PAGE (Mercury)																							
3	6	"Cross Over the Bridge"		1			8		2	4	2	2	4	1		2	5	3	2	5	2	2	3	2	137
		FRANK SINATRA (Capitol)																							
4	2	"Young at Heart"	3	7		1	2			8	4	5	3	5	2		2		4	1	4	2	10	113	
		DORIS DAY (Columbia)																							
5	4	"Secret Love"	2	4		4	3		10	2	6	4		3	7		4			3	10	3	8	4	99
		FOUR KNIGHTS (Capitol)																							
6	5	"I Get So Lonely"		5		9	7		4	5	3	6	2		4		2		2		5			78	
		NAT (KING) COLE (Capitol)																							
7	7	"Answer Me, My Love"	9	3	6		5		5	3	5	7		2	6					8	9	6		69	
		EDDIE FISHER (Victor)																							
8	10	"A Girl, A Girl"	8	9	2	5	9	1	8	10							6	4						48	
		TONY MARTIN (Victor)																							
9	14	"Here"			5	6	6		7			10	9				5							29	
		RON GAYLORD (Mercury)																							
10A	15	"Cuddle Me"							6						8	6		8	3					7	28
		GAYLORDS (Mercury)																							
10B	22	"Vine Came the Grape"											6				6		10		8	7	1	28	
		KITTY KALLEN (Decca)																							
12		"Little Things Mean a Lot"	7	8	1			2																26	
		TONY BENNETT (Columbia)																							
13	9	"Stranger in Paradise"	4			10			7		8		10			10			7					21	
		GEORGIE SHAW (Decca)																							
14	12	"Till We Two Are One"	6			7				9					7					7				19	
		TONY BENNETT (Columbia)																							
15	19	"No Teardrops Tonight"		10						8		9					4		9					15	
		EDDIE FISHER (Victor)																							
16A	8	"Oh, My Papa"	10						9		9									4				12	
		EDDIE FISHER (Victor)																							
16B	16	"Anema E Core"									6	4												12	
		EARTHA KITT (Victor)																							
18	25	"Stole De Wedding Bell"					10						7									5		11	
		TERESA BREWER (Coral)																							
19A		"Bell Bottom Blues"																		8		4		10	
		PATTI PAGE (Mercury)																							
19B		"Changing Partners"															7						5	10	
		LOU MONTE (Victor)																							
21	17	"Darktown Strutters Ball"														4	9							9	
		FOUR ACES (Decca)																							
22A	22	"So Long"														9		6						7	
		PAUL FORD (Capitol)																							
22B		"Don't Want to Know"		6					9															7	
		JOE CARR (Capitol)																							
24A		"Until Sunrise"					6							10										6	
		JOHNNIE RAY (Columbia)																							
24B		"Such a Night"			8													8						6	

SIX TOP ALBUMS

1
GLENN MILLER
STORY
Film Soundtrack
Decca
DL 5519

2
GLENN MILLER
MEMORIAL
Glenn Miller
Victor
LPT 3057

3
SONGS FOR
YOUNG LOVERS
Frank Sinatra
Capitol
H 488

4
MUSIC FOR
LOVERS ONLY
Jackie Gleason
Capitol
8352

5
ROSE MARIE
Film Soundtrack
M-G-M
229

6
KISMET
Broadway Cast
Columbia
ML 4850

Major Diskers Start Swinging On U's BG Film

There's a Benny Goodman battle of wax in the offing among Columbia, Capitol and RCA Victor. The contest began to take shape last week with the announcement that Universal-International was prepping a pic version of Goodman's life story.

With a cash-in on the pic's promotion value in view, the diskeries started the ball rolling on plans to tie-in with the film. Capitol is practically set for the soundtrack album since Goodman is now a Cap pactee. Decca, however, may get it via its tieup with Universal. However, Columbia and RCA Victor have plenty of old Goodman stuff in the cans to hit Cap with some strong competition. Col appears to be in the strongest position because it still has some unreleased tapes of the Goodman jazz concerts to package into new platter sets. Goodman has credited Col with reviving the "swing era" with its packages of his 1938 Carnegie Hall concert and with the followup release of his air checks during that period.

The upcoming Goodman disk

avalanche is similar to the treatment given the late Glen Miller in conjunction with U-I's release of "The Glenn Miller Story." Victor came in with "The Glenn Miller Memorial Album," Decca got the rights to the soundtrack album and Cap came into the picture with a Ray Anthony album tagged, "I Remember Glenn Miller."

LARA TROUPE OFF ON FRENCH-SPANISH TOUR

Mexico City, April 6. Agustin Lara, top Mexican pop songwriter recently feted nationally on his 25th anniversary as a clef, is scheduled to plane to Paris Sunday (11) for bookings in France and Spain. A band and soloists, totaling 25, will accompany. Madrid, and the rest of Spain, unofficially adopted as its own the "Madrid" tune that Lara wrote five years ago.

Robbins to Chairman ASCAP Exec Committee

Jack Robbins, head of J. J. Robbins & Sons and veteran member of ASCAP's board, has been elected chairman pro tem of the Society's executive committee. Members of the board serve on the exec committee for nine months and rotate the chairmanship every three months.

Robbins has also joined ASCAP's public relations committee.

Pop Music Festival Set for Three Cities; 50G for Talent Bill

Chicago, April 6. Success of last year's "Star Nite," a pop music festival held in Chi and bannered top vocal and band names, has led to scheduling of the show in two other cities this term. Show kicks up in Briggs Stadium, Detroit, on July 23, plays Soldier's Field, Chicago, the following night; and Municipal Stadium, Cleveland, the next. Promoters Bud Arvey and Leonard Hartenfeld are bankrolling over \$100,000 into the venture. Last year's one-nighter reportedly cost upwards of \$50,000 for talent alone.

At least 15 leading record vocalists will be spotlighted with three bands, but actual bookings have not yet been confirmed. Diskeries whose artists will appear are contributing to the ballyhoo, as are national companies whose products are advertised on radio or tv by participants in the show.

RCA Inks Jaye P.

Hollywood, April 6. Victor has signed chirp Jaye P. Morgan, now on the Derby label, to a contract which takes effect in November. Label plans a buildup for her as a singing comedienne. Chirp originally started here on the Coast as vocalist with Frank DeVol's orch. She has lately been zooming as a television comedienne.

Berlin's 'Little Colored Boy' Steals Show at ASCAP's 40th Anni Dinner

The American Society of Composers, Authors & Publishers marked the 40th anniversary of its founding with the biggest turnout of Tin Pan Alleyites in recent years for its annual dinner-banquet at the Waldorf-Astoria Hotel, N.Y., last Tuesday (30). Over 1,500 publishers and writers, many of whom like Irving Berlin have not been seen at ASCAP affairs in recent years, jammed the grand ballroom for a striking comment on the Society's growth out of an idea in 1914 into an \$18,000,000 annual reservoir in 1954.

That in fact, was the theme of ASCAP proxy Stanley Adams' commemorative speech. Lauding the handful of writers who founded the Society, Adams said: "We are because they were," referring to the Victor Herberts and the John Philip Sousas who sparked the legal procedure that led to the historic U.S. Supreme Court decision for ASCAP in the Shanley Restaurant case.

Adams prologued an entertainment highlighted by Berlin's delivery of a parodied medley of his hits—and a tongue-in-cheek salute to his "little colored boy"—and Jack Norworth's ribbing of his own

flop tunes which he numbered around 2,000 as against a dozen or so hits. One widespread query in the ballroom was "where's Georgie Jessel?" this being one of the rare show biz events at which he hasn't been toastmaster.

More Medleys

Milton Berle, a registered ASCAP member with numerous "private" hits to his credit, came on for an ultra-brief gagging session with a running time of under five minutes. Eddie Fisher, accompanied by another vet ASCAPer, Harry Akst, stayed considerably longer with a repertoire of standards, including some of Akst's. Sid Gary, doing an Al Jolson blackface carbon; the McGuire Sisters and thrush Martha King also added to the song-fest.

For the finale, nine of ASCAP's oldest songwriters were saluted in a community-sing of their top songs as parodied by L. Wolfe Gilbert. It was a sentimental closer, not too successful which must have had Joe E. Howard, Ernie Burnett, Al Bryan, Jack Norworth, George W. Meyer, Leo Edwards (for his brother, Gus Edwards), Harry Tierney, and William C. Handy thinking that their original lyrics were much better.

Berlin's Speech at ASCAP 40th Anni

Mr. President of ASCAP:
Fellow Members, and Honored Guests:
I don't have to say what it means to me
To help you celebrate
This 40th anniversary
An important ASCAP date
I'm ashamed to admit it's been much too long
Since I came to these dinners each year
But I'm glad to note
With a lump in my throat
This wonderful change of atmosphere.

The single question in my day
Was how do you get in Double-A
The grousing and squawking,
Speechmaking and talking,
Emotions that reached to the sky.
And let me say for the record now
Nobody bellyached louder than I!
But we've all grown older—
With much more sense
And many more dollars
To pay the expense.
I feel safe under ASCAP's umbrella
And I'll stay there with each writin' fella
But tonight I would prefer
To speak to you as a publisher!

As a publisher-member of ASCAP,
My how the money rolls in
To get that bit—that I have to split
With just Irving Berlin.
That quarterly check from the publisher's share
Sends a thrill from my toes to the roots of my hair
Oh "God Bless America"
And the quarterly check from the publisher's share of ASCAP.

And now to a musical interlude
I'd like to express my gratitude
To a man in my employ
I'm speaking of The Little Colored Boy!

"Sweetest Little Fella,"
And can he compose!
No one's ever seen him
But "He's Mighty Like a Rose!"
He wrote—"Come on and Hear, Come on and Hear" and a
hundred other hits.
There are times he doesn't show up and then
The ink goes dry on my writin' pen
And things look mighty black
Until the little boy comes back.

A few years ago he left me flat
Like one of those temperamental molls,
It was just around that certain time
Frank Loesser wrote "Guys and Dolls."
And now let me close my bit
With a theme song for ASCAP
And this is it:

"Say it with Music!"
With words and music,
ASCAP keep healthy and strong!
To "say it with a beautiful song!"

Les Elgart Band Tees College Dates in Pitt

Les Elgart orch kicks off a series of college dance dates at Carnegie Tech, Pittsburgh, April 23. Music Corp. of America currently is lining up bookings to carry the band through the prom season.

Larry Elgart, Les' brother, will be featured with the orch. Les, incidentally, records for Columbia, while Larry etches for Decca.

Lester Sims, professional manager of Miller Music, of the Big Three combine, returned for a four-day trip to Nashville where he picked up hillbilly material.

POSTHUMOUS JUDGMENT FOR SILVERS IN DISK SUIT

Los Angeles, April 6. The late composer-conductor Louis Silvers won a posthumous judgment of \$8,500 in a suit charging Ted Russell and Russell Records with infringement of copyright and unfair competition. Action was filed in Federal Court two years ago.

Judge Leon R. Yankwich also restrained Russell from using the trademark of a girl dancing on a record. Plaintiff contended he had originated the trademark for his Stepping Tones records.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1	1 JO STAFFORD (Columbia)	Make Love To Me
2	2 PERRY COMO (Victor)	Wanted
3	6 PATTI PAGE (Mercury)	(Cross Over The Bridge Changing Partners
4	3 FRANK SINATRA (Capitol)	Young At Heart
5	4 DORIS DAY (Columbia)	Secret Love
6	5 FOUR KNIGHTS (Capitol)	I Get So Lonely
7	7 EDDIE FISHER (Victor)	(A Girl, A Girl Oh, My Papa Anema E Core
8	8 NAT (KING) COLE (Capitol)	(Answer Me, My Love Why Here
9	.. TONY MARTIN (Victor)	Stranger in Paradise
10	9 TONY BENNETT (Columbia)	(No Teardrops Tonight Stranger in Paradise

TUNES

(*ASCAP. †BMI)

POSITIONS This Last Week Week	TUNE	PUBLISHER
1	1 *MAKE LOVE TO ME	Melrose
2	3 *WANTED	Witmark
3	2 †YOUNG AT HEART	Sunbeam
4	4 *SECRET LOVE	Remick
5	6 *CROSS OVER THE BRIDGE	Laurel
6	5 *I GET SO LONELY	Melrose
7	7 *ANSWER ME, MY LOVE	Bourne
8	.. †HERE	Hill & Range
9	8 *STRANGER IN PARADISE	Frank
10	.. *A GIRL, A GIRL	Valando

Top Record Talent and Tunes

VARIETY

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

• **ASCAP.**

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos.	Pos. No.	Artist	Label	Song
1	1	Perry Como	Victor	*Wanted
2	4	Frank Sinatra	Capitol	†Young at Heart
3	11	Jo Stafford	Columbia	*Make Love to Me
4	2	Doris Day	Columbia	*Secret Love
5	6	Four Knights	Capitol	*I Get So Lonely
6	5	Patti Page	Mercury	*Cross Over the Bridge
7	8	Nat (King) Cole	Capitol	*Answer Me, My Love
8	10	Tony Bennett	Columbia	*No Tearsdrops Tonight
9	7	Eddie Fisher	Victor	*A Girl, A Girl
10	12	Four Aces	Decca	*Amor
11	1	Charlie Applewhite	Decca	*This Is You
12	19	Hugo Winterhalter	Victor	*Latin Lady
13	24	Ames Bros	Victor	*Man With the Banjo
14	19	Kitty Kallen	Decca	*Little Things Mean a Lot
15	12	Tony Bennett	Columbia	*Stranger in Paradise
16	9	Lori Monte	Victor	*Darktown Strutters Ball
17	32	Bunny Paul	Essex	*Such a Night
18	2	Eddie Fisher	Victor	*Anema E Core
19	10	Tony Martin	Victor	*Here
20	1	Nelson Riddle	Capitol	Brother John
21	3	Don Cornell	Coral	*Size 12
22	28	Hilltoppers	Dot	*Yine Came the Grape
23	13	George Shaw	Decca	*Till We Two Are One
24	1	Billy Eckstine	M-G-M	*Lost in Loveliness
25	16	Frankie Laine	Mercury	*Kid's Last Fight
26	4	Eddy Howard	Mercury	*Melancholy Me
27	1	Danny Capri	Pic	*You're So Simpatico
28	8	Ronnie Gaylord	Mercury	*Cuddle Me
29	6	Patti Page	Mercury	*My Restless Lover
30	11	Eddie Fisher	Victor	*Oh, My Papa
31	4	Don Dick & Jimmy	Crown	*Angela Mia
32	40	Les Paul-Mary Ford	Capitol	*Don't Want to Know
33	5	Artie Wayne	Mercury	*Watermelon in December
34	1	Ruth Casey	Decca	*Hold Me
35	2	Four Aces	Decca	*So Long
36	1	Johnston Bros.	London	*Crystal Ball
37	6	Lew Douglas	M-G-M	*Turn Around Box
38	2	Harry Belafonte	Victor	*Hold 'Em Joe
39	17	Four Aces	Decca	*Heart of My Heart
40	3	Jon James	M-G-M	*Am I in Love
41	24	Tom & Jim Dorsey	Beil	*My Friend the Ghost
42	2	Four Lads-Jill Corey	Columbia	*Cleo and Meo
43	12	Hilltoppers	Dot	*Fill Then
44	20	Patti Page	Mercury	*Changin' Partners
45	12	Four Aces	Decca	*Stranger in Paradise

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**THIS IS THE LANZA
THAT SOLD RECORDS
BY THE MILLIONS....**

**here is the greatest
commercial record has ever made!**

**MARIO
LANZA**

**I'LL WALK WITH GOD
BELOVED**

RCA VICTOR



**with orchestra and chorus
under the direction of
Constantine Callinicos**

On The Upeat

New York

Vince Carson began a one week's engagement at the Melody Club, Johnstown, Pa., yesterday (Tues.).

Vaughn Monroe plays a one-nighter in Pottstown, Pa., Saturday (10).

Guy Mitchell opened at Chubby's, Camden, N.J., Monday (5).

Mindy Carson and her husband, Eddie Joy, back in town after a Coast trek.

Dan McKim, head of Quality Records, MGM's Montreal affiliate, in town for a three-day stint at the Golden Coach, Pittsburgh, tomorrow (Thurs.).

Alan Dean pencilled in at Sciola's, Philadelphia, for April 26.

Thrush Paula Stevens changed her monicker to Paula Sydney. She opens at the Bradford Hotel Boston, tomorrow (Thurs.).

Josephine Premice into the Park Lane Hotel, Denver, April 19.

Burt Bonaldi and Don Rea of The Gaylords became fathers recently. Bonaldi for the third time, Rea for the first.

The Four Lads headlined at the Olympia Theatre, Miami, for one week beginning tomorrow (Thurs.).

Karen Chandler guests on Eddie Fisher's NBC-TV show April 29.

Jack Pleis, Decca Records musical director, back from a three-day deejay trek.

London

Lena Horne will undertake five weeks' tour of Britain, commencing June 7.

Ray Ellington Quartet booked for winter variety tour of Moss Empires circuit.

Norman Granz, "Jazz at the Philharmonic" impresario, paid a flying visit to London on Friday (26).

He left next morning.

New record duet-tups: Joan Regan and Dickie Valentine waxed a couple of duets for Decca this week, as did also Billie Anthony and Tony Brent for Columbia.

All four artists have hitherto been solo recording artists.

Mickie Schuller, of Mills Music

exploitation staff here, married on Saturday (3).

More nuptials: bandleader Peter Legh married his drummer, Miss Pat Sheridan, at Caxton Hall, London, on March 29.

Chicago

Terry Gibbs quartet taking over Streamliner on April 20 for three weeks, followed by Eddie Heywood trio on May 11 and Buddy DeLoe quartet on June 1.

Louis Armstrong to Terrace, East St. Louis, Ill., June 15 for two frames.

Charlie Fiske pegged for Palmer House, Chi, April 8 indefinitely.

Pancho mambo band playing weekends at Rocket Club, Chi.

Pittsburgh

Ted Kuhn, a Duquesne University music senior, has taken over the Frank Peterra band with Peterra's retirement from the orchestral field following a promotion with the Pittsburgh Steel Co.

Slim Bryant Wildcats lined up an even dozen park dates for this summer.

Ray Anthony will reopen the Sunset Ballroom in Carrollton with a one-nighter Easter Monday (April 19).

Elena & Herby Ayers, violin-accordion husband and wife team, now working at the British Colonial Hotel in Nassau.

Vogue Terrace has already set Julius LaRosa for Labor Day week (Sept. 6) and the Vagabonds for a return engagement the first two weeks in November.

Papi Campa and the "Mambo Rumba Festival" set for a one-nighter at Syria Mosque April 30.

Dorothy Donegan opens 10-day engagement at Midway Lounge tonight (Wed.).

George O'Neill, old time dance maestro here, convalescing from a virus attack in Florida.

Bill Beege has booked the New York City Opera's "Carmen" for a one-nighter at Syria Mosque November 11.

Buddy Laine, local bandleader now working out of Chicago, has taken on Howard Christensen for personal management.

Scotland

Annie Ross (Annabelle Logan), Scot rhythm chirper, bowed as solo artiste with the Jack Parnell "Jazz Wagon" show at Liverpool Empire.

David Whitfield, singing headliner at the Empire, Edinburgh, inked for 12-week strawhat stint at holiday spot of Blackpool.

Houston

Dick Jurgens band opened a stay at the Shamrock Hotel here.

Jan Garber orch plays for the formal opening of the Dallas Athletic Club Country Club April 5-10.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating

This Last
wk. wk.

Title and Publisher

1	1	†Young at Heart (Sunbeam)	2	1	4	1	1	4	4	2	1	1	1	2	3	116	
2	2	*Secret Love (Remick)	3	2	6	7	4	1	3	4	2	2	4	3	2	100	
3	3	*Wanted (Witmark)	1	4	3	2	5	2	8	5	4	5	2	1	7	94	
4	4	*Make Love to Me (Melrose)	5	3	7	6	3	3	1	1	3	3	5	10	1	92	
5	5	*Cross Over Bridge (Laurel)	6	7	8	3	6	8	6	6	5	6	3	5	5	89	
6	5	*I Get So Lonely (Melrose)	4	9	9	2	2	3	6	4	6	8	9	57		87	
7	10	*Answer Me, Love (Bourne)	7	10	5	5	7	9	8	8	8	4	4	33		83	
8	9	†Changing Partners (Porgie)	8	5	10	10	10	10	7	8	9	8	7	6	24		77
9A	8	*Oh, My Papa (Shapiro-B)	10	6	10	9	6	7	10	8	4	23					73
9B	12	†Here (H&R)	5	1	4	4	4	4	4	4	4	4	4	4	4		73
11	7	*Stranger in Paradise (Frank)	6	10	10	10	10	10	10	10	10	10	10	10	10		72
12	11	*Heart of My Heart (Robbins)	9	10	9	10	10	10	10	10	10	10	10	10	10		71
13	15	*That's Amore (Paramount)	10	10	10	10	10	10	10	10	10	10	10	10	10		70
14A		*Stole Wedding Bell (Marks)	8	10	10	10	10	10	10	10	10	10	10	10	10		69
14B	13	*Vine Came Grape (Randy-S)	10	10	10	10	10	10	10	10	10	10	10	10	10		68

Red Seal (\$5.72) Vs. Camden (\$1.89)

Although it's been generally known in the trade that RCA's Camden low-priced 12" LP label (\$1.89) comprises transfers of old Red Seal masters with the use of pseudonyms for the original artists and orchestras, Liberty Music Shops in New York is now pinpointing the non-de-disks for benefit of its customers on a mimeographed throwaway. Liberty, which has the exclusive on Camden disks in Manhattan, is unveiling the names on its own hook, since Victor doesn't want to hurt the sales of those artists with current works on the higher-priced Red Seal platters (\$5.72).

Following is Liberty's breakdown of the pseudonyms:

Warwick Symphony	Philadelphia—Stokowski
Centennial Symphony	Boston—Koussevitzky
Worldwide Symphony	San Francisco—Monteux
Festival Concert	Boston Pops—Fiedler
Globe Symphony	National Symphony—Kindler
Cromwell Symphony	Cincinnati—Goossens
Sussex Symphony	Indianapolis—Sevitzky
Marlborough Symphony	Minneapolis—Ormandy
Regent Symphony	RCA Victor Symphony
The Cosmopolitan	Henri Rene
Goodfellows Male Chorus	RCA Victor Male Chorus
Harold Coates Orchestra	Al Goodman
Star Symphony	Hollywood Bowl—Stokowski
Sutton Symphony	New York Symphony—Stokowski
Stratford Symphony	London Philharmonic—Koussevitzky
Century Symphony	Chicago Symphony—Stock & DeFauw
Schuyler Symphony	St. Louis—Golschmann

David Carroll to Coast To Cut Dick Contino

Chicago, April 6.

Mercury music director David Carroll planned to the Coast last week to set up a recording session for Dick Contino, lately pacted by the waxery to five year contract. Contino is pegged to cut four sides.

Carroll's Coast itinerary also includes San Francisco where he'll supervise tandem etchings by Rusty Draper.

Spin!

UNTIL YOU CAME TO ME
VIC DAMONE Mercury

UNTIL YOU CAME TO ME
PAT O'DAY MGM

UNTIL YOU CAME TO ME
JUNE ANTHONY Epic

UNTIL YOU CAME TO ME
FRANK YANKOVIC Columbia

AMERICAN ACADEMY OF MUSIC, INC.

FOR MOTHER DAY PROGRAMMING

MY MOTHER'S EYES

LED BY THE MUSIC

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AKM (Austrian ASCAP) Hits Peak \$760,000

Vienna, March 30.

Despite the fact that the finance ministry increased various taxes and despite the fact that the amusement industry is at a very low level, AKM (Austrian society of authors, composers and publishers) will report to the forthcoming general assembly an all-time record revenue of approximately \$780,000 (\$520,000 from Austria itself and \$240,000 from foreign countries).

For the first time since 1945 expenses have been lowered considerably. This, naturally, will have its beneficial results for American ASCAP members, as every performance is registered here meticulously.

Another **BMI "Pin Up" Hit**

SUCH A NIGHT

RECORDS

JOHNNIE RAY Columbia

BUNNY PAUL Essex

CLYDE McPHATTER Atlantic

DINAH WASHINGTON Mercury

JANE TURZY Decca

Published by **RALEIGH MUSIC PUBLISHING CO.**

THE YEAR'S BIG HIT!

THE HAPPY WANDERER

Frank Weir

1448 and 45-1448

DIRECT FROM ENGLAND
THE HIT ENGLISH VERSION

Backed by: FROM YOUR LIPS

LONDON
RECORDS

A SALUTE to GENERAL FOODS

ASCAP — The THIRTY-FIVE HUNDRED members of the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS, will long remember with pride and gratitude the evening of Sunday, March 28, 1954.

The hour and one-half televised tribute, so warmly deserved, to ASCAP members

RODGERS AND HAMMERSTEIN

presented before a nation-wide audience, unprecedented in the annals of televised entertainment, performed a two-fold public service:

As it channeled inspiration and enjoyment into the American home, it brought inspiration and resolution to fellow composers, authors and publishers of ASCAP to the end that our members will never rest their creative labors in their search to bring words and music into the homes of not only the 160,000,000 lives of our good people, but indeed the peoples of the world. If songs are ambassadors of good will—and they are—Then Rodgers and Hammerstein are truly Ministers WITH Portfolios bulging with harmony for a troubled world.

Understandably then, and with good reason, we salute GENERAL FOODS on its Twenty-fifth Anniversary, the ASCAP-licensed telecasters who with miraculous perfection bore the enchanting artists into your presence, and above all RICHARD RODGERS and OSCAR HAMMERSTEIN II for their genius that through the years has so richly endowed the ASCAP repertory.



AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 Madison Avenue, New York 22, N. Y.

Inside Stuff—Music

A new Government booklet, explaining the operation of the U.S. Copyright Office, clears up some popular misconceptions about that department's activity, including the impression that the Copyright Office issues copyrights. It doesn't—at least in the sense that the Patent Office issues patents. The Copyright Office does not investigate or adjudicate the validity of any copyright, although the certificate issued by that office can be submitted as court evidence in a copyright dispute.

Another misconception is that the Copyright Office retains at least one copy of all copyrighted works in its files. As a matter of fact, the Librarian of Congress determines what books and other articles shall be transferred to the Library of Congress. The remaining articles can be destroyed or returned to the copyright owners. Finally, the Copyright Office does not give legal advice on the copyright status of any work. The office lacks authority to do this.

Ray Walker, vet songwriter, pianist and piano-acordionist, currently at the Surf, Miami Beach, has been having mistaken identity troubles. A film and tv character actor also is billed as Ray Walker. (He's currently appearing in Allied Artists color release, "Pride of the Blue Grass.") On number of occasions when clefter Walker has gone to fill outside engagements, he's been told, "You're not Ray Walker; we've seen him in movies and tv and he doesn't look a bit like you."

Tunesmith wants it known he has been Warren Raymond Walker these 70 years and confusion isn't a bit of help in his latterday activities. Question remains whether the pix-video Walker, ever gets turned down for jobs because he doesn't look like the songsmith.

A full rundown on "How To Produce An Amateur Musical Revue" is being released by the Charles H. Hansen Music firm in a \$2 folio production. Written by Moe Jaffe and Henry Tobias, the folio pinpoints such problems as casting, rehearsals, budget, production staff, routing, lighting and other technical aspects of staging an amateur show. Book also includes a sample score, written by Tobias and Jaffe, with the collaboration of Clay Boland on a couple of numbers. Tunes range from an overture to various material numbers.

Hank Williams continues to get priority treatment at MGM Records even though he's been dead for more than a year. Latest Williams' promotion by the diskery is on his platter, "There'll Be No Teardrops Tonight," which he originally cut in 1950. Tune got a recent spurt via Tony Bennett's Columbia waxing and MGM figures it can cash in with the Williams' slice again in the hillbilly field. Label shipped out 800 special platters to hillbilly jockeys around the country last week.

Arnold Shaw, general professional manager of Hill & Range and author of the novel, "The Money Song," has done a piece on the hipster set for the May issue of Esquire under the title of "The Cool Generation." Article correlates the mood of the postwar generation with the change in the jazz mood from hot to cool.

With Columbia Pictures prepping rerelease of "The Jolson Story" shortly, Decca Records is readying another push on its flock of Jolson albums. Decca has nine Jolson sets in its catalog and one of the albums, based on the score of the Columbia film, topped the 1,000,000 marker while the pic was first shown seven years ago.



BOB STEWART

sings

I WENT THE STEPS
OUT OF MY WAY OF SAINT MARIE

MGM 11699 78 RPM
K 11699 45 RPM

M-G-M RECORDS

THE GREAT SINGERS OF ENTERTAINMENT

Disk Companies' Best Sellers

CAPITOL	ARTIST
1. I GET SO LONELY	Four Knights
2. I COULDN'T STAY AWAY FROM YOU	Kay Starr
3. IF YOU LOVE ME	MAN UPSTAIRS
4. YOUNG AT HEART	Frank Sinatra
5. TAKE A CHANCE	ANSWER ME, MY LOVE
6. WHY	Nat (King) Cole
7. ALONE TOO LONG	Nat (King) Cole
8. IT HAPPENS TO BE ME	
COLUMBIA	
1. MAKE LOVE TO ME	Jo Stafford
2. ADI, ADIOS AMIGO	SECRET LOVE
3. DEADWOOD STAGE	EASTER PARADE
4. THE ROSARY	LONG DISTANCE LOVE
5. KID'S LAST FIGHT	TWO PURPLE SHADOWS
6. AND THIS IS MY BELOVED	
CORAL	
1. JILTED	LE GRAND TOUR DE L'AMOUR
2. THE ZOO	WOULD YOU LET ME HOLD YOUR HEART
3. SIGNPOST	JESSE JAMES
4. WHAT HAPPENED TO THE HAIR	SHE'S SOMETHING SPANISH
5. I LOVE YOU	I STOPPED LIVIN'
DECCA	
1. LITTLE THINGS MEAN A LOT	I DON'T THINK YOU LOVE ME ANYMORE
2. I SHOULD CARE	MORE THAN ANYONE
3. AMOR	SO LONG
4. TRUE LOVE GOES ON	BRAVE MAN
5. YOUNG AT HEART	I GET SO LONELY
LONDON	
1. IF YOU LOVE ME	C'EST LA VIE
2. CRYSTAL BALL	THE CREP
3. HAPPY WANDERER	FROM YOUR LIPS
4. LITTLE MUSTARD SEED	MY LOVE FOR YOU
5. JUST A DREAM OR TWO AGO	I WAS A FOOL IN LOVE
MERCURY	
1. CROSS OVER THE BRIDGE	MY RESTLESS LOVER
2. FROM THE VINE CAME THE GRAPE	STOLEN MOMENTS
3. CUDDLE ME	OH AM I LONELY
4. MY SIN	I'LL ALWAYS BE HAPPY WITH YOU
5. MELANCHOLY ME	I WONDER WHAT'S BECOME OF SALLY
M-G-M	
1. AM I IN LOVE	MAYBE NEXT TIME
2. LOST IN LOVELINESS	DON'T GET AROUND MUCH ANYMORE
3. HOW CAN YOU REFUSE HIM	A HOUSE OF GOLD
4. JONAH	I'VE BEEN WITH JESUS
5. THERE'LL BE NO TEARDROPS TONIGHT	MIND YOUR OWN BUSINESS
RCA VICTOR	
1. WANTED	LOOK OUT THE WINDOW
2. MAN WITH THE BANJO	MAN, MAN IS FOR THE WOMAN MADE
3. A GIRL, A GIRL	ANEMA E CORE
4. HERE	PHILOSOPHY
5. SOMEWHERE (THERE IS SOMEONE)	WON'T YOU FORGIVE ME

'Record Club' Riles Chicago

Continued from page 43

snafu in their information program. As the plan has been operating in Ohio, the dealers have been directly involved in the club operation by supplying the disks and the dividend platters to the customers. Columbia supplies the dividend platter to the retailer who so that he can make his full markup profit on the other disks.

Col execs stated that they found in Ohio that 50% of the club's clientele were new customers. That was indicated by the fact that half of the total membership purchased the record players. The main objective of cutting the prices on the machines, according to Columbia, is to get them into the homes to spark record-buying. It's been discovered that most disk retailers have not been pushing their phonelines adequately.

Columbia's sales chief Paul Wexler emphasized that the Family Record Club was an experiment. "If we find that it hurts dealers,

then we will cancel it," he said. Wexler, however, stated that there was a favorable reaction in Ohio where the dealers were fully informed about the club's operation.

Opposition in Chicago is being spearheaded by Jack Tunnis, a local retailer who also publishes record news sheets. Tunnis has been circulating Col's advertising pitch for the Family Record Club among the Chi retailers for the past few days.

Lloyd-Decca

Continued from page 43

moreland Metal Manufacturing Co., George L. Noble Jr., director of Texas Industries, and H. Marshall Robertson, prez of General Security Assurance Corp.

Everett Crosby was among those who were prominently mentioned as Lloyd supporters and a possible Lloyd nominee for the dissident board slate. It's understood, however, that Bing Crosby put pressure on his brother to exit from the fight, since it might lead to a misunderstanding that he, Bing, also supported Lloyd.

Proxy Fund

The Decca Stockholders' Protective Committee now comprises Lloyd, Allen and Salvatore T. Gambino, a Peekskill, N. Y., attorney who has lent his N. Y. C. offices as headquarters for the committee. The proxy statement declares that the cost of requesting proxies will be paid from a fund contributed by Lloyd, Gambino, John Paul Jones and Spencer Samuels. Jones is Lloyd's brother-in-law.

Accompanying the proxy solicitation from the DSPC was a blast against the current management, charging deterioration of the diskery's operation since 1950, when Rackmil became president. During the period, the statement alleges, sales fell from \$21,786,000 in 1950 to \$17,990,000 in 1953, with the profits per share falling from \$1.29 to 36c on the disk operation alone.

Referring to Decca's majority interest in Universal Pictures, the DSPC charged that the investment caused a decline in "net quick assets" from \$5,443,000 in 1950 to \$4,315,000 in 1953. The statement also said that the profits earned by Universal in the last few years were "mainly due to the efforts of two top studio executives whose seven-year contracts were permitted to expire by Mr. Rackmil last year."

The DSPC statement also urged defeat of the Decca board proposal for authorization of 1,000,000 more shares, calling it a \$10,000,000 blank check. In addition, it also rapped Rackmil's salary of \$122,000 from Decca and U, plus an \$18,000 expense account from the latter company.

Lloyd, meantime, joined with Decca's management in withdrawing in N. Y. Supreme Court a motion for argument of an issue of good faith in Decca's ouster of Lloyd from the board in February. Both sides agreed it was a question of law, not of good faith, and Justice Morris Eder had previously ruled that Decca's board operated within its bylaws in reducing the number of directors from six to five and removing Lloyd.

I SPEAK TO THE STARS

Recorded by:

DORIS DAY

Columbia 40210

M. WITMARK & SONS

New Hit!
The
FOUR
LADS

LONG JOHN

Words by Arnold Sundgaard,
Music by Paul Campbell

on COLUMBIA RECORDS

FOLKWAYS MUSIC PUBLISHERS, Inc.

DECCA RECORDS

America's Fastest
Selling Records!

Success of LaRosa Date to Cue Upbeat in Stageshows for Gotham

The importance of the Julius LaRosa date at Loew's State, N.Y., April 17, to the future of stage-shows in New York, is seen by the fact that several new talent displays are planned for this house should this date prove successful.

Leo Cohen, Loew's booker, is mulling a show to be topped by Frankie Lane, if the LaRosa deal shows a profit.

Indications that much will depend on this date is also seen by the fact that the N. Y. Paramount is interested in getting a headliner. There had been some talk that Eddie Fisher might go in a week or two after LaRosa played Loew's State, but Fisher will be going to Europe shortly and cannot be tied up by a theatre commitment.

Both theatres are in the market for shows. It's becoming more evident to various chains that the race for getting suitable pictures is even more difficult than box-office-laden stagshows. Also, in the past few months, it's become evident that pictures are costing more than stagshows ever did. For instance, Danny Kaye's pic, "Knock on Wood," has been bought by the Capitol Theatre, N. Y., for a minimum guarantee of \$180,000 against an 80-20 deal. House is assured 10% of the gross as its profit. For stagshows the highest sum ever paid was 70-30 split, with house guaranteed 10% of the profits, but stage attractions get no guarantee when reaching for the stratospheric percentage deals.

Fact remains that in houses still playing stagshows, these forays are generally profitable. The Chicago Theatre, Chicago, for example, had one of its most prosperous years during the past season. The Palace, N. Y., and Olympia, Miami, are doing okay. The Radio City Music Hall, N. Y., is, naturally, the biggest theatrical money-maker in the realm.

The talent agencies will virtually badger any of its headliners into vauders at any price. It's regarded as an investment in the future. They feel that with the scarcity plus high cost of money-making film, the agencies should be in position to move in.

Chi Blue Angel Op In Dual Deal With Longhair and Calypso

Chicago, April 6.
Much of the order of "double" drive-in theatre operations, Jean Fardulli is making a dual niter of his present Blue Angel location. The Angel is to continue intact with its calypso revue, while an adjoining room is slated to bow next month as the Opera Club. New cafe is to be a resuscitation of the short-lived Opera Club Fardulli opened in 1951 on the same site.

Original opera-bistro was a \$250,000 extravaganza, very plush, with costumed singers enacting well-known operatic scenes. Idea of opera in a nightclub received big national publicity at the time, but did poorly at the door.

As a result, Fardulli's strategy has changed, and his new room is to have an informal mood, with food and drink at popular prices (advertised as 25% lower than regular niter prices) and no minimum charge. Blue Angel and Opera Club are to operate separately with different entertainment and policies, though they'll have a common entrance. New club is to feature waiters, wandering musicians and audience participation for continuous entertainment.

Added notion is to make patronage exclusive, with key club arrangement as a promotional device. Restrictive clubs are proving both popular and lucrative in this town as the original Key Club, the Chez Paree Key Club, and the new Gaslight Club attest.

Fardulli had been a member of the Chicago Civic Opera from 1935 through 1946. Minna Booras, a partner, likewise has an extensive professional operatic background, and third boniface Tony Malevitch has worked internationally with ballet companies.

Quebec Niter for Sale

Ottawa, April 6.
Standish Hall Hotel, former niter in the across-the-river city of Hull, Quebec, will go up for sale shortly, according to owner J. P. Maloney. Extensively damaged by fire several years ago, the inn was expropriated by the federal government, but will soon be turned back to Maloney.

There have been no repairs to the building since the fire, but dancing is held regularly in the dining room at the undamaged rear of the spot.

4 Lads' Teenage Cuffo Pays Off

Pittsburgh, April 6.
Nice chunk of good-will was dished up here last week by the Four Lads, with the help of Lenny Litman, who owns the downtown Copa niter, when the boys did a teenage matinee free of charge at the big Soldiers & Sailors Memorial Hall in the Oakland district Saturday (3).

This is one of the Lads' biggest towns, with a fan club membership in these parts running into the thousands. Kids under 21 can not get into a local niter to see them, nor can any booze-peddling spot put on a special performance even if drinks aren't sold—that's a Pennsylvania State Liquor Control Board law—so the quartet conceived the idea of going somewhere else to sing for their young clientele.

Litman went along with them, hired the hall at his own expense and even gave the Four Lads the Copa house band, batoned by Tiny Wolfe. Lads, of course, donated their services. The only requirement for admission was that no body could be over 21 years of age.

GAC SETS NAME UNIT TO PLAY BALLPARKS

General Artists Corp. is lining up a name unit to play ballparks in various cities. Unit will comprise Patti Page, Nat (King) Cole, Julius LaRosa and Charlie Applewhite, plus surrounding acts and a band. Unit will be sold on a percentage basis.

Three one-nighters have already been lined up. Starting July 23, package tees off in Chicago, follows into Detroit the next night and goes into Cleveland July 25.

By necessity, salaries will be high for the outfit. For example, Applewhite is guaranteed \$2,000 nightly. It's his highest salary to date, previous high being \$2,500 for a week at the Town Casino, Buffalo.

Manhattan Hotels May Set Extra Liquor Bar

Albany, April 6.
A bill sponsored by Sen. MacNeil Mitchell, Manhattan Republican, which would permit hotels licensed by the State Liquor Authority to have one additional bar, counter or convenience for the sale of alcoholic beverages, if the Liquor Authority consented and an additional fee equal to the regular fee be paid, is before Governor Dewey for action during the 30-day period (following adjournment of the Legislature). It would take effect immediately, if signed. Hotels now are permitted to have only one standup bar within the establishment.

Chi Boulevard Room Icer Closing; Room Overhauls

Chicago, April 6.
Icshow at the Boulevard Room of the Conrad Hilton Hotel here will disband on May 27 for two months or less, if possible, while the room undergoes an overhauling. Ceiling is to be lowered, walls are to be redecorated and in general the room reassembled.

Next show is slated for rehearsal early in July and the niter is expected to reopen not long afterwards.

Ros' Monte Carlo Date

London, April 6.
Edmundo Ros and his Latin-American combo are to play the International Sporting Club, Monte Carlo, for a five-week season, commencing July 23.

Ros is owner of the Regent St. niter, the New Coconut Grove, and will be putting in a deputy L/A combo while he and his band are away.

Chi Stripperies On the Increase

Chicago, April 6.
Number of burlesque bistros is increasing in this town though, under constant police surveillance, the disrobing limits are being kept above accepted beach exposure. Evidently the smaller clubs here are finding girl shows to be a surer lure than vaude acts or jazz units, but business is still n.s.g. at these spots.

The old Past Time Club on Clark St., Chi's honkytonk row, has reopened as the Parisian Club after being shuttered for almost a year. Mark Twain Motel, too, has recently adopted an exotic policy, and the northside Silver Palm, which had abandoned strips several months ago to become a jazz showcase for Art Hodes and other combos, has reverted back to the peelers. Add to the list the Crossroads, Loop cafe which made a momentary stab at fancy vaude formats and which since has become a stripper.

Limpwristers Take Figleaf Out of Adam And Go 100% Eaves

Among other things, spring is also the season for costume balls. Now in its second year, the N. Y. Publicists Guild Ballyhoo Ball, last Tuesday (30) at the Astor Hotel. N. Y. has already established itself as one of the big-three in that field, competing for honors with the Beaux Arts Ball sponsored by the Art Students League, and Spring Fantasia of Artists Equity.

For the costume events, two sets of patrons can be depended upon—the gay ones and the camera fans. The latter come up with anything from a Brownie to a Leica, and do the former love it! Also it's these touches of color that take these costume affairs out of the realm of the usual. The soprano-hipped lads generally add the greatest dash of color. As a matter of fact, this set generally determines whether a costume ball will be successful. These kids erupt from the shell of their everyday lives with the greatest force, and they show up in sufficient numbers to enable costume designers and others to determine seasonal trends.

This year, it seems that the kids wanted to dress up. Last season's theme was nudity, and apparently, the limpwristers decided to shoot the bankroll. They did dress up in substantial amounts of fabrics. Maybe it might have been that because the ball was held so early in the season, that it was too cold for the more daring creations. At the various affairs, last season, the figleaf was the predominant theme. But this year, it looks like Eaves, Dazian's and Maharam's will be pulling a lot of extra trade.

The Publicists made sure that there were other attractions to lure virtually every type of customer into the Astor. Deborah Kerr got the "Star of the Year" award. Steve Allen and Joan Deiner were crowned king and queen of the event, plus a cheesecake parade of femmes in bathing suits. Elliott Lawrence played for dancing.

However, the ball has its more serious purpose. Out of the \$10,000 gross (including receipts of the journal) the Guild wants to endow a journalism scholarship at Long Island University. First award was made to a femme graduate of Tilden High who got a 98 plus average. Thelma Ritter made the award at the ball. Show was headed by Joey Adams, and Al Kelly.

The Guild worked harder at this shindig than on even some of their accounts. Dick Mardus chaired the ball committee, Gerry Collins, of the William Morris Agency and Paul Jausius, were in charge of the Journal.

Bright's Courtroom Win Cues Return Of Vauders to Pitt DeeJay Programs

London Bagatelle Wins

London, March 30.
Settlement of a claim for damages by owners of the Bagatelle Restaurant, Mayfair, against Devonshire House Ltd., because building work had made it difficult to carry on the business "of a high-grade restaurant," was announced in the High Court last week.

Charles Russell, Q.C., who appeared for the plaintiffs, said the building work would come to an end on April 15 and there had been agreement to pay a sum (not stated in court) to the Bagatelle. He understood that the restaurant would be able to reopen April 15.

N. C. Fair Hit \$57,831 Profit

Greensboro, N. C., April 6.
The 1953 North Carolina State Fair made a net profit of \$17,935.40, according to an audit report just released. The report showed a gross profit of \$57,831.05 before deduction of \$41,770.65 for permanent additions and betterments to the fairgrounds. Revenue of \$302,568.79 was the highest on record.

Dr. J. S. Dorton claimed that the North Carolina fair is one of the few state fairs in the nation without annual appropriations for operating expense. The 1954 State Fair will be held Oct. 19-23, Dr. Dorton said.

The '53 audit showed that the chief revenue-producing items were: general admissions, \$113,477.22; grandstand admissions, \$47,898.50; carnival privileges, \$43,499.05; other privileges and concessions, \$30,850.16; sale of exhibit space for commercial displays, \$18,040.75, and auto parking fees, \$15,897.50.

The principal expense was \$176,200.57, listed as "operation of annual fair." This included premiums, \$41,979.35; salaries and wages to temporary employees, \$55,418.51; thrill shows, auto and horse races, revues, fireworks and other acts in front of the grandstand, \$39,164.82.

TOKYO'S LATIN QUARTER MAKING CHRISTINE BID

Tokyo, March 30.
Tokyo's Latin Quarter, only night spot here regularly utilizing talent from the U.S., is reportedly negotiating for a LQ appearance next month of Christine Jorgensen.

The Ink Spots concluded a highly successful run at the Quarter last week and have been followed by a show made up of U.S. and Canadian acts including dancer Jacques Riel, comics Frank and Larry Andriani, and ballroom terps Albolino & Jarrell.

Bennett-Faith Package A Turkey Trot in Pitt

Pittsburgh, April 6.
Pittsburgh was a little better than previous stands for the Tony Bennett-Percy Faith package at Syria Mosque last Thursday night (1), but the attraction still lost a little money for the promoters when it drew only about 2,600 people to the nearly 4,000-seat auditorium and under \$5,000. Big last-minute sale at the window was all that saved the show from taking a much worse beating.

Although the one-nighter got loads of press breaks and wide plugging by the disk jockeys and record dealers, advance sale was nothing to speak of, and the attraction looked headed for disaster until 24 hours before the show. As it turned out, the loss was small, just below an even break, as a matter of fact.

Up until Pittsburgh, the Bennett-Faith combo hadn't cleared the hurdles anywhere on its previous seven or eight one-night stands.

Russell Swann opens at the Hotel Pierre Cottillion Room, N. Y., April 20, for four weeks.

Pittsburgh, April 6.
Local 60's war of attrition against the disk jockeys received a setback here last week when Judge Walter L. Smart in Common Pleas Court ruled for Jackie Bright, national president of AGVA, in his suit against the Pittsburgh Musical Society, headed by Hal C. Davis.

Case goes back to the order of musicians union here that acts playing niteries in Pittsburgh would have to do without music if they appeared on any disk jockey programs during their engagements in town. This stemmed from Davis' protests to the deejays that in promoting teenage record hops for themselves, they were depriving musicians of employment.

Bright, playing the Carousel in December, decided to test the validity of Local 60's action. He guested on the program of Joe Deane over KQV, and for the remainder of his stay at Jackie Heller's niter had to do his act without music. Herman Middleman's house band walked off the bandstand the moment Deane walked on the stage. At the same time, Bright was placed on the musicians' unfair list.

So Bright took the case to court several weeks ago, and on Friday (2) Judge Smart ruled for him, issuing a temporary injunction ordering the Musical Society to stop directing any of its members not to play live music for him and to take his name off the unfair list.

Judge Smart pointed out that Bright's appearance on Deane's show was only a short interview, designed to promote business for the Carousel, thus benefiting all employees, including the musicians. He added: "We do not regard this controversy as a labor dispute. Rather, it is an attempt by the union to reach out into an unlimited field to gather public support. No unfair labor practice and no coercion are involved. Placing Bright on the unfair lists impairs his property rights and lays the groundwork for irreparable harm."

Musicians Union here is expected to appeal the decision, but in the meantime it's almost certain that the guest appearances on deejay programs of record names playing downtown clubs will be resumed immediately. Since Davis ordered the ban in November, niteries here have been without this heretofore valuable exploitation since it directed all acts to stay off the air with the deejays for fear that they would have to go music-less, too.

Sonja Henie Hits \$75,000 In Kickoff Stand With New Iceshow Setup

Nashville, April 6.
Sonja Henie's stand at the Fair Grounds Coliseum, here, resulted in a terrific \$75,000 for seven performances. Take was helped by the fact that the Sonja Henie Show was the first icer here to take advantage of the 10% reduction in the Federal amusement tax.

For the first time in several years, Miss Henie is heading a show that is not her own. She lined up earlier this year with the "Holiday on Ice" setup which also runs "Ice Vogues." She's at the head of one of the "Vogues" troupe.

Layout closed here Sunday (2) and moved into Sioux City for an opening tonight (Tues.). Next stop will be Grand Rapids. Big biz is indicated in these stops.

Cleve. Sky-Way Skedding Vaude Return After Lapse

Cleveland, April 6.
Christine Jorgensen with Miles Bell and the singing Four Winds are bringing stagshows back to Eddie Sinder's Sky-Way Club, which dropped entertainment for the winter months. Show gets under way April 17, headlining Christine for eight days.

Bobby Monahan plus Woodside Sisters and Phyllis Pons are inked for another eight days starting April 28. Ted Lewis' unit returns May 17 on a six-day stint, followed by Bill Kenny and the Ink Spots May 28 for nine days. Carmen Miranda also has been set by Sinder on a nine-day deal beginning May 28, with Topnotchers due May 24 for two weeks.

Ringlings' OK Circus Spec

Continued from page 2

posed to be a soft touch for breaks via the press photographers, a swarm of 50 or 60 of the latter usually frequenting the Garden.

No-Laugh, Clown Cutups

Nobody seems to have remarked the irony of television comics — Jerry Lester, Art Carney, Red Buttons, Morey Amsterdam, Herb Shriner, Robert Q. Lewis, Joey Adams, et al—losing their identity in the clown outfits and the white-and-smudge makeup and having to bear signs on their backs so that the public may know their favorites. If these non-clowning clowns are tired and tiresome it is otherwise with the gals. There is a certain authentic amazement in Rita Gam gamming an elephant, or an opera star, Patrice Munsel, making with the pulchritude atop the peerless performing proboscidian.

The overpowering impression of first night in recent years is that the circus is subordinating itself to television. Only two weeks ago the same charge was levelled against the Hollywood film industry when its big event of the year, the Acad-

emy Awards, was also ran to Detroit sponsorship.

Who gets the publicity in the end? The Circus itself? The circus acts? The rest of the show business? Or Marlene Dietrich? Ringling Bros., with an inferiority complex, not sure that the circus itself can carry the weight, is an appalling thought but it's what some people were saying at the Garden. All those kids with autograph books seem never to waylay circus talent—just the stage, screen and tv guard.

Another point that might be clarified is the role of John Ringling North. Undoubtedly there is considerable public curiosity to see what a circus proprietor looks like. But the public doesn't see him. They only hear a few polite remarks over the mike coming from a figure lost in a mob clustered at the main entrance. In short, North is "relating" to a handful of celebrities and not to the public. The late Phineas T. Barnum was less genteel in pushing himself forward. Barnum drove around the arena in a caparisoned carriage doffing his hat and shouting "I'm Mr. Barnum! I'm Mr. Barnum!" That was circus!

Good Show Ingredients

When this year's show was not standing still opening night for the pressagents' stunts it exhibited much talent. Only one act, The Three Nocks, is given newspaper and poster billing but arena spotlighting is provided for Unus, Con Colleano, Pinito Del Oro, Josephine Berolini and a male twosome called Rolly-Arry. Latter is a European vaudeville act working solo as Display No. 7. They were overlong and not very amusing, even to the kids, at this performance, but it is only sympathetic to add that this kind of pantomime is murder in this kind of coliseum.

Victor Julian's Dogs, a first-timer in this country, was a surprise hit with the audience. Unheralded, it may well have delivered the largest quota of sheer delight to adults and moppets alike. Canines were centre ring in Dis-

play, flanked by DeJonghe's Chimpanzees and Vivi Schmidt's Sea Lions, also firsttimers on this side. End zones were occupied by two sets of Tebor's Sea Lions. All of these "animal actors" (as they were billed) were a high point of circusy diversion.

The big kicks of the current lineup are those already named as featured or spotlighted. The remark of one worried female spectator serves to tell the story about Pinito Del Oro, Spanish daredevilness: "Oh, no, she's not going to swing balanced on her head!" Which is exactly what the handsome "frail" proceeded to do up near the roof. As for Josephine Berolini who walks up to her high wire perch and then after her turn, walks down, with nothing but a feather fan for balance, Ringling uses a weak word in calling her "intrepid." Seeing this gal is not quite believing her for she represents a sort of controlled nightmare of audience apprehension. A stunning act this year as in previous years, is Miss Berolini.

A myth has been fostered by the circus' own publicists that the guy walking about down below under Miss Berolini is her lover, ready to give his all to break her possible fall, which is in the old, old circus flavor.

Unus, the man who stands on one finger, is another not-to-be-quite-believed standout, also re-

Ringling Bros.— (70th Year) Barnum & Bailey (84th Year)

Producers: John Ringling North, Stager: Richard Barstow; asst. Jack Harmon. Designer, Miles White. General Director, Pat Valdo. Aerial director, Barbette. Music, Merle Evans. Choreography, Edith Barstow. Equestrian, Robert Dover. Lighting, Doug Morris. Music, North. Lyrics, E. Roy Goss. Production coordinator, Ralph Allan. Announcer, Richard Slayton. Vocalist, Harold Ronk. At Madison Sq. Garden, N. Y., March 31, 1954.

peating with Ringling. He belongs with the aristocracy of tanbark talent, the sort of talent which causes talk in the immediate present and legend in time to come. Another old friend to circus and vaudeville audiences, Con Colleano, is still wowing 'em with his stand-to-stand front somersault on the wire.

Bad Showmanship Here

The loudspeaker announcement opening night left something to be desired in the way of better and more colorful identification of the performers. Miss Dietrich repeated her stunt of ringmastering second half, in the black tights and red hammerclaw outfit she wore last year. Without the verbal assurance to match her physical assurance, the film screen relied upon the printed program notes, and most of the audience could read. With respect to introductions, the circus might profitably emulate the radio-TV practice of giving personalized detail. Not once was the public given any hint of the fascinating scouting of European centres by the freres John and Henry Ringling North. For example, who are the Nocks, the featured turn, where do they come from, of what material are their remarkable bending poles made? Incidentally, the Nocks are a breath-taking novelty who merit their prominence in the advertising.

Something new this year at the Garden is the placement of Merle Evans band on the tanbark level instead of on the mezzanine. This seemed to work well in terms of cues and coordination and has the more practical value of freeing the west end arena for the sale of additional tickets. It seems probable that the audience would appreciate some geographical help in the announcements and printed program. Circus employees take for granted that everybody knows, because they do, which is Ring 1 or Ring 3—but most people are never quite sure.

The vast competence of band-leader Evans, the disciplined curtailment of spotlights and bows by Pat Valdo reflect the solid know-how of the circus regulars even on opening night. One may only guess at the work and planning contributed by aerial director Barbette and equestrian director Robert Dover, General manager Frank McClosky, manager Willis Lawson, lot superintendent Lloyd

Circus Less Circusy After TV

Television's parlor pundits will be giving some phases of the Ringling circus a bad time this season through no particular fault of the tanbark spectacle now blossoming forth at Madison Square Garden, N.Y. From small fry to seniles, there's a growing minor "rebellion" against single acts and troupes who've become overfamiliar in livingrooms via a multiplicity of video appearances.

Whereas in the pre-tv years every circus number, whether of ground or aerial persuasion, held a saleable element of newness about it, today many of the acts capable of fitting the home-screens are known down to the final detail of their workouts. Hence, there are few surprises left.

It's reminiscent of vaude's heyday when the turns came back to the locality after a year or two of playing the hustings and found the edge taken off their joke snappers or "business" by wisecrack audiences who, betimes, would express themselves by throwing tomatoes or pennies at performers. Nothing of this sort of audience hostility applies to the "dumb" circus artists, to be sure, but it is a fact that customers of every age stripe are visibly jaded by such bluffs as "and now, ladies and gentleman, for the first time in America," etc., when they saw that act or something peculiarly similar on "Toast of the Town"—"Big Top," "Comedy Hour" or any of the other hocus-opus extravaganzas on the webs, plus circusy shows on local stations.

What sets the Big Show apart, of course, are the spectacle numbers, the high acts, the menagerie, the color and the general air of pageantry pervading it. These will never be replaced by live or celluloid versions on the tv ramps. Yet it's an established fact that the great majority of ground acts and a good many of the above-sold troupes on the circus have that familiar ring which the circus aficionado may eat up but which the average circus-goer won't.

Morgan are other behind-scene heroes who usually get minimum notice. As for the handling of the properties and rigging (Robert F. Reynolds) and the vehicles (David Blanchfield), if the circus were the army they'd rate as brigadier generals of logistics.

So much is going on, so many different kinds of turns are participating in "The Greatest Show On Earth," that there is, this year as any year, the problem of unintended injustice to those not specifically singled out, often as worthy and as talented as those working nearest the reviewer. The full cast of featured names appears in a box accompanying these paragraphs. Unlisted is the large bevy of extremely good looking girls who work the elephants, ride the horses, prance in the various pageants and do plenty of doubling on brass rings and everything else. The discipline, even on an overlong opening night is still a matter of respectful awe.

A bit of unscheduled melodrama occurred when one of the girls got "stuck" in her wrist loop high above the ground at the conclusion of the aerial ballet. A quiet circus stalwart in street clothes promptly shinned up the rope hand over hand and gave her his shoulders so that she could raise herself and get free. It should be added that the girl remained as cool as the unbilled Fearless Fosdick. That's pro.

Staging

Richard Barstow has again staged the circus and his sister Edith has provided the choreography. In these departments there is a continuing circus trend to glorified Public stage show values. The accent on extravaganza has also prompted recent comparisons with the R. H. Burnside regime at the old N. Y. Hippodrome.

The first spectacle comes as the 10th item of the show, "Rocket To The Moon," subtitled "60 Gorgeous Glamour Girls Aloft." The first half closes with "Dreamland," fantasy stuff with a juvenile motif. "Fiesta" serves as frame for a group of Mexican charro (gentlemen cowboys) riders headed by Guadalupe Partida. Costumes are extremely colorful and the steeds most remarkable. This segues into the dressage display by the repeating Alexander Konyot, a handsome guy on a handsome beast, and a great flash. Brunet Nadia Houcke, first time in America, and blonde Marion Seifert handle the flanking rings, both with much eclat. Finale, extravaganza hails the United Nations and unfurls banners showing Eisenhower as cadet, general and president. For all of

(Continued on page 53)



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Helmuth Gunther
Nadia Houcke
Victor Jung
Paul Julian Dogs
Ilonka Karoly
Alexander Konyot
Gene Lipowska
Encarnita Liaguno
Great Logan
Sally Marlowe
Miss Marion
Flight Masters
Mary Jane Miller
Czeslam Mroczkowski
Luis Munoz
Nerveless Nocks
Guadalupe Partida
Lilla Plato

The Platos
Four Radinos
The Renelleys
Rolly-Arry
Albert Rix
The Rixos
Hugo Schmitt
Vivi Schmidt
Marlon Seifert
Dieter Tasso
Tell Teigen
Roland Tiebor
Tiebor's Sea Lions
Senorita Tonito
Unus
Miss Vivian
The Wendanis
Tumbling Whirlwinds
Young Sisters & Bros.

Circus

Continued from page 52

the specs John Ringling North wears his other cap as a composer of music and E. Ray Goetz supplies the words.

'Firsts' In America

In addition to those already mentioned, those flagged in the printed program as making maiden appearances in the U. S. include Great Logan, The Rixos, Luis Munoz, Ilonka Karoly, Cuper's Troupe, Evy & Everto, Burton & Son, 4 Radinos, the Wendanis, Tumbling Whirlwinds, Young Sisters & Brothers, the Bully Trio.

Check off such standard circus items as the performing lions, tigers and bears whose cages are set up and waiting as the audience troops in. Paul Fritz, Trevor Bale and Albert Rix work the beasts. Since they do so at some risk to life and limb it is the comment of a cad that there have been better cat acts with the Ringling show. And how daring if the circus, some day, used the wild animals to open after intermission! Actually the wild animal department seems played down and tepid this season. Clown routines are pretty much a repeat of shenanigans seen before but perhaps better edited and faster paced than in times past. There was distinct evidence opening night, despite the pressagery distractions and slowdowns, that Pat Valdo and Merle Evans and Dick Barstow have hatched a conspiracy to have quite a sippy performance once it shakes down after a week or two.

Familiarity Breeds

In other years there have been more "terrifying" perch acts and gland-freezing tussles with jungle denizens. Even so, there is a cramming of solid acts. The aerialists, as always, provide surefire gasps in the second half, although there was some first night muffs and nervousness. The balancing acts were uniformly impressive. An editorial in this issue of VARIETY makes some provocative observations on how circus-type telecasts of the past winter renders some types of acrobatics too familiar to the general public. So easy does John Q. take wonders with a slight yawn! Dieter Tasso was back in centre ring with his cup-and-spoon juggling and Helmuth Gunther was offering the east end and more of the same. A first time in America turn Cuper's Troupe, two men and two women, occupied the west ring. For the initial few minutes it looked like the girls weren't going to do anything but the Charleston. However, they were presently doing their share of the juggling, and the turn gave a nice accounting of itself.

Costuming

The costuming of the circus is tasteful, glittering and, in the best sense, circusy. The various parades fairly drip with iridescence. The girls are as optical as any night club floorshow. If, in the patois of vaudeville, there is a hint of jumbo-size Fanchon & Marco this is no sneer. As the years go by, John Ringling North may bridge the gap between yesterday and tomorrow. Already some of the redundancies of fabric, light and ballet noted in recent years have been reduced to more manageable dimensions. The various tones of modernity are respectful; the classic values are respectably needed to overcome the television-induced tendency of the public to take miracles for granted. One thing for sure about the new starspangled mounting, and the streamlined sparkle: sawdust in the Technicolor sure beats the old fertilizer.

Saranac Lake

By Happy Benway
Saranac Lake, April 6.

Dr. William Stern, Will Rogers house medic, to Gotham to attend medical meetings.
Jacqueline Fondran, assistant manager, Riverside Theatre, Cleveland, regained her health in 18 months of care, and left for home with an absolute greenlight.
Florence (Mrs. James) Cashman, of the Fabian Theatres, Troy, N. Y., registered in as a new guest for the general oncover and rest period.
Kenneth Wadleigh of Wadleigh Theatre Equipment, Hillsboro, N. H., licked two major operations. Write to those who are ill.

HEFTY CLUBDATE SETUP FOR CHI CIG CONCLAVE

Chicago, April 6. National Assn. of Tobacco Distributors, 10,000 strong in conclave here last week, picked up one of the heftiest clubdate tabs of the season, with wrapup banquet on Thursday (1) sporting Dorothy Dandridge, George Gobel, Alan King, Woodsons, Les Blue & Yvette, and the Alvins. Crowd overflowed into two Palmer House ballrooms, and as a result each act made two appearances, one before each segment of the split audience.

Show was packaged and produced by Joe Kayer of MCA. Its price wasn't disclosed, but with individual ciggie companies staging special shows for the ladies on each of the five convention days, mostly through MCA, it's pretty clear that the overall nut topped any previous clubdate bundle here this season.

Vaude, Cafe Dates

Chicago

Anna Marie Alberghetti, still under 18, deleted as Edgewater Beach headline for April 16, due to child labor laws in Illinois. Supporting bill of four week show has Nip Nelson and the DeMarlos. Mary Kaye Trio and Console & Melba set for four weeks at Chez Patee with Sophie Tucker, beginning April 29. Don Johnson playing Cairo Lounge on April 17 indef. Sid Kroff set for Lido in Paris in December for six months with a sixmonth option. Jerri Adams set to open Chicago Theatre with Frankie Lane on April 16 for fortnight. Betty Clooney and Wally Griffin playing four frames at Black Orchid, beginning April 13.

Omaha

New bill at Don Hammond's Seven Seas includes dancer Carmen Lopez, Don Rice and the Jesters, with Sheeky Greene, coming April 16. The Walters and Stephani Duo opened at Angelo's. Dave Alexander combo holdover at Happy Hour Lounge. Anne Sterling opened at Tony Domino's Italian Village in Lincoln Saturday (3). Pacted for near future is Ruth Coleman's all-girl orch.

Paris' Two Modern-Day Firsts: Most Vaude Time, 52-Week Nitery Pacts

Rene Fraday, stager of Le Lido and Bal Tabarin floorshows in Paris, points up that the French capital offers two modern-day firsts: it boasts more, straight va deville time and, so far as the two niteries are concerned, these are the only two places in the world which can offer an act a straight 52-week contract in both the Lido and Bal Tab.

On the vaudeville end, among the Moulin Rouge, Olympia, Bobino, ABC, Alhambra and Palace, with their two-week policy of changes, these 12 weeks constitute the most straight-vaude time extant anywhere, since the heyday of American vaudeville. It now eclipses London, long the last stand of important music hall playing time.

As for the Lido and Bal Tabarin, Pierre-Louis Guerin, owner of both spots, opens a second edition at the former in May. The Bal Tab reopens next February, after a six-month remodeling and facelifting job, including construction of a swimming pool. This will be part of the Tabarin's famed cantilever stage effects — trick traps rising from the depths of the central floor—along with the other traditional upper-box perches, flying platform-stages and overhead effects. (The Lido, which once accented the pool, now has the portable ice rink for the skating stuff, and the Tabarin will feature the aquatic interludes as part of its cabaret.)

Varied Motifs

Motif of the Tabarin (which is in Montmartre) will be typically French, but more elaborate than heretofore. The Lido, on the Champs-Elysees in the Etoile sector, will continue accenting the Yank influences. The current Lido show will run 18 months, until next December. It has been running almost a year now. The next new Lido show debuts Dec. 10, 1954, when Claude Marchant (ex-Katharine Dunham Dancers) and his colored terp group of 12, puppeteer Sid Kraft, the Arnaud Bros., the skating Dijons (2)—whom Fra-

day just saw with Sonja Henie in Las Vegas earlier this month — singer Glenn Burris (in last year's Club Versailles, N. Y., show) will open. They will be augmented by other international turns, including the usual British line of girls from London, and a French show-girl parade.

The new edition of the Lido revue, "Volla," opens end-May refurbished for the Yank tourist influx with Dominique (pickpocket act), skaters Romayne & Brent, and Little John (equilibrist star from the Bertram Mills Circus in London) as new headliners. (Three big numbers from "Volla," incidentally, will be seen in the new "Cinema Holiday" which Louis de Rochemont is completing for Si Fabian.)

Fraday, who directs all of Guerin's theatre and niterie enterprises, flew back to Paris on Friday (2) after scouting talent, per annual late-winter custom, with Guerin. Latter preceded him back to France the weekend before. Both o.o.d talent in Cuba, Mexico and the U. S., from Florida to Las Vegas, the Coast to Broadway. Don Arden will be choreographer, per usual.

RAY'S LONDON ONE-NITE SANS SCENERY, MAKEUP

London, April 6.

Because it is a custom of West End theatres to close on Good Friday (April 16), Johnnie Ray, current headliner at the Palladium, will not be appearing at that theatre that day.

But, because of local licensing rules, Ray has been engaged to do a one-night stand at the Granada, Tooting, one of the group of theatres controlled by Sidney L. and Cecil Bernstein. In accordance with recognized licensing rules, he will appear without scenery and without makeup.

Paul Bruno Enterprise Inc. has been chartered to conduct a theatrical agent business in New York.

ATTENTION TALENT BUYERS:

Montreal Herald
CHEZ PAREE

"Ricki Dunn, a stocky youngster who looks as if he could hold down a backfield position on the Alouettes with ease, is a rare individual who turned his pocket-picking ability into a legitimate living. Perhaps it's well for the populace that he did because he apparently has the skill to lift anything that isn't nailed down.

"For his Chez Patee act he invites five gents and a female guest into his show to act as rather bewildered stooges. While he temporarily steals watches, suspenders, belts, wallets, cigarette lighters, etc., he keeps up a rapid-fire burst of conversation.

"Most of the stunts Dunn accomplishes have been done around town before by Dominique, the Parisian Honest Thief, but Dunn's patter makes his act slightly MORE ENJOYABLE. He runs through several card tricks, rope escapes, and other mystifying bits of sleight-of-hand before he closes his act by removing a gent's shirt."

Montreal Gazette
CHEZ PAREE

"An expert pickpocket who has turned his talents to showbusiness advantage, Ricki Dunn is the HILARIOUS STAR of the current show at the lavish Chez Patee. Mr. Dunn starts off his act by cruising rapidly through the house, stealing watches and bracelets, wallets and ties from ringholders and then he gets some of the customers up on stage with him and they all proceed to have a high old time trying to follow Mr. Dunn in his 'quicker-than-the-eye' movements. In addition to his talents as a pickpocket, Mr. Dunn also possesses a FINE FLAIR FOR COMEDY and sheer slapstick. Altogether a fine performance."

Montreal Gazette
Ricki Dunn Stars
Chez Patee Revue

"Ricki Dunn, a pickpocket comedian, noisily and very effectively holds down the leading spot of the latest show to open at the Chez Patee.

"He follows the usual pattern of such performers. First he goes through the audience persuading people to come up on stage and help with the act, and lifting everything that is not nailed down. When he has got the required number of customers on stage with him, he proceeds into a lightning paced pickpocket and magic act, with a few card tricks thrown in for good measure. He keeps up his killing pace right through his performance and the AUDIENCE LOVES IT."



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Copacabana, N. Y.

Will Martin Trio-Sammy Davis Jr., Mary Small (with Vic Mizzy), Page & Bray, Betty Lorraine, Chuck Brunner, Sandy Evans, Copa Girls' (8), Michael Durso and Frank Marti Orchs; staging, Doug Coudy; lyrics and music, Bob Hilliard & Dave Mann; orchestrations Phil Lang; costumes, Michi (Mme. Bertha execution); \$5 minimum.

Sammy Davis Jr. is sheer dynamite and surefooted. After the circuit of the Coast, Las Vegas-Last Frontier, Miami-Beach-comber and other key playdates, he and Uncle Will Martin and Sandy Davis pere come to Jules Podell's Copa to complete the circle of top domestic bookings (it's their N.Y. cafe debut). Along with singer Mary Small, ballroomologists Page & Bray and the flashy production, Podell's current camaraderie is in there with all torpedoes firing.

Young Davis needs no more encomiums than he's already earned. His repertoire matches his rep. All that seems to be missing from his bag of tricks is a teeterboard stunt and there's no doubt he could vault and springboard with the best of 'em if he tried the tanbark technique. His is an exhausting session, complete into four-star perspiration, and when the crowd thinks he's about shot the works from A (aria) to Z (zany), he attacks a multiplicity of drums for a strictly wonderful skinbating session. It's probably his way of resting, since it's a sitdown stint.

The lad patters, lampoons, wends his way niftily through a wide assortment of impressions (better than the originals, as the cliché goes), belts out a couple of songs in a Lanza, or you-name-it style, throws out Yiddishisms as if he were reared in a synagog, and along the way manages to sneak in credits in song or text: to conductor-arranger Morty Stevens and special materialists Sid Kuller and Hal Bourne. Martin and the senior Davis splice the star's proceedings with hoofing, mock obeisance, and bplay. The youngster goes out of his way to give his supporting duo a buildup, although the billing reads the other way—featuring Sammy Davis Jr. The older man simply beams benignly at the meat-ticket one-man extravaganza. Wotta kid!

Mary Small is in there with a mixture of tunes. Diminutive lady starts cheerily with special "Woman Must Be a Lady All the Time" and works up to Vic Mizzy's (arranger-composer- pianist- hubby) catalog by easy stages via "It's the Wrong Time" ballad from "Can-Can," the saucy "Dinero Daddy" and Irving Berlin's seldom heard "You Can Have Him I Don't Want Him," to which she gives the merriest treatment. It's the Mizzy medley of hits from "Take It Easy" to the current "Jones Boy" that seals the deal for the ingratiating chirp.

Page & Bray first came to trade attention at the Bal Tabarin in Paris last year. They're speedsters in the lift-and-whirl class, with boyish coiffed redhaird gal doing a gem of a spintop in particular and slim partner supporting a load of other tricks in four rapidly executed numbers. A smart hoofing team.

Betty Lorraine & Chuck Brunner are a milkfed duo handling a couple of terp routines in the production numbers with nice grace and a wholesome mien, to the ensemble vocals of pleasant Sandy Evans. The eight Podellies do three gay stints bedecked in those flashy Michi-Mme. Bertha habiliments. Hilliard & Mann's tunes are bright all the way, especially the opening "I'm in Favor of Friendship." Doug Coudy's staging is snappy over the route and Michael Durso handles the backing (believed for the principals) as if the acts were his favorite relatives, with Frank Marti pitching the Latin terp tunes for the customers. Trau.

Latin Quarter, Boston

Boston, March 29.

Mary McCarty, Irwin Corey, Al Dean, Bob Conrad Dancers (8), Guy Guarino, Harry DeAng's Orch (8), Zarde Bros. Trio; \$3 minimum.

While the featuring of two comics on a three-act bill is an offbeat booking, to say the least, the current layout at the L. Q., running the gamut from the top sophisticated act to the bottom of the uninhibited buffoonery of Irwin Corey, certainly fares strong in the yock department. As an added flip the bill is rounded out with Alan Dean, the English Import who is one of the better of the current crop of male pop purveyors.

Miss McCarty, who last appeared in the Hub several years ago at the Sheraton-Plaza's swank Oval Room, dishes out a potpourri of comic vignets that includes her ver-

sion of circa 1929 "Flaming Youth," tying it together with carons of silent film players; "That's Entertainment," interpolating a burlesque on burley routines, and a poke at the current folksinger craze. During the latter bit, comedienne gives out with ludicrous vocalizing, accompanying herself plunking out such obvious discords on the guitar that the totally deaf deaf customer winces. Stunt is funny and gal catches a goodly share of laughs.

"Prot's Foremost Authority," making his fourth visit here, is his usual zany self giving out with wild harangues about anything that happens to pop into his mind at the moment. Garbed in a mouldy tailcoat, comic poses at the mike for what seems minutes before launching into his "lecture for the evening," a nonsensical discourse on nothing that fractures the band-boys and fares almost as well with the payees.

While in past sessions here, and at other Hub bistros, Alan Dean has been toppled, in this layout he's the opener, a casting that apparently doesn't phase his vanity, for he whips through a slick vocal session which includes such items as "Ebb Tide," "Birth of the Blues" and "Old Black Magic," garnering nifty customer reaction. His manner and in-between chatter are top-hole.

The Bob Conrad girls appear in a couple of production numbers with Guy Guarino neatly handling the production vocalizing and emceeing chores. Harry DeAngels orch backstops nicely with Billy Roy taking over the 88 during Miss McCarty's stint. Zarde Bros. trio fills the lulls. Elie.

Chez Paree, Chi

Chicago, April 4.

Danny Thomas (with Walter Popp), Joyce Taylor, Carolyn Avers & Escorts (2), Brian Farnon Orch (12); \$1.10 cover, \$3.50 minimum.

Danny Thomas has absented himself from the Chi cafe scene for nearly two years. Opening night (4) of his return packed this largish club to the rafters—much as it hasn't been booked in many months. Which seems to refute the bitter comment, often made by the city's bonifaces, that people just aren't interested in nightclub anymore. They are, it's clear, if the attraction is right. This one certainly seems to be, and SRO is certain for the Chez many times during the three and one-half hours of this show.

The zany monologist is insisting upon only two shows nightly, but he stays aboard for 75 loaded minutes that pass briskly and still leave much unsaid as far as his audience is concerned. Pleading off in an apologetically has to shake off demands for classic tidbits, like the jack story that Chicagoans learned almost verbatim during the days Thomas held forth at the old 5100 Club, where he developed and was discovered. Long as his segment runs, it never lapses in quality, and nary a moment passes without uproar.

At all times an affable master, Thomas offers something odd, something new, something blue, but nothing borrowed. Even Walter Popp, who accompanies him handily at the keyboard, harks back to older Windy City days. Vintage routine include, of course, the 22-minute long "Ode to a Wailing Syriam," which has transcended time and lost nothing in impact. Blue stuff is held spare, never offends, and is always a fillip. And at least half his output is entirely new, based on a confusion between his tv family and his actual family and leading to a choice special lyric advocating "A 30-Minute Homelife Once a Week." Even in the midst of his updated tales he assails, as of old, "the singing bosses" and injects hilarity with tasteful sentimentality and nostalgia. Customer approval is constantly of the highest order.

It speaks well for the two supporting acts that they are roundly saluted and wholly attended in the face of anticipation for the headliner. Joyce Taylor, a lovely charmer (reviewed under New Acts), has warbling merits that not even impatience can deny; and Carolyn Avers, formerly half the team of "Canary Bunch" and unreels eyeing the terp diversions with two appealing assistants that are too appealing for even the diners to bypass. A real looker whose fancy frame is smartly showed off in colorful gowns, she's sex-appealing and a creditable dancer besides. Youths who back her help to make slick productions of "Wonderbar," a torrid blues and a vivacious Caribbean extravaganza. Show gets instrumental strength from Brian Farnon orch, which also shares ballroom obligations with vibrant Chamao Rumba Band. Lmas.

Hotel Plaza, N. Y.

Celeste Holm, with Irving Actman, Ted Straeter and Mark Monte's bands; \$2 and \$2.50 cover.

Celeste Holm is easily one of the most surefire single women in the saloon circuits today. She proves that anew with her current stint at the Plaza's Persian Room. She is often a twice-within-the-same-season returner here, and seemingly can get steady with the management and the customers at will.

A versatile trouper from way back, the "Ado-Anner" original is a lush, full-blossomed performer—and that's more than one way. Blonde thrush has two of everything and is an eye-filling with-out-a-sa-sa-ing her stuff all over the joint. Above all she has a voice, an innate showmanship and (not the least) a good raison d'être for her 40 minutes on the floor. Ruth Hughes Aarons, ex-table tennis gal lyricist, has written her some tiptop special material, and her charge makes Holm-sweet-Holm music all the way with it. Incidentally, Miss Aarons is also personal rep for the songstress.

Even where there is a shade of familiarity about the basic pattern, as for instance "Zip" (the Shakespearean stripper), and it can only mean June Havor's sister) and "psychiatry" number, Miss Holm's savvy delivery more than offsets the familiarity. Interlarded with course, is a larger raft of fresh material plus its fresh delivery.

Kicking off with "Young At Heart," set for the chanteuse who comes in an electric blue tulle evening gown under an emerald green satin flowing coat which she doffs and eventually dons for her exit ("clock") number. In between is a tour-de-force of excellent special material by Miss Aarons, including a parody on "C'est Magnifique," called "C'est La TV"; "I Want A Man Whose Hobby Is Me," along with "Secret Love," a medley of love songs built around Rodgers & Hart's "Lover," "La Seine"—the inevitable French song, she calls it—but she does it in English; and "Mama" a calyptop. (That "TV" parody is a refreshing harkback to a longtime vaudeville tradition when paraphrases on pops were a twofold plus; both for the basic original and a curtsy to the audience which must be palled by overly familiar material but not so when so wittily and shrewdly parodied.)

Miss Holm is now a fullfledged star with musical comedy, Hollywood and straight legit background, and can dip in and out of the bistro belt at will and to consistently sturdy results. Incidentally, among her strong assists is Irving Actman's pianology and guest-maestroing wile of the unusual ly competent Ted Straeter orchestra. Later, also a piano-conductor, is in the late great Eddy Duchin in tradition of Steinway-batoning (sans the traditional conductor's wand, of course), producing a pretty package of pops and tops from musical comedy for the dansapiano set. Ditto goes for Mark Monte's relief ensemble. Biz good, and the suave and distinguished maitre d', Fred, is a happy kid at the tape. Incidentally, ever notice how closest to the Hollywood concept of an authentic "continental" maitre d' are the New York key spot custodians of the HIP lists? Coming: Peter Lind Hayes & Mary Healy. Abel.

Desert Inn, Las Vegas

Las Vegas, March 30.

Patti Page (3), Paul Gray, Paul & Paulette Trio, Johnson, Donn Arden Dancers (16), Carlton Hayes Orch (11); no cover or minimum.

Patti Page stars in an interesting two-framer. Show, while not of hippodrome proportions typical of the Desert Inn, is no latterly will nevertheless do okay, as this spot is a dependable biz mecca. Star, exhibiting poise, charm and sincerity, alternates mood and bounce tunes in diversified repertoire, putting across a singing performance with fine skill.

Topnotcher of the 35-minute stand is the show biz number, "There's Standing Room Only For Me," in which dramatic recitative, backed by low-twang guitar, rates salvos. Medley of recording faves includes "Tennessee Waltz," "Oh My Love," "Who Knows Where Or When," "Only Have Eyes For You" and others. "Cross Over the Bridge" has headliner at her best in familiar resonance and contrasting soft tones. Three-man combo of drums, guitar and piano is led at 88s by Ray Barr.

Paul Gray brings his dry humor into second spot in act that's over-long. He garners his share of yocks with singing jokes in four-line parodies to pop tunes, and rib-ticklers at own expense by the sparse-

haired raconteur are topnotch. The Paul & Paulette Trio—the third member is Dolores—are exciting acrobats working from a trampoline. Back flips with triple-tosses, and somersaults through a hoop in midair while skipping rope, are toughies that bring down the house.

The Donn Arden Dancers, continue the two production numbers that have been a solid standby in past pair of shows. They're the fast-moving "Showboat" number and the exciting "I'm in the Mood" choreo, both featuring vocalist Arthur Johnson. Carlton Hayes orches musical gonfalon for fine backstopping job. Bob.

Shamrock, Houston

Houston, March 30.

Charlivels, Norman Jensen, Dick Jurgens Orch; \$1.50-\$2.50 min.

Opening this 60-minute show with a trip down memory lane, Dick Jurgens proves a socko hit in his first hotel engagement in Hougang. Jurgens has made a number of one-nighters through this territory but this is his first two-week stint.

His interpretations generally run to the solid brass section, but in a room the size of the Shamrock it goes over well, especially in the Dixieland two-beat tempo. His vocalists, Paul Allen and Stan Van, do creditable work on the specialty numbers, and as a team the group works well for the intricately-timed spotlight numbers of The Charlivels. The only criticism of Jurgens's band is that when they try their hand at "cute" numbers, they leave something to be desired. They would do better to stick to tooting rather than try floorshow presentations.

Show opener is Norman Jensen. Listed as a magician, his off-the-cuff patter is equally as amusing as his legerdemain. He has a pleasant personality and the material to headline most any billing.

The Charlivels have the audience clamoring for more even after bouncing, bounding and tumbling all over the place. Well-timed tumbling trio also surprise with some sax, clarinet, guitar and piano numbers that rank them as capable musicians. Then they toss away the instruments and whirl into precision dance and tumbling numbers that leave the audience spent. Jedo.

Statler Hotel, L. A.

Los Angeles, March 31.

Wally Brown, Lou Wills Jr., Jerry Austen & Betty Jane Watson, Skinny Ennis (12) and Ron Perry Orchs (5); \$2 cover.

One of the best shows that has played the Statler's Terrace Room, this will have to fight for every tab it gets. Marquee value of the line acts is nil. Wally Brown has been away too long and the others are unknown to this downtown trade. It's a fast hour of pleasant diversion and would be even better if 10 minutes or so was clipped from the Jerry Austen-Betty Watson turn.

Never heard of them? Or Lou Wills Jr.? Wally Brown, perhaps, but not too lately. They dress up the centre ring and by turns laughs vie with songs and dance. If Brown rates top billing it's because he's better known than the others. This is not to find fault with his disconnected monolog that at times skirts the border of propriety, but the Austen-Watson musical vignette with humorous asides and the acro dancing of Wills are not to be relegated to lesser prominence.

Just to bring one up-to-date on these unknowns, Brown used to make comedies at OKO; Austen-Watson were in "Rokhoma" (and Howard Keel there to prove it), and Wills hoofed and gagged in "Tree Grows in Brooklyn" (stage). The Watson frill is a vivacious comedienne with high-pitched pipes, and her partner the timed duo type with also plenty of lung power. Their comedy at times is too strained and slows their otherwise appealing performance. Clipping their floor tenure and more of Wills and Brown, and the proportion would be both more equitable and desirable to the ringdiers.

Such acro dancing as Wills unlimbers is pure top bracket. His stationary somersaults and twist-ling butterfly flips around the floor are exciting and a sensational. Brown's mixed-up dialing is spiced with inuendoes of racy nature that have the altercating rocking. Throughout his routing are overtones of sex suggestion, but not too broad to be offensive. His one song, "Do Your Lovin' While You're Young," is a good-natured spoof on the oldsters with all the implied decline of senile playboys.

On the bandstand are Skinny Ennis and Ron Perry, both playing the dance sets and the Ennis plaid-jacketed sidemen backing the floor acts capably. Helm.

Colony, London

London, March 24.

Peggy Taylor (with Johnny Franz), Felix King & Don Carlos Orchs; minimum \$5.

It is several months since Peggy Taylor first came to London and made a name for herself as a cabaret performer with engagements at the Copacabana and Pigalle. Current date at the Colony, however, is her farewell appearance and, after her two weeks' assignment, she is skedded to return to New York.

During the time she's been here, Miss Taylor, a striking brunet, has learned something of the tastes of British nitery audiences and has fashioned her material accordingly. Femme has a top sense of up-to-the-minute freshness with references to current news events.

Miss Taylor scores best with her original material, and her comedy timing makes more forceful impact than the conventional type ballads which are offered to strike a balance. Her introduction of "Let's Make Whoopee," which spotlights prominent contenders for the matrimonial stakes, such as Farouk, Barbara Hutton, Rita Hayworth, Marilyn Monroe and Tommy Manville, puts the customers in a good frame of mind. She loses something of the mood with a subsequent ballad but promptly recaptures it with another specialty number about the "House of Unromantic Activities," based on a letter from a girl back home.

Chirper has a pleasant stage presence, intelligently keeps the patter down to the bare minimum and uses her trained vocal chords to best advantage. She's handsomely accompanied by Johnny Franz on the 88'er and the Felix King resident aggregation. The combo caters for the terping sessions alternately with the Don Carlos rhythm outfit. Myro.

Hotel Jefferson, St. L.

St. Louis, March 31.

Eugenie Baird, Wilder Bros. (3), Rudells (3), Hal Haward Orch (8); \$1-\$1.50.

Two pairs of trios, plus a single, constitute the current layout at this downtown spot. Eugenie Baird, a chirper from "South Pacific," cops top honors. The blonde thrush, with swell pipes and equally fine diction, has the mob with her from the teoff and during her 20-minute stint scores solidly with a number of ditties, including "Wonderful Guy" and "Get Happy," and a couple of novelties. "The Letter" and "Hi Lili, Hi Lo," using a finger and the last one, "Forgetting to Know You," she works among the ringsiders for brief chitchat and distributes a few carnations from a flowered covered basket for a nice flash.

The Wilder Bros. have a neat variety of satire-warbling chores that includes Arthur Godfrey, the Inkspots and the original Rhythm Boys, and also a smart routine of melting together and then executing some fine hand movements. Their burlesque on "Pennies From Heaven," after doing the number straight, cops a lucky mitt.

The Rudells, two muscular males and a diminutive shapely-looking femme, are trampolining artists. They work on a small mat, doing a number of fine routines, the highlight of which comes when one does forward and backward somersaults while the other does the one who does the rope has new stuff that wins yocks and belly guffaws. Sahu.

Embers, N. Y.

Erroll Garner Trio, Alex Kallao Trio; \$4 minimum.

The Embers, eastside N.Y. operation, which flavors a tasty cuisine with rhythmic background instrumentalizations, is currently showcasing a new addition to the ranks of jazz pianists. Besides featuring the keyboard savvy of Erroll Garner, who's accompanied by a bass fiddle and drums, club is putting the spotlight on Alex Kallao, 24-year-old blind 88'er. Kallao also works with bass and drums.

Kallao's Steinway fingering is pleasant on the ear and takes in standards, Latin rhythms and classical. "Weaver of Tunes" is imaginative, with 88'er spicing up numbers offered via speedy maneuvering of the black and whites. During a 30-minute set, Kallao dishes out "September Song," "Claire de Lune" and "Ritual Fire Dance," among others. Tune deliveries fall in line with the entertainment policy prevalent at the club during the past few years.

Garner, who's played the spot before, continues to do a nifty job of keyboard rippling. Jess.

New Acts

JACK LAMBERT (1)
Songs, Comedy
20 Mins.
Top's, San Diego

Puffing solemnly on a cigaret and wearing collar-up trench coat, Jack Lambert makes a chilling entrance into niteries after earning a rep as a movie menace, notably as "Dumdum" in "The Killers." But, unfortunately, dramatic sock isn't sustained throughout.

In a "move over Jeff Chandler" bid, however, Lambert proves himself another actor with surprisingly pleasant pipes. Big guy shows a flair for lowdown rhythm, in "Want to Kill the Hero Blues," a tongue-in-cheek lament on his film villainy, and "Hundred Years From Today." Both his phrasing and intune quality rate with the best. A lengthy fish story, and "It's Not as Good on Film as in the Flesh," meaning s-e-x, are okay efforts, but actor is definitely better than his material.

Lambert also could establish identity more firmly for unhepters despite obvious aim of casting tough-guy has strong presence, his act needs definition and direction. Plus sharper material. Actually, Lambert could make it on straight vocalistic turn, especially with Bill Rose's tasty piano backing.

Don.

PAT REED
Songs
12 Mins.
Apollo, N.Y.

In line with the Apollo policy, this okay brunet pipes a songolog consisting three parts out of four or rhythm & blues, but she doesn't prove herself until she breaks out into a standard type dance number called "Strangers." Despite occasional slurring of lyrics, she has a sweet voice and shedding her bopped-up style would make her a more durable attraction although it might preclude her at houses like the Harlem flagship.

Slim thrush doesn't appear overly comfortable doing rhythmic bits like "Blue Skies" and "Too Marvelous." In them she is very imitative. One of strongest points in her favor is the simplicity of her body movements which subtly back up her numbers.

JERRY VALE
Songs
15 Mins.
Cafe Society, N.Y.

Jerry Vale won his trouper's stripes at his Cafe Society showcasing last week. Room's obstacle course of acoustics, orch backing and lighting didn't hold him back and he managed to impress as an amiable performer with a likeable larynx and a stage savvy that belies his time in the biz.

Vale has been building a steady following during the past year via his Columbia Records releases and when he hits the big disk he'll be ready for the plushier slottings. His sincere styling on the ballads and his bouncy handling of the rhythm tunes help him deliver a well-rounded songolog with good effect.

Vale opens breezily with "This Is My Lucky Day" and works pleasantly through such appealing items as "Don't Take Your Love From Me," "Solitude," "Undecided," "Come Back To Sorrento" and "Purple Shadows." His vocalizing on each shows neat understanding of lyric values.

Vale's youthful, clean-cut looks will sell him to the femmes and his crooning should get him to them via the tele and nitery route.

Gros.

JACK LADELLE
Comedy-Songs
20 Mins.
Cafe Society, N.Y.

Jack LaDelle has a lot of tricks up his sleeve but he still has got to come up with an act. As it stands now his medley of songs, comedies and instrumental gimmicks is just a hodgepodge of talent that's crying for some organization.

LaDelle is good as a crooner and as an instrumental virtuoso but not as a comic. In the groaning department, he does fine with "I Had Someone Else Before I Had You," "Old Man River" and "Basin Street." And as an instrumentalist he scores with workovers on an electric guitar, clarinet, sax and trumpet.

The ingredients for an okay nitery stint are in LaDelle's talent kit and everything should come out all right once he takes stock of what he wants to do. The act won't run as long then, either.

Gros.

BUDDY HACKETT
Comedy
La Vie en Rose, N.Y.

Buddy Hackett is a staple on the cafe circuits but hasn't been documented in the New Act files as yet. He has worked various cafes in major cities, including Hollywood, where he impressed sufficiently to work in several Universal films. He gives the impression of being a naturally funny guy. Appearance-wise he's a chubby chap, verging almost on the sloppy, but is saved by a cherubic face. Nor does the lack of a polished mien on the dictation front hamper him.

On opening night, he was on for a shade over an hour and it seemed that he hadn't exhausted either his repertoire or his welcome. He has the kind of material that looks like it varies from show to show. Lines that sound like ad libs abound in his catalog of asides and his set routines are extremely laughworthy.

His major effort is a takeoff on a Chinese waiter. This is one of the more hilarious bits on the cafe circuits. The humor of the piece lies greatly in its relation to reality. It's projection is on the terrific side. Another highlight is his dissertation on his memories of infancy. There's some blue lineage in this piece, but again his cherubic stance comes to his rescue. There are other notable bits such as his dissertation on current literature.

The guy is undeniably funny and he has a good deal of charm. He can fit a lot of situations since he has enough apologetic verbiage to fit video guestshots. He can hold his own even in the company of top names.

Jose.

JOYCE TAYLOR
Songs
12 Mins.
Chez Paree, Chi

Highly touted Joyce Taylor debuts at the Chez with such impact that there's little doubt she'll strike it hugely on one or more of the available media. She has already etched half a dozen sides for Mercury, departs for an RKO screen test directly after this show, and is currently proving her skills before live audiences per testimony of ardent applause for all her while.

Miss Taylor is splendidly equipped, possessing a nifty carriage, elegant features, poise, a fresh song assortment with first-class arrangements and a rich, distinctive voice to chirp them with. Smartly coiffed and gowned, her demeanor is hep and mature, not betraying her mere 18 years of age. And at the mike she has the ease and projection of a seasoned veteran.

First set is a straight segue, as she conserves pat to economize time on a bill that spotlights Danny Thomas. Body gestures accompanying her tunes hold promise of frank visual selling, as she handles upbeat, bounce and slow tempos with equal facility. She tees off winsomely on "You've Got Something" with the orch chiming in choruses, shifts mood on sensitively fashioned "Wanted," and scores warmly on "Take My Love." Audience enthusiasm again is pinpointed on encores of "How It Lies" and "Make Love to Me."

Les.

ROLANDO
Acro-balancing
8 Mins.
Palace, N.Y.

Rolando has the makings of a solid acro turn. At the present time, however, this good-looking lad slows his act by too much business between his stunts. He's now taking too much time fixing his cuffs, taking bows or otherwise preparing for his next bit.

Rolando does a couple of good balancing feats, including a one-finger handstand on a round glass bowl, quite similar to Unus' current stint with the Ringling show at Madison Sq. Garden. For a closer, he climbs onto a high perch and builds a pyramid of cubes with each hand while doing the handstand. It's a flashy trick that earns good mitting.

Herm.

LOIS BUTLER
Songs
30 Mins.
Top's, San Diego

Petite strawberry blonde from tv and films parlays a little-girl appeal and fine coloratura for promising start in nitery field. In charm department, Miss Butler's remarks, also similar to Gale Storm, who also broke in at Vale Kahn's bistro, cut a little stage doll-like thrush cut quite a bit of "Margie" in audience-holding wallop.

Singer scores with topflight Earl

Brent material, a revamped "Look to the Rainbow" exit and "On Meetin' Day," a subtle, two-level gem that—for a curious pairing—utilizes "The Jack" story framework to spoof Rodgers-Hammerstein folksiness in "Carousel" vein.

Versatility is shown in varied songolog including "Bell Song," which registers as socko, "Il Bacio," a bouncy "Gypsy in My Soul," "I'm Old-Fashioned" and a medley of "April Showers" and "Back in Your Own Backyard."

She's an attractive, exuberant little gal—only five feet—and she should pick up showmanship tricks soon to go with the voice. Harry Frohman's piano backing is first-rate and Buddy Bregman arrangements are a strong asset. Don.

ANGELENE COLLINS & GEORGE ROTH
Piano-Songs
35 Mins.
Mt. Royal Hotel, Montreal

The recently formed duo of songstress Angelenne Collins and 88'er George Roth shape up well for rooms that cater occasionally to the semi-classic type of show-casing. Both performers appeared in Montreal last spring with the Lauritz Melchior revue and they have combined the song offerings and pianoisms presented in that show in an effective manner.

Opening stanza is dominated by Miss Collins whose well-endowed figure produces a voice with training and power. A Jerome Kern reprise of "The Song Is You" draws solid attention and a group on the near-classic side in an applause-getter. Roth takes over, while Miss Collins gown-changes and medleys Ravel, Grieg and Debussy in succession. Technique and presentation is fine but the strict concert-type approach has questionable overall appeal in the average nitery.

Miss Collins returns and duo work nicely together with emphasis on vocalist's opera excerpts. A combined effort with both doing song sides makes a brisk clincher but is hurried and could stand polishing. Patter for the most part is taken over by Miss Collins and could also stand freshening. Although deliberate humor would be out of place with this particular duo, something light is needed to carry them through stint regardless of positioning in any revue.

Newt.

DONALD FONTAINE TRIO
Dance
11 Mins.
Apollo, N.Y.

A group of handsome Negro terpers, the Donald Fontaine Trio works its way with adequate skill through a dancealog in "five shades of rhythm," including jump, blues, tango, an Afro-Cuban takeoff and a rhythmic pot-pourri. Turn, consisting of two like femmes and Fontaine, is breezy with lot of precision leaps, kicks and twists.

Choreography reminds of the Bob Hamilton Trio, on NBC-TV's "Show of Shows." Distaffers work in attractive briefs, Fontaine in matching costume and later in raggedy Cuban garb. It's all very colorful and when the act gets a little more confidence and does some additional prepping it should make good bistro material.

TWO ANGELOS
Aerial
7 Mins
Empire, Glasgow

Mixed duo (she's a brunet looker) show average dexterity in aerial thrills, and knock off series of routines that please the customers.

He suspends himself horizontally from wire apparatus, has rope fixed round his head and cheek, and distaffers spins while thus attached to partner. The girl segues with upside-down spin via foot-entwined link to partner.

Highlight of early part of act comes when the male, hanging upside down from his apparatus, suspends a trapeze with his fists and has the girl swinging on this. Femme, after doing a one-leg trapeze swing, effects a backward turn suddenly through the trapeze and emerges still suspended on its other side.

After mouth-spin by girl attached to partner, act winds with a slow-to-fast rotation of the distaffers. Solid bet for all vaude bookers.

Gord.

Autry's 560G Gross

Hollywood, April 6.

Final checkup of Gene Autry's seven-week winter tour of one-nighters shows a total attendance of 386,012 and gross receipts of \$560,183.55.

Cowpoke and his troupe played two shows a day in 47 spots, ranging from Duluth to Birmingham. They were guaranteed \$5,000 a day against a percentage of the gross.

House Reviews

Music Hall, N. Y.

"Glory of Easter," produced by Leon Leonidoff, with Raymond Paige Orch., Jacqueline Langee, "Spring Bouquet," produced by Russell Markert, with Arnaut Bros., Amin Bros., Eric Hutson, Nancy Carnarius, Margaret Baxter, Courtney Wright, Alan Howard, Delia Destinian, "Rose Marie" (M-G), reviewed in VARIETY March 3, 1954.

The Hall again meets the challenge of Easter head-on. Probably it's the only theatre in America where spotlights play out the sign of the cross in lilies, while a far from exclusively Christian audience rocks with applause at the beauty of the effect. The overture is omitted or, more accurately, fused with and into the religious tableau.

The stage blazes with stained glass, banked flowers, candelabra. Monk-like figures line the ramps of the giant auditorium, vibrant with hosanna, lighted only by medieval tapers. Part Roman, part Byzantium, part Leonidoff, this extravaganza dazzles the eye, inundates the ear and pulls at heartstrings. Founded, musically, on Rubinstein's "Kamenel Ostrov," it is brought stunningly alive by the symphony conducted with a wand of light in the reverent shadows by either Raymond Paige, Leo Zawirza or John Dossio. Jacqueline Langee raises her voice in exquisite solo lead.

The ritualistics disposed of, the Hall moves into the pretty-pretty side of Easter, the boys and girls having fun with hoops and hoop-skirts. The James Stewart Morcom settings and the Frank Spencer-Louise Bayer costumes are very prominent in the unfolding picture of Russell Markert's contribution. Two sets of brothers, both surefire bets for this big house, or for any house, provide solid showmanship sinew.

First, the decades-old standard act, the Arnauts. Their bird flirtation stuff is pat for the spring is here-tra la tone of the presentation. The repeat later, after a costume change, with their fiddle folderol. The amazing Arnauts' stunning, circusy, gas-producing display of body-balancing assures the Hall a punchy specialty just before the grand finale which has the floor breaking open, the wings flying, the flies winging and the switchboard going crazy.

You say that isn't enough for your money? You say, what about the Rockettes? Here is the news: they are bunnies. They have big ears, very cute, and a little puff-tail, very cute, too, when they all throw up the puff-tail in pert bottoms-up salute to the enchanted audience. By the time "Spring Bouquet" has reached the Rockettes, the mood has shifted to a more sophisticated note as established by the staff professor of diction, Eric Hutson, enunciating Albert Stillman's special lyrics about bunnies liking lettuce—that is to say, green stuff marked \$ at the corners. The backdrop then carries out the garden of girls motif and the Rockettes dance out of the lettuce. Emilia Sherman undoubtedly was among those working very hard behind scenes to secure the amusing tout ensemble.

The ballet unit's services also demand appreciative remarks. Being most beguiling and "traditional" in the "Victorian Easter Egg" frolic. Alan Howard's leaps draw spontaneous response from the clientele and Delia Destinian is a youthful idyll reincarnated from an old illustration.

With Metro's derring-do, "Rose Marie" for the feature and a Walt Disney color cartoon, "Spare the Rod," for family humor, the Music Hall is well provided with sweets, spices and all things nice. It is intended as a thoughtful compliment to closing that the Radio City Music Hall hail, glorifies and suffuses Easter with charm, gaiety and good feeling in total contradistinction to the surpassing vulgarity of the televised parade on Fifth Ave. itself. The Hall is the epitome of commercial enterprise with taste; what happens on the Avenue is unhappily commercial enterprise with taste omitted. Land.

Joyce Taylor Screentest

Chicago, April 6.

Eighteen-year-old chirper Joyce Taylor is slated for an RKO screen-test in Hollywood immediately following her current three-weeker at the Chez Paree here.

She cut four more sides for Mercury prior to her nitery opening.

Chicago, Chi

Chicago, April 2.

Ella Fitzgerald (with John Lewis), Illinois Jacquet & Sextet, Peg Boggs, George Kirby, Louis Bogal & House Orch (12); "Miami Story" (Col).

B&K flagship is continuing its jazz kick with this snappy all-sepia lineup of acts following units of Louis Armstrong and Gene Krupa. Entertainment values of the present card run high and promise two weeks of good biz, the patronage deriving to a great extent from followers of Jazz at the Philharmonic, with which the two topline attractions have been appearing more or less regularly. Even in this show, it's the Jazz at Phil antics that score best.

Hefty Ella Fitzgerald, accompanied at keyboard by John Lewis, effortlessly unspools an olio of stylized pop tunes before launching into her much awaited bebop-perry on "St. Louis Blues" and finale bit. Warbler is in customarily fine voice, reveals a warm sense of humor in her patter, and gets amused returns for playful retorts from the mike during rests.

Illinois Jacquet's front sax riffs are supported by a sextet of baritone sax, trumpet, trombone and rhythm section that grow increasingly hot to the close. Group has an offbeat repertoire of loosely melodic and highly improvised numbers, including "Lean Baby" and "Port of Rico," capping with Jazz at Phil specialty, "Blues Part Two."

Show is teed off by Peg Leg Bates, who has more than acrobatic skill as a one-legged tapster. His tap sans music has actual terp merit, and difficult bucks-and-wings and shuffling on the peg bring thrilled applause. Spoofing his lameness and chattering amiably, Bates registers as a thoroughly pleasing stage personality, and his slick performance wins call-back for extra bows.

Mirth chores are manned by impressionist George Kirby, whose carbons of wellknown personalities are laughably convincing and lightly satirical. Strung together a la Arthur Godfrey's Talent Scout format, impressions include Jack Webb, Humphrey Bogart, Gary Cooper, Frank Fontaine and Pearl Bailey. Additionally, Kirby has a song bit through which he simulates trombone, bass, muted trumpet and viols for good overall mitting.

Show is genially emceed by Louis Basil, who fronts 12-piece house orch for musical back-grounds. Les.

Palace, N. Y.

Five Amadis, Tenner & Betty, Roy Douglas, Ansell & Brusk, Maurice Colleano & Co. (4), Norman & Parker, Louie, Hite & Stanley, Rolando, Jo Lombardi House Orch; "Drive a Crooked Mile" (Col), reviewed in VARIETY, March 17, 1954.

Current Palace bill is a fast-playing layout with several standouts to turn this into an above-par entertainment package.

Show gets off in winging style with the Five Amadis, Danish teeterboard family which has been clogging in the U.S. for the past couple of years. Troupe races through its fancy routine at a snappy pace, building its stunts to socko response. Best bit is the hurtling of the youngest member of the quintet through the air in a double flip into an easy chair.

Pace falls off with Tenner & Betty in the deuce slot. Western duo has a fair lariat act that features some so-so rope-twirling tricks together with some hoofing. Roy Douglas follows with some ventro gags executed with plenty of finesse. Douglas, working with two dummies, exchanges typical fast patter and closes strong with somerick harmony warbling in which he uses a couple of parts simultaneously.

Fourth slot is held down competently by Ansell & Brusk with a trick bicycle turn. Duo winds to good mitting with the gal twirling on a special apparatus attached to a bike.

Maurice Colleano, assisted by two men and a gal, gives a big lift to the show with his comedy antics. Colleano, one of a large Australian show biz family of that name, is a solid hit with his zany hoofing, mugging and pratfalls. Unfortunately, he goes in too much for bumps and grinds and his finale bit, a ballet dance with a balloon in femme garb, has some bad taste aspects. But he's definitely a big crowd-pleaser.

Norman & Parker follow with a conventional baritone-soprano song (Continued on page 56)

VARIETY BILLS

WEEK OF APRIL 7, 1954

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent (L) Low (M) Moss (P) Paramount (R) RKO (S) Stoll (T) Tivoli (W) Warner

NEW YORK CITY

Music Hall (I) 5
Arnaut Bros
Eric Hutton
Courtney Wright
Margaret Barker
Nancy Carnarius
Rockettes
Amin Bros
Jacqueline Lange
George Sawtelle
Alan Howard
Della Desjardins
Corps de Ballet
Sylvia
Palace (R) 9
Virgil
Bob Rollins
L & T Leung

Jerry Cooper

Chim Timblin
Lennie & Lawrence
Jackie Bright
Olivera

CHICAGO

Chicago (P) 9
Ella Fitzgerald
Illinois Jacquet Gp
George Kirby
Peg Leg Bates

MIAMI

Olympia (P) 7
Lada
Gaudinelli Bros
Cathy Carr
Jay Marshall
We 3

JOHN STUART

Joan Gomez
Joan Thomas

D. Montaine & A. Spriggs

L. Gordon Girls

Cabaret Bills

NEW YORK CITY

Basin St.
Gene Krupa
Teddy Napoleon
Edith Shu

Basin St.

Gene Krupa
Teddy Napoleon
Edith Shu

Shirley Conway

Milt Shaw Or
Ray Bar Or

Hotel Sherby

Netherland
Estelle Lorin
Lester Lanco Or
Jim Brunco Or

Hotel Statler

Art Weens Or
Hotel Taft
Dolores Brown

Cafe Society

Jerry Vale
Joe Hunt

Celebrity Club

Morty Gunty
Alfred & Lenore
Roger Steel Or

Chateau Madrid

Azora Florio
Joanna & Alegre
Estrellita & Raul
Freddie Alonso
Santia Herrera

Copacabana

W. Martin Trio
Jack Small
Pete & Ray
Lorraine & Brunner

Hotel Ambassador

Frank Marti Or
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Misha Ulanov

Old Roumanian

Sadie Bunko
Joe Parfite Or
D'Avila Or

Two Guitars

Volodimir Rothen
Lubov Hamshay
Misha Ulanov

Hotel New Yorker

Joe Williams
Joe Barnum
Ben Dova
Ray Stanley Or

Dee Drummond

A. Rollini Trio
Rick Sheraton
Joe Melis

Hotel Pierre

June Havoc
Stanley Melba Or
Chico Relli Or

Hotel Plaza

Celeste Holm

CHICAGO

Adelle Inge
Libby & Balch
Bobbi May
Carol Bromley
Bill Griffin

N & J Waldo

Bonnie Carter (7)
Bonnie Carter (6)
F. Masters Or

Edgewater Beach

Clifford Guest
Bob Snyder Or
Dorothy Hild Ors
Bob Krick Or

Palmer House

Dorothy Gray
Dorothy Gray
Bill Finch
Bill Finch
Bill Finch

Waldorf-Astoria

Eddie Albert
Margo
Brandwynne Or
Michele Berry Or

LOS ANGELES

Ambassador Hotel
Lew Lauder
Facundo Rivero (5)
Band Box
Mickie Katz
Bas Sheva
Bill Falbo

Bar of Music

Joe Martin
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Don Hazard Or

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Las Vegas, Nevada

Amo Herman Ders
Lakura's
Charly Keys Or
Kenny Plaza
Milt Hahn Or
George Hines Or
Saxony Motel
Dionia Costello Or
Mandy Campe Or

Flamingo

Nelson Eddy
Gene Sherwood
George DeWitt
Silver Slipper
Buster Keaton
Frank Conroy
Dick Grant
Drum
Bill Willard
Sparky Kaye
Jimmie Cavanaugh
Desert Inn
Paul Page
Paul Gray
P & Paulette Trio
Sara
Ames Bros
George Gobel
Last Frontier
Dorothy Dandridge
Dimitri
4 Step Bros

El Cortez

4 Knights
Shirley Henry
Caribbeans
Golden Nugget
Ross & Stone
Dab Taylor
Jub Kewer
Joe Venuti
Sands
Peter Lind Hayes
Marty Healy
Hat Leroy
El Rancho Vegas
L. Paul & M. Ford
Artie Dunn
Thunderbird
L. Compagnons De
La Chanson
Mita & Harl
Los Gatos

RENO

Mapes Skyroom
Jack Smith
Maureen Rocco
Shirley Henry
E. Fitzpatrick Or
New Golden
Frances Langford
The Fells
Rowen & Martin
Montmarie
M. de Paris Or
Michelle Dux
Edro Vargas
Bernard Terraz
Rosendo Rosal
Monsieur Or
Antunes Or
C. de la Playa Or
Sant Souci
Olga Chaviano
Frank Gittl
Bettella Perez
Ray Carson
Londale
Acta & Collini

HAVANA

Marcel Pefora
Cachia
Jacqueline Lerol
R. Ortega Or
C. Rodriguez Or
S. de Espana Or
Celia Cruz
Rene & C. Delaine
Mano Lopez
Maria & Alexander
Paulina Alvarez
Bertola & Rolando
Orlando de la Rosa
Kiko Goncalves
Senen Suarez Or
A. Romeu Or

H-Bomb Footage

Continued from page 1

Los Angeles

Ambassador Hotel
Lew Lauder
Facundo Rivero (5)
Band Box
Mickie Katz
Bas Sheva
Bill Falbo

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House Reviews

Continued from page 55

Palace, N. Y.

routine. Both have good voice and score nicely on a repertoire of standards, including a couple of Gershwin numbers from "Porgy & Bess."

Next-to-closing slot is held down by the veteran clowning combo of Lowe, Hite & Stanley. This trio of assorted sizes, from very small to very large, has varied its routine much over the years and they still register with their knockabout comedy, reminiscent of the Three Stooges, and their neat pantomime vocals to recordings by the Andrews Sisters and Ella Fitzgerald.

Rolando's balancing turn is reviewed under New Acts. As usual, Jo Lombardi's house orch cuts the show in snappy style. *Herm.*

Apollo, N. Y.

Four Tunes, Jackie (Moms) Mabley, Al Gordon Gots, Fontaine Trio, Pat Reed, Strut Flash, Red Prysock's Band (12); "Cry of the Hunted" (indie).

It's a middlin' assortment on the Apollo boards this week. Headliners like the Four Tunes and Red Prysock's Band bow in appeal to second-billed yet comedienne Jackie (Moms) Mabley, whose several minutes of blue material give the stanza its only real color.

A glimmered-down, conservatively-dressed shadow of her former self, Miss Mabley keeps the pewsitters with her through the entire turn. Her gravel-toned gabbling is intelligent and intimate, and would be twice as effective in the confines of a niter. Reminding of the bridge-club comic, her monologues anent her own brand of child psychology and why she prefers young doctors are risky without being smutty and when she pokes fun at fairy tales she achieves the peak. For just the right touch of filip she steps down among the pews and rambles brightly at the man who works the spotlight.

The Four Tunes, who cap off the sesh, are just average in listenability during the course of their six rhythm & blues offerings. "Harmony" is next in "Wild Irish Rose," "I Understand," "Do, Do," and "Sugar Lump," but the quartet doesn't hit the mark of excellence until they come out with their disk delight, "Marie." As for Prysock & Co., their brand of tooting is so consistently loud and repetitious that it tires. Tunes delivered by tenor saxophonist Prysock, with both the whole band and an offshoot combo of six, lack variety. The tunalog is intrinsically o.k., since numbers like "Jammin' With Sam" and "Juice" are generally well received at the Apollo, but they are rapped out with no variation, beat and melody being monotonous.

Strut Flash, who follows Prysock's kickoff, is a competent terper, but his routine needs some sparkle. He phrases well with his feet, sounding in instances like a good drummer and then a steam locomotive. Ofay Al Gordon's canine turn fits through a mildly rewarding dog - who - won't do-his-boss's-bidding item and some slapstick among a dalmatian and three pups on a rapidly revolving turntable. Rounding out the bill are new performers, Don Fontaine's dancing trio and thrush-Pat Reed.

This week's sesh sees the end of the winter run at the Harlem vaude centre. House policy falls for a seven-day layoff on live material during the Easter season, keeping to double-feature film fare.

Olympia, Miami

Miami, April 2.

Los Chavales de Espana (with Trini Reyes), Eddie Garson & Chico Chico, Leo & Josephine Gasca, Les Rhode House Orch; "Duffy of San Quentin" (WB).

Transfer of the Los Chavales de Espana troupe from the swank confines of the Saxony Hotel to this pop-priced vaudeur marked up potent b.o. lure and with it provided the big house with its top layout of the past six months.

The group of instrumentalists-vocalists solidly impressed by the terping of Trini Reyes, with their interweavings and patterns in the mobile school, could fit any of the still running presentation houses and click in spades. Colorfully costumed, the pace is of continuous flow, with the interchanges carefully contrived and balanced to allow for vocals on Latin themes, and injection of a couple of pops for the duo of songsters. Instrumentally, the feature spots are assigned in the main to the utilization section, with lighting and stringing of Continental as well as Span-

Coin Setup on London 'Gillian' May Hypo U.S. Sharing in British Prod.

Setup for the London production of "Waiting for Gillian" may open the way for extensive activity by the U. S. managements in England. Arrangement for the show allows Broadway producers Albert Selden and Morton Gottlieb to bring out their regular share of profits from the venture, believed to be the first such case permitted by the British government.

After lengthy negotiations with the Bank of England, Selden and Gottlieb worked out a deal to provide half of the \$16,800 financing for the "Gillian" production, in which they'll be partnered with Laurence Olivier. In return for this, they'll get 25% of the profits from the show, besides 25% as royalty for licensing the Ronald Miller script. Selden's and Gottlieb's \$8,400 share of the investment was raised in New York last summer from a list of backers, under a limited partnership.

Heretofore, U. S. producers have not been permitted to withdraw any profits from London editions of Broadway shows, even though they may have been partnered with British managements in the venture and, in some cases, may have participated in the financing. Profits from such operations have had to be left in England in the form of pounds sterling, to be used as a revolving fund for subsequent productions or employed in some other way. That does not apply to author royalties, however, which have regularly been okay to take out.

"Gillian," with Googie Withers, John McCallum and Frank Lawton as leads, is currently in rehearsal under the direction of Michael MacOwan. It opens a tryout next Monday (12) at the Opera House, Manchester, and premieres April 19 at the St. James, London.

Gottlieb is currently in England to sit in on the production, but Selden probably won't be able to go over for the opening, as he is busy composing the tunes for "The Amazing Adele," a musical comedy with book by Anita Loos and lyrics by Bob Wells, to be produced in the fall by Selden and Gottlieb.

'Tender Land' Gets Rough Going Over as Copland's First Opera Makes Bow

Aaron Copland's two-act opera, "The Tender Land," bowed under such fine auspices with the N. Y. City Opera Co. at City Center, N. Y., last Thursday (1), as to make its failure all the more disappointing. It was Copland's first opera (commissioned through the League of Composers by Richard Rodgers and Oscar Hammerstein 2d); Jerome Robbins' first opera staging job and Oliver Smith's first opera designing stint. Work was well cast, and admirably handled under Thomas Schippers' musical direction. But it didn't register.

Opus was defeated by a static, undramatic libretto by Horace Everett and a single-mood, unexciting score by Copland. Result was a pedestrian production, occasionally interesting, with a few fine highlights, but more often plain dull. Similarity to the legitier.

(Continued on page 60)

Prep Moravian Al Fresco Drama in North Carolina

Greensboro, N. C., April 6. Plans for an outdoor drama commemorating the Moravian settlements in the Wachovia district of North Carolina are being prepared by the Bethania Historical Assn.

Samuel Selden, a leader in the development of outdoor drama in this state and faculty member at the U. of North Carolina, is expected to stage the drama. Kermit Hunter, author of "Horn in the West" and "Unto These Hills," dramas now being produced each summer in Western North Carolina, is writing the drama.

The epic will be staged in the summer of 1955. A wooded hill near the village of Bethania has been tentatively chosen as site for the drama. Bethania was the second Moravian settlement in North Carolina.

Card 'Carmen' Version Set For Paper Mill 4-Weeker

Virginia Card's English adaptation of Bizet's "Carmen" will be offered at the Paper Mill Playhouse, Millburn, N. J., for four weeks, starting May 25. Operetta version will also be done at the Kansas City Starlight Theatre for the week of July 18, and at the Greek Theatre, Hollywood, end of August. James Doolittle, Greek's prez, may also tour his production. Boosey & Hawkes is publishing the Card libretto May 1. Meantime, Miss Card, former operetta lead who is now concertizing in long hair, is set to sing Adele in the concert version of "Fledermaus" at opening night of the Pops in Carnegie Hall, N. Y., May 8.

Everybody Into 'Paid Preview' Act

Now everybody is apparently trying to get into Billy Rose's "paid previews" act. For example, Carol Channing took over at the Winter Garden, N. Y., Monday night (5) as star in "Wonderful Town," succeeding Rosalind Russell, but the management asked the press to "wait a week" to allow the comedienne to get up in the part before covering her.

"Girl On the Via Flaminia" reopened last Thursday night (1) also at the 48th Street Theatre, N. Y., after being forced out of the Circle-in-the-Square, Greenwich Village, N. Y., after the N. Y. C. Fire Commissioner closed the latter spot because of alleged fire regulations. Reviewers' tix weren't sent out.

"Pajama Game" opens a tryout Saturday night (10) at the Shubert, New Haven, but producers Frederick Brisson, Robert Griffith and Harold Prince requested local ailesitters to wait until next Monday night (12) to catch the musical. In none of these cases was there any objection to publicizing the interim performances in the news columns, and regular boxoffice prices are charged the public.

There's been no attempt to label the critic-barred performances as "paid previews." However, there have been trade quips to that effect. Reference is to Rose's success in designating the first eight performances of "The Immortalist," his current Broadway production, as "paid previews" and having the critics wait until the second Monday night to cover it.

'JULIET,' WITH 100G NET PROFIT, BEGINS TOUR

"Me and Juliet," which closed Saturday night (3) at the Majestic, N. Y., to go on tour, has earned approximately \$100,000 net profit on its \$300,000 investment. It will have played 358 performances. The Rodgers-Hammerstein musical involved a production cost of \$354,000, which was recouped last November. Only backers were RCA-Victor, with a \$187,500 share, and the author-producers, who supplied the remaining \$112,500.

Musical opens its tour today (7) at the Shubert, Chicago, for an indefinite run.

Move to Restore Ford's Theatre Makes Headway

Washington, April 6. Legislation to restore Ford's Theatre, in which Abraham Lincoln was assassinated, to its mid-19th century appearance, is beginning to make headway in Congress. A subcommittee of the House Interior Committee okayed the project in a report to the full Interior Committee last week, following similar action on the Senate side. Although bills to restore the old theatre have been introduced each session in recent years, this is the furthest any has gotten. At present, Ford's Theatre is a barnlike museum, with its seats, boxes and stage all removed.

Taking It Hard

Having a Broadway hit for the first time can be pretty demoralizing.

After nearly 20 years as a legit pressagent, Sol Jacobson has his first sellout smash in "The Teahouse of the August Moon." When he realized what he was in for, he went on the wagon and hasn't had a drink since the opening.

After about 15 years of writing plays, Howard Teichmann collaborated with George S. Kaufman on "The Solid Gold Cadillac." If it were a hit, he promised his wife, he'd give up smoking. The day after the premiere he read the click notices, went to the theatre to see the line at the boxoffice, and hasn't had a cigaret since.

Censorship May Stymie Niagara (Can.) Barn Co.; Fear 'Offensive' Plays

Toronto, April 6.

Because the local board of education demanded censorship of plays to be presented, plus other new physical handicaps, Mrs. Maud Franchot (wealthy aunt of Franchot Tone) will probably not open her intended fourth summer season of stock at the 1,000-seater school auditorium in Niagara Falls (Ont.). On meeting last week of Mrs. Franchot with the scholastic solons, latter protested her last summer's production of "The Rose Tattoo" and "Mr. Roberts" and sought assurance that no play would be presented this summer which would be offensive to anyone in the community, an eventuality which Mrs. Franchot refused to consider on definition of "taste," which was not forthcoming.

Further obstacles presented by the board forbade use of the gymnasium for rehearsals and scenery building activities. This usage meant obtaining of other rented premises, plus additional cartage and crew costs that would impair the narrow margin of payroll profit. Equally serious is the Saturday night holding of collegiate dances, together with possibility that other similar rentals—a new venture—would interfere with Mrs. Franchot's submitted contract for unrestricted summer rights to the auditorium.

As one of Canada's leading summer setups, the Niagara Falls Summer Theatre last season presented "The Four Poster," with Hume Cronyn and Jessica Tandy; "Gramercy Park," with Sarah Churchill; "The Rose Tattoo," with Maureen Stapleton and Eli Wallach, the original Broadway stars, and the musicals, "Kiss Me, Kate" and "Carousel."

Mrs. Franchot's meeting with the Board of Education members, however, sees her stymied. On workshop facilities last summer, linoleum was put down to protect the gymnasium floor; but gym use is now out to meet other evening rentals. Equally serious is the problem of Board of Education censorship demands, despite the high standard maintained by Mrs. Franchot during the previous three seasons in presenting Broadway hits and road shows.

Jacqueline James to Sub For Blaine in Brit. 'Dolls'

Toronto, April 6.

Jacqueline James, blond singing comedienne, flies from New York next Wednesday (14) to replace Vivian Blaine in the London run of "Guys & Dolls" at the Coliseum April 29. Miss James is giving up her Toronto Melody Fair summer theatre starring roles in "Kiss Me, Kate" and "Anything Goes," which had been lined up after her last season's success here in "Call Me Madam." Accompanying her to England will be her husband, actor John James, who has British pix commitments.

Meanwhile, Miss James hit the Toronto dailies last midweek with pix, when she turned in her American Guild of Variety Artists card to sing twice nightly at the Fashion & Apparel Fair at the Canadian National Exhibition, this following her AGVA blacklisting at the recent Motorboat Show here. With a six-piece orchestra threatened to be pulled out from the Fashion Show unless she joined the Musicians Union here, Miss James complied, but she expressed resentment at being forced to resign from AGVA.

Advance Sales Big Headache in Tax Refund; Biz Hurt by Window Jamup

Hull Back Into 'Roze' As Pfeiffer Sees New Tour

Low-budget production policy employed by Jules Pfeiffer is apparently paying off. Pfeiffer has skedded a road version of "Tobacco Road" for next season, with an Aug. 23 kickoff at the Shubert Theatre, Detroit. Henry Hull, the original Jeeter Lester in the Jack Kirkwood play, will repeat in that role under the Pfeiffer banner. Detroit stand will be followed by an engagement at the Harris Theatre, Chicago, beginning Sept. 6.

Pfeiffer is currently touring "Good Nite Ladies," and is slated to send "School for Brides" out on the road, with a July 4 opening, at the Royal Alexandra, Toronto.

'Charley,' 'Wagon' Taking To Silos

Musical packages of "Where's Charley?" and "Bandwagon" will be sent out on the straw hat circuit this summer by Howard Hoyt. Productions will mark the first time either of the tuners has been put together as a package presentation. "Where's Charley?" was released for stock production last year by Samuel French, while stock rights to "Bandwagon" have been acquired by Music Theatre Inc., org formed last fall by Hoyt and musical arranger Don Walker.

"Bandwagon" will incorporate tunes from both the original Broadway production and the recent Metro film. Other songs by Howard Dietz and Arthur Schwartz may be interpolated into the offering. There's a possibility show may be brought to Broadway. Hoyt had packaged "Pal Joey" in 1951, prior to its Broadway revival and in 1952 had packaged "On Your Toes," which is skedded for a Main Stem revival next season.

EQUITY SEES MORITT WIN FIRST SKIRMISH

Recent defeat of the Moritt bill in the N. Y. State Assembly at Albany is regarded by Actors Equity as merely a preliminary skirmish. Union figures that the measure was presented more or less as a test of strength and that it is likely to be put up again next year, but with more careful preparation.

Bill, which was primarily aimed to increase commissions for employment agents, would have applied especially to talent reps. Equity officials point out that the measure would have enabled agents to collect commissions in case where they had merely "submitted" an actor's name, even if that involved only writing a letter, with no additional solicitation or negotiation. Commissions of 5% on salaries of \$200, plus 10% on over \$200, would have been allowed.

Equity claims the Moritt bill had the support of the Broadway agents, and that the latter are organizing a stronger campaign, with greatly increased financial backing, for a similar measure next year. Bill was voted down at the recent Assembly session after Alfred Harding, representing Equity, and Charles Hanover, secretary-treasurer of the State Federation of Labor, argued against it in committee and opposed it through labor channels.

Coast 'Tailor' Suit

Los Angeles, April 6.

Louis Brandt, partner of George Boroff in the legitier, "Once Upon a Tailor," at the Circle Theatre here, filed a petition in Superior Court to determine the amount of his interest in the production.

He wants to know: (1), how much of a share he has in the comedy during its L. A. showing; (2), how much he has in the projected Broadway tryout, and (3), how much money is owed him up to now.

Reduction of the Federal admission tax has drawn a mixed reception in legit. It's welcomed, but for the present is involving headaches. As far as known, all managements are passing along the slice to the public.

Substantial boxoffice stimulus is hoped for as a result of the cut from 20% to 10%, voted recently by Congress and signed by the President last week as part of a general excise tax reduction. There has been little perceptible biz pick-up thus far, however, and in some circumstances the tax clip has actually hurt attendance, besides creating confusion and resentment over the problem of refunds.

There were scattered reports of a few managements planning to retain the 10% cut, or to be exact, of upping the net ticket price enough to cover the difference, so the total amount collected from the patron would remain the same as before. However, the League of N. Y. Theatres strongly advocated passing along the 10% cut to the customer, and as far as known, that has been done for all shows both on Broadway and tour.

Primary reason for not trying to hold on to the 10% slice is public relations. It's figured the attitude of the theatregoing public would be strongly critical of such a course. Clear intention of Congress in reducing excises taxes in general was to stimulate business. Retaining the tax would thus tend to be a breach of faith, it's argued.

If individual managements decide at some future time to boost

(Continued on page 60)

Justice Dept. Seeks High Court Hearing in Shubert Suit; Akin to Pix Setup

Washington, April 6.

The Supreme Court was asked last weekend to hear a Government appeal in the antitrust suit against the Shubert Theatre interests.

The Justice Dept. contended in its petition that the Shubert case resembles, not baseball, but rather those motion picture situations found subject to the antitrust laws and in violation of them.

The case, filed in February, 1950, was thrown out last Dec. 30 by the U. S. District Court in New York. Judge J. C. Knox claimed there was no valid distinction between the facts in the Shubert case and those in the Toolson vs. New York Yankees case. In the baseball suit, Supreme Court ruled, Nov. 9, 1953, that baseball was not a business subject to the antitrust laws.

Justice Dept.'s Antitrust Division claims that the Shubert interests and those of Marcus Heiman—UBO, Select Theatres and L.A.B. Amusement Co.—have engaged in a conspiracy to control production and booking of legit attractions in violation of the Sherman Act.

Government's petition to the Supreme Court states:

"We do not read the Toolson case as even remotely implying that the field of entertainment,

(Continued on page 60)

Law Gets Lead in New Gaynor 'Friends' Revue

Pittsburgh, April 6.

"Between Friends" has been picked as the title for the original revue by Charles Gaynor which will open a month's engagement here at the Playhouse on May 1. It's Gaynor's first show since "Lend An Ear," the Broadway hit that had its genesis here at the community theatre. That show was assembled from three musicals Gaynor had written expressly for the Playhouse in pre-World War II years.

His close association with the local project stems from an old friendship for Frederick Burleigh, Playhouse director who was a classmate of Gaynor's at Dartmouth.

Jenny Lou Law, a former Playhouse actress and head of the Playhouse Acting School when she was signed for the Broadway cast of "Ear," is coming back to town for the lead in "Between Friends." She was more recently on tour in "New Faces."

Plays Out of Town

Sabrina Fair

Ann Lee & Richard Charlton presentation by arrangement with Russell Lewis & Howard Young, comedy in four acts by Samuel Taylor. Stars Wendell Corey, Diana Lynn, Estelle Winwood, Margaret Bannerman, Marshall Thompson, Philip Tongue turn in compelling performances as the bluechip parents who measure romance in terms of the checkbook.

Road edition of "Sabrina Fair" has all the attributes of the New York hit, and with some added spit and polish should give a glistening account of itself on the upcoming Far West junket.

Producing team of Russell Lewis and Howard Young brought show here for week's tuncup prior to unenvying play on the Coast, following pattern established couple of seasons ago with "The Happy Time" (also by Samuel Taylor), which was grounded after road proved too tough. "Sabrina Fair" is a much more stalwart entry.

Fact that play stars Diana Lynn and Wendell Corey should generate interest among film followers, and clicko status of comedy's Broadway prototype figures to prove a definite b.o. stimulus.

Miss Lynn brings to the title role a youthful impetuosity and winsomeness that makes Sabrina a vibrant as well as a cunning figure. In her fears, doubts and speculations, the character emerges as a three-dimensional figure that alternately tugs at the heartstrings and excites the risibilities.

Corey is smooth and self-assured as the cynical business tycoon whose surrender to amour is the coup de theatre that brings down the final curtain.

Margaret Bannerman is a stand-out as the sentimental friend of the family, and Estelle Winwood and Philip Tongue turn in compelling performances as the bluechip parents who measure romance in terms of the checkbook.

Strong supporting roles are also registered by Marshall Thompson, Lewis Martin, Maurice Marsac and Louise Lorimer.

Morton Da Costa's sharp direction moves the four-act along at a crisp pace, and Hal Shaffer's single-garden set is an added plus-value.

Une Nuit D'Amour & La Fontaine de Paris

Montreal, April 6. Theatre du Nouveau Monde presentation of double-bill, "La Fontaine de Paris" and "Une Nuit D'Amour," drama in three acts by Andre Langevin. Stars Monique Miller, Robert Gadouas. Directed by Jean Dalmat. Costumes and decor by Robert Prevost. At Gesu Theatre, Montreal, March 26, '54: \$2.50 top.

As their third offering of the season, Theatre du Nouveau Monde once again clinches its rep as the best theatrical unit in Montreal. Turning from the obvious and established Gallic faves with which they have proved in their short existence to be more than a little competent, this smooth young company tries its hand at two plays written by Canadians and performed for the first time at the intimate (900-seater) Gesu Theatre here in Montreal.

The first on the double bill, "La Fontaine de Paris," is a short one-act in fable form by Elou Grandmont, a founder of this outfit, prolific poet and reputable scripter for the French-Canadian tv network. "Paris" is based on an old French story of the elderly husband whose desire for wine, provided in quantities by his wife's lover, almost overcomes his constant attempts to keep the pair separated.

With the company's three top artists in the title roles, this stylized bit of froth is directed by a romp for everyone. Direction is excellent, and both costumes and set are in best professional manner, almost exceeding the dialog and performance of all concerned. Little more than a theatrical tour de force, "Paris" is a neat addition to the repertoire for its brevity, Moliere-like style and fey charm.

In direct contrast, Andre Langevin's "Une Nuit D'Amour" is a garrulous, rather forbidding effort with an overlong first act and two brief follow-up stanzas that are the essence of frustration, weakness and misguided love. Set in 1753, when the Acadians were forced by British troops to leave Canada, the action takes place in a desolate

part of New England before Christ-

mas. Play evolves around the young, embittered Yves, played with conviction and sincerity by Robert Gadouas, who has just witnessed the death of his father by English soldiers. He falls deeply in love with Marie, whose well-meaning but confused father has already promised her to dull-witted Mathieu. On a dare and filled with false courage, Yves murders the major responsible for his father's death and following a brief few hours of love with Marie, plans a double suicide when about to be arrested. His basic fear and weakness overtake him at the end and he not only forsakes Marie but is killed by the advancing guard.

As director, Jean Dalmat rates kudos for keeping all possible acid in this wordy epic. Almost devoid of humor at any point, "Une Nuit D'Amour" is loaded with too many heavy-handed, typically French sides that often come close to the postulating hokum of another acting era. The one set used throughout (the interior of a rugged log cabin) is authentic and extremely well handled. All performers, with the exception of Gilles Pelletier, who has a tendency to become ponderous at times, are excellent. An overall tightening of the first act and the possible condensing of the last two would do much to improve this new play.

Neut.

Someone at the Door

Ottawa, March 26. Canadian Repertory Theatre presentation of comedy-thriller in three acts by Dorothy and Campbell Christie. Directed by Raphael Kelly. Settings by Penelope Geldart. At LaSalle Academy, Ottawa, March 26, '54: \$2 top.

"Someone at the Door" done back in London in 1935, is a good bet for stock, summer or winter. It's a one-set, seven-character pre-war English farce-thriller with a fair first act, good second and extremely effective third. Gimmick is a good one—an unsuccessful young freelance pretends to murder his sister for her inheritance, with the idea of having her reappear in time to save him from the noose and of then selling the story several ways.

All goes well till they overlap the activities of some real criminals, and some wild events ensue. In the end, a supposed murderer turns out to be the humorless police sergeant (well played by Ian Fellows) who has been in charge of investigating the phony murder. Director Raphael Kelly keeps it crackling and shows inventiveness in the farcical scenes—most of which need partial translation to the American idiom. Lead Davidson plays like a young Edward Everett Horton as the harebrained writer. Lynne Gorman is bright and bouncy as his sister, and the friend, in love with her, who helps engineer the pseudo-crime. Is lifted out of the ordinary yew class by Frank Leslie, N. Y. actor. The other U. S. import is stage manager Jerry Handman.

The show's standout is William Hutt (chosen again to act in the Stratford, Ont., Shakespeare Festival this summer) as "Strangler" Price, as a rough Cockney manservant who proves to be a real murderer. Another, ostensibly a neighboring squire, is vividly handled by Norman Ettlinger. Neil Carson is okay as the sergeant-villain's constable aide. Penelope Geldart's set is fine, and the secret door, invisible till opened, works perfectly.

Gard.

More O'Seas Bids For Rise After Scala Click

Met Opera mezzo-soprano Rise Stevens has received a batch of European offers since scoring recently in her La Scala debut in the new Mortari opera, "La Fila del Diavolo." Miss Stevens, first U.S. star to create a new role at the Milan opera mecca, got an ovation at the March 24 preem and the several performances in the week that followed. Singer sang final performance in Milan Thursday night (1) and was at the N. Y. Met for her "Carmen" role Saturday matinee (3).

As result, La Scala is talking of a new production of "Carmen" next year, and a Gluck "Orfeo." Florence Opera Fest would like to do a Tchaikovsky "Joan of Arc" with Miss Stevens. Naples wants to open the new Court Theatre with an "Orfeo." Paris Opera Comique is pitching a new "Carmen" with the mezzo for late this spring, and the Paris Opera approached her for "Samson and Delilah."

Play on Broadway

King of Hearts

Elaine Perry production of comedy in three acts by Jean Kerr and Eleanor Brooke. Stars Donald Cook, Jackie Cooper, Cloris Leachman, Rex Thompson. Staged by Walter F. Kerr; scenery and lighting, Frederick Fox. At N.Y.: \$5.50-\$4.40 top (\$6.50 opening).
Dunreath Henry.....Cloris Leachman
Larry Larkin.....Donald Cook
Joe Wicken.....Jackie Cooper
Mike.....John Drew Devereaux
Francis X. Dignan.....Rex Thompson
Norman Taylor.....Rex Thompson
Joe Hobart.....Darryl Richard
Billy.....Patchwork Peggy
Policeman.....William Sharon

Jean Kerr, the New Rochelle housewife and mother, is probably the funniest conversationalist in the U. S. Collaborating with Eleanor Brooke, she has written a comedy that succeeds in being palatable and entertaining despite an odious bore. It should get by Broadway and is a likely bet for pictures.

"King of Hearts" is the sardonic title to this acid portrait of a megalomaniac presented by Elaine Perry last week at the Lyceum. It is expertly staged by Mrs. Kerr's husband, N. Y. Herald Tribune drama critic Walter F. Kerr, and skillfully played by a cast headed by Donald Cook, Jackie Cooper and Cloris Leachman. If not exactly a grand slam, it should at least make its bid, with perhaps a trick or two to spare.

The collaborators have not quite licked the basic problem of having an unsavory leading character. The egocentric comic strip artist who fancies himself a cosmic thinker with the human touch necessarily dominates the story, so the audience is in the position of disliking him, rooting for his downfall and pulling for the meek fiancée and the slow-burning ghost-artist. This is a tough setup for a comedy.

Fortunately, this ill-balanced comic triangle, suggestive of the "Born Yesterday" situation and characters, is punctuated with some of the funniest lines since—well, since "Born Yesterday." Mrs. Kerr and/or her collaborator have a deliciously witty approach toward the fatuousness and banalities of situation and character, and when the occasion warrants, withering scorn for selfishness and callousness. It's an effective combination.

The play is a slow-starter, with the longplay leading character doing a first-person monolog for the first couple of scenes. The pace and audience interest perk with the entry of the timid stand-in cartoonist, the somberly wise-cracking syndicate executive and, most of all, the gaily intense urchin whom the artists has adopted in a spurious getsure of benevolence.

It is the presentation of this moppet, with his devastating instinct for the ageless psychological warfare between the generations, that Mrs. Kerr and Miss Brooke care at their most penetrating and convulsing. And it is in his heartless treatment of the youngster that the artists is shown at his most contemptible (or pitiful—it's a matter of viewpoint).

But "King of Hearts" has a satisfying finale as the smug "hero" is crossed up, told off and given the air, a la "Born Yesterday," by his delayed-action victims. So it adds up as not only a very funny if uneven comedy, but a generally enjoyable play.

The performance is immensely helpful. As the super-conceited artist, Donald Cook is almost frighteningly plausible. His comic playing, while a trifle mannered at times, with just a trace of the bogus southern accent he used so long in "Moon Is Blue," is smooth, subtle and brilliantly unsympathetic in a complex role.

Jackie Cooper, costarred, is excellent as the doorman assistant (he describes himself as a selfmade mouse) whose queasy stomach invariably betrays him in moments of angry crisis. It is a seemingly effortless performance, disciplined, generally straight-faced, but with a humorous glint and an admirable undercurrent of emotion.

As the smitten secretary whose natural spirit finally overcomes her glib devotion, Cloris Leachman is decorative, appealing and flexible, with the proper fire when the situation requires. Rex Thompson is irresistibly right as the nerable moppet whose seeming disinterest is shattered by adult cruelty, as is David Lewis as the eloquently underplayed syndicate representative who gets a howl on virtually every line.

Kerr's direction is compact, deft and expressively paced, and Frederick Fox has designed a stunningly modern studio-living room setting.

Pal Joey

Jack Hylton presentation of musical play in two acts by John O'Hara, with music and lyrics by Richard Rodgers and Lorenz Hart. Stars Harold Lang, Carol Monk. Directed by Neil Hartley. Dances arranged by George Martin. At N.Y.: \$5.50-\$4.40 top (\$6.50 opening).
Harold Lang.....Harold Lang
Carol Monk.....Carol Monk
Maureen Creigh.....Maureen Creigh
Jean Brampton.....Jean Brampton
Diana Daubney.....Diana Daubney
Babs Warden.....Babs Warden
Ann Lydcker.....Ann Lydcker
Joanna Russell.....Joanna Russell
Sally Bazelzy.....Sally Bazelzy
Vera Simpson.....Vera Simpson
Calvin von Reinhold.....Calvin von Reinhold
Jean Allison.....Jean Allison
Ernest Ullman.....Ernest Ullman
Malcolm Goodard.....Malcolm Goodard
Lionel Blair.....Lionel Blair
Lou Jacoby.....Lou Jacoby
George Street.....George Street
Maureen Creigh.....Maureen Creigh
Shelia Falconer.....Shelia Falconer
Gillian Low.....Gillian Low
Ann Lydcker.....Ann Lydcker
Carol Monk.....Carol Monk
Maureen Creigh.....Maureen Creigh
Babs Warden.....Babs Warden
Robert Chandler.....Robert Chandler
James Craleie.....James Craleie
Mark Alexander Morrow.....Mark Alexander Morrow
Billy Fitch.....Billy Fitch
Steven Shore.....Steven Shore

London, unlike Broadway, seems likely to take to "Pal Joey" first time round. The theme is admittedly unsavory but theatre-goers are sufficiently adult to accept a musical play without the all-too-familiar fairytale romantic plot.

Although "Joey" may have been considered ahead of its time when it was first staged in America, the musical play has been firmly established in London by a succession of hit American importations during the past few years. In this case the integration of a positive story, music and ballet is given a bold, imaginative treatment. Productionwise, it combines visual appeal with slickness of presentation and a score which is only slightly familiar to local audiences. Indeed, apart from the onetime hit parade entry, "Bewitched, Bothered and Bewildered," the music was almost unknown.

Apart from the fact that it took more than 13 years to cross the Atlantic, this musical play arouses particular interest because it introduces to the West End two Broadway stars and a flock of British talent which gets its first real chance. Harold Lang, repeating his Broadway part, gives an air of authority to the unscrupulous character around whom the story line is developed. His dance routines are distinguished and his vocalizing more than adequate, while his acting makes the characterization believably a score of years ago.

Carol Bruce, on the other hand, is in complete contrast. She brings a refreshing dignity and a charm to her interpretation of the society-register woman who falls for Pal Joey's charms and, after an expensive and amorous interlude, drops him when the blackmailer gets to work. With the hit tune, "Bewitched," as her main number, she couldn't go wrong, but probably even she was surprised at the way in which she stopped the show, not once, but three times, being called back to sing additional verses. The lyrics, too, have undergone some slight revision and a local touch has been incorporated.

A local newcomer who makes the grade is Jean Brampton, in the part filled by Helen Gallagher on Broadway. She rises magnificently to the occasion, seizes the many opportunities offered by the role and brings a fresh, vivacious personality to the part. Right from her first number, "You Mustn't Kick It Around," which she does with Harold Lang, she moves into the showstopper category, although she's less effective in one or two straight acting qualities. Lou Jacoby plays the confidence man in a rich style. At first he displays a tendency to overplay but brings himself in check and winds up by getting a positive comedy reaction. Sally Bazelzy does a pleasant job as the sweet, simple girl who falls for Joey's line as well as his charm but, like the rest of them, is left standing at the end. Ernest Ullman and Arthur Lowe do nicely with the other major male roles.

On the production side, special credit is due for the ballet which leads to the transformation scene from Mike's late-night joint to the conception of Chez Joey. This is a fine piece of staging. From the point of view of originality, as well as eye-filling appeal, the production number, "The Flower Garden of My Heart," which is handsomely done by Frederick James and Jean Brampton, supported by a large slice of the company, rates high.

From the Rodgers & Hart score, best reaction went to "I Could Write A Book," "Happy Hunting

Play Abroad

"Horn," "Zip," and "Take Him," in addition to the numbers already mentioned. Good use has been made of an attractive dancing line. The girls are costumed scantily but decoratively and the general decor suits the production.

Major production credits go to Neil Hartley, who has given the musical the style and sophistication expected of a Broadway show, and to George Martin, who has successfully reproduced the dances and ensembles originally created by Robert Alton.

Myro.

Off-B'way Shows

The Boy With a Cart

(TABERNACLE CHURCH, N.Y.)
Broadway Chapel Players' production of one act drama by Christopher Fry. Directed by Richard Barr. Taylor Chapel, Broadway Tabernacle Church, N.Y., April 4, '54.
Narrator.....Florida Friebus
Cuthman.....Bill Penn
Helen Alexander.....Helen Alexander
Mildred.....Sylvia Davis
Matt.....Charles Aidman
Neighbors.....Alex Berkov
Cuthman's Mother.....Cynthia Latham
Tawn.....Robinson Stone
Sue's Daughter.....Helen Alexander
Pips.....Sylvia Davis
Alfred.....Ward Asquith
Bemwul.....Alex Berkov
Villager.....Charles Aidman

Christopher Fry's one-act verse drama, "The Boy With a Cart," is first of a series of Sunday vesper productions offered by The Broadway Chapel Players in Taylor Chapel, Broadway Tabernacle Congregational Church, N. Y. The premiere of this group of professional actors, organized by Bill Penn and directed by Richard Barr, is promising. Indeed, quality of individual performances and Barr's effective use of chapel playing areas, frequently bring the production to a level sharper and more intriguing than the often obscure and sometimes pretentious poetry of Fry.

Inspired by The Bishop's Company, similar organization in California, Chapel Players are advised by Rev. Joseph D. Huntley, Rev. Albert J. Penner, pastor of Broadway Tabernacle, submits a program note to the initial presentation: "We feel that it is the natural function of our church, located in the theatre capital of the country, to offer serious drama. We are hopeful that this project may be a kind of pioneering venture that will bear fruit."

"Running less than an hour, 'Boy With a Cart' tells the story of Cuthman, the English saint of Sussex well-portrayed by Bill Penn. Despite adversity, the lad finds sufficient faith to seek understanding among men and to build a church. Action takes place in the aisles and cancel of the chapel. No props are used, and there is no special lighting. However, Helen Alexander, who also contributes an attractive acting performance, has designed appropriate costumes.

Outstanding performances are supplied by Cynthia Latham as Cuthman's mother, Robinson Stone as an elderly villager, and Charles Aidman in two roles. Florida Friebus, narrating the play, does a splendid job of bringing the audience comfortably into the framework of the production as she unites past, present and future in the author's verse.

"Boy" will be repeated Sundays during April and May. There is no admission, but an offering is taken at each performance.

Pirates of Penzance

(President Theatre, N.Y.)
Second production in the 10-week Gilbert & Sullivan repertoire being offered at the President Theatre, N.Y., was "Pirates of Penzance." Offering, which was put on last week, started off weakly, but moved to staid ground after the first 15 minutes or so. Pasturing and general thesping during presentation's early phase impressed as being slightly stiff and in one or two instances below par.

Musically, group continued to do a topnotch job in putting over the G&S score, as was the case in the initial production, "The Mikado." Standout in the offering were Rue Knapp and his sister Sally. Former gave click handling to the role of the Major-General, drawing full audience appreciation for his rendition of the tongue twisting "I'm the Very Model of a Model Major-General." Besides being an eye-appeal asset, Miss Knapp also scored effectively in the trilling department.

Ronald Bush, Norman Paige, Francis Barnard, Mary-Allen Thompson and the remainder of the cast handled their vocal assignments neatly.

Jess.

'Okla.' \$25,600,**'Moon' 14½G, Hub**

Boston, April 6.
Legit biz perked somewhat last stanza with "Okla." in finale of three-weeker at the Opera House, spurring ahead of previous week. The Kabuki Dancers & Musicians fared okay in single week engagement at the Shubert, and "Moon is Blue," in initiator of return visit at the Plymouth, wound with pleasing gross.
"Blue" continues for another week, when town goes dark until "Pajama Game" bows into the Shubert April 20.

Estimates for Last Week
Kabuki Dancers & Musicians, Shubert (\$4,200; 1,700). Nabbed a nice \$25,700. House is dark.
Moon is Blue, Plymouth (1st wk) (\$4,200; 1,200). Okay \$14,500. Final week is current.
Okla., Opera House (3d wk) (\$3; 3,000). Wound third week of "fawell visit" with slick \$25,600. House is dark.

'FACES' 33G, DETROIT;**'ANGELS' WINGS \$13,100**

Detroit, April 6.
"New Faces" rang up a \$33,000 gross in its third and last week at the 1,482-seat Cass. Top was \$4.80. Theatre now goes dark until the 19th, when "Porgy and Bess" begins a three-week stay at \$4.20 top.

"My 3 Angels" grossed \$13,100 in the second and final week at the 2,050-seat Shubert. Top was \$3.60. Current is "Stalag 17," in for two weeks. Top is \$2.20 weekdays, \$2.75 Saturday.

Rochester Preps Casey**Bow; 'Values' \$2,200 (11)**

Rochester, N.Y., April 6.
The Arena Theatre's U.S. preem of Noel Coward's comedy, "Relative Values," grossed a poor \$2,200 for 11 performances. Two-week run ended Saturday (3).

House spruces again tonight (Tues.) for the premiere of Rosemary Casey's comedy, "Once An Actor." The author will be among the guests. Her play concerns a successful playwright who is losing his wife to his best friend, a ham actor. Dorothy Chernuck, co-producer, directed.
Miss Casey's "Late Love" had a Broadway run a few months ago, and her "The Velvet Glove," done also on Broadway, copped the 1950 Christopher Award. "Actor" will run through April 18.

'Road,' 'Dixie' Scram L.A.;**Touring 'Sabrina' Bows**

Los Angeles, April 6.
Road company of "Sabrina Fair" rekindled the Biltmore last night (Mon.) to give the town two current attractions. Other is "Stalag 17," in its second week at the 400-seat Las Palmas.

Pair of shows folded up in mid-stanza last week. "Tobacco Road" quitte Wednesday night (31) after 9½ weeks. Final three nights grossed \$60,000, about breakeven for the run. "She Dood It in Dixie" gave up the ghost after 6½ weeks, grossing around \$5,000, a shade below cost.

"Stalag," in its first five days last week, hit \$2,000—just above the operating level.

'Dial' \$27,200, Cincy

Cincinnati, April 6.

Maurice Evans in "Dial M for Murder" racked up a sizzling \$27,200 gross last week in the 1,300-seat Cox. Top was \$4.31. Guild support built up turnaways in last half.

Cox has Walter Slezak this week in "My 3 Angels" at \$3.69 top. "The King and I" follows for a fortnight at 2,500-seat Taft at \$4.92 top.

'Lady' \$12,000, St. Louis

St. Louis, April 6.

Mixed reviews greeted first presentation of "The Lady's Not for Burning," with Vincent Price and Marsha Hunt, and piece wound up a one-week stand at the Ansell Bros. Empire Theatre Sunday (4) with a \$12,000 b.o. score.

Margaret O'Brien in "Smilin' Through" opens a one-week stand at the Empress tonight (Tues.). The American is still dark, but is scheduled to re-light Sunday (12) with a week's engagement of "Dial M for Murder," with Maurice Evans.

'Beds' \$9,000 for Second Stanza in Montreal

Montreal, April 6.
Blanketing the city with twofers and low-priced firstnight tickets, "Twin Beds" failed to do more than \$9,000 in its second week. Her Majesty's here in Montreal. With the 1,704-seater scaled to \$3.38 top, and running two performances on Friday and Saturday nights, farce managed to garner \$12,000 on its first week.

House is dark until May 24 when the Bea Lillie show plays a return engagement.

LITTLE MAGIC IN PITT AS 'LOSS' HITS \$10,000

Pittsburgh, April 6.
"Magic and the Loss" didn't do too well in its tryout last week at the Nixon, barely hitting \$10,000. New play by Julian Funt just couldn't overcome the notices, which were pretty unfavorable, and most of the trade can be traced to the marquee draw of the starring threesome, Uta Hagen, Robert Preston and Lee Bowman.

Everybody went to work on the show immediately after the reviews hit the street, and reports over the weekend had some progress and improvement being made. "Magic and Loss" played here to \$3.90 top.

"Guys and Dolls" is current, then "Good Nite Ladies," "South Pacific" for two weeks, "Fourposter" and "Picnic" on May 10, which may ring down the curtain on the season.

'Pacific' Over \$42,400**In S. Carolina Split**

Spartanburg, S.C., April 6.

"South Pacific" took in over \$42,400 in eight performances last week split evenly between the Township Auditorium, Columbia, S.C., and Memorial Auditorium here. Musical drew over \$14,700 in Columbia (28-31) and almost \$27,700 here (1-3).

Jeanne Bal-Webb Tilton starrer splitting current week between the City Auditorium, Raleigh, (5-6) and Reynolds Auditorium, Winston-Salem (7-10).

'Ladies' 10G on Twofers**In Full N. Haven Week**

New Haven, April 6.

"Good Nite Ladies" had a fairly profitable stand in its full-week run at the Shubert last week (29-3). On a twofers basis, at \$3.60 top, gross hit a point just under \$10,000.

Set for this week is premiere of "Pajama Game," with a single performance Saturday night (10) to be followed by a full week's run April 12-17.

Season's tag end bookings include "Fourposter" (John Beal, Carol Stone) for April 21-24 and Ballet Theatre for May 14-15.

Current Road Shows

(April 5-17)

Dial M for Murder (Maurice Evans)—Hanna, Cleveland (5-10); Hartman, Columbus, (12-14); Murat, Indianapolis (15-17).

Evening With Beatrice Lillie (Beatrice Lillie)—Curran, S.F. (5-17).

Fourposter — Court Square, Springfield, Mass. (15-17).

Good Nite Ladies—Aud., Rochester (5-10); Nixon, Pitt (12-17).

Guys and Dolls—Nixon, Pitt (5-10); Ford's, Balto (12-17).

King and I (Yul Brynner, Patricia Morison)—Music Hall, Cleveland (5-10); Taft Aud., Cincy (12-17).

Me and Juliet—Shubert, Chi (7-17).

Moon is Blue—Plymouth, Boston (5-10); Locust St., Phila. (12-17).

My 3 Angels—Walter Slezak—Cox, Cincy (5-10); American, St. L. (12-17).

New Faces—Cass, Detroit (5-10); Oklahoma—Ford's, Balto. (5-10); Community, Hershey, Pa. (12-17).

Pajama Game (John Raitt, Janis Paige, Eddie Foy, Jr.) (tryout)—Shubert, New Haven (9-17).

Porgy & Bess—Royal Alexandra, Toronto (5-17).

Sabrina Fair (Diana Lynn, Wendell Corey)—Biltmore, L.A. (5-17).

Seven Year Itch (Eddie Bracken)—Erlanger, Chi (5-17).

South Pacific (Jeanne Bal, Webb Tilton)—City Aud., Raleigh, N.C. (5-6); Reynolds Aud., Winston-Salem (7-10); Center, Norfolk (12-14); Mosque Aud., Richmond (15-17).

Stalag 17—Shubert, Detroit (5-17).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi (5-17).

Twin Beds—Shubert, Wash. (5-17).

'King' \$57,682 in Clev. For Biggest Week Yet

Cleveland, April 6.
About 90% capacity biz was registered by "King and I," headed by Patricia Morison and Yul Brynner, on the first stanza of its two-week stand at the 3,000-seater Public Music Hall last week. Sponsored by the Hanna management, it pulled a great \$57,682 in eight performances at \$5 top. This exceeds any N.Y. week and the highest the show has grossed anywhere.

It's the first time in a score of years that the Hanna has played two attractions simultaneously, with "Stalag 17" in its own 1,500-seater auditorium competing against "King." This week it brings in Maurice Evans in "Dial M for Murder" to compete against the Rodgers-Hammerstein musical, creating another curious b.o. situation. Whether "Dial" may be dented by the competition is something everybody's wondering about here.

"Stalag," with George Tobias, did much better than okay, considering the low \$2.50 tariff (including taxes). Promoted to the hit, with an opening \$1 bargain-night gimmick, play caught good \$11,200 in eight performances.

'Sea' Sets Philly Record: \$46,330

Philadelphia, April 6.
Standees at both Saturday performances gave "By the Beautiful Sea" a new house record at the Forrest Theatre. Previous high was set by Rosalind Russell in "Wonderful Town." Despite steady revisions and cast changes, "Sea" ran heavy here and could have easily stayed extra sessions.

"Anniversary Waltz," aided by generally favorable audience reception, ran well ahead of its first week. Comedy likewise had script revisions, but gathered momentum with each day of stay. Departure of both shows Saturday night (3) left Anna Kabuki troupe, which arrived last night at Forrest, only legit attraction in town.

Estimates for Last Week

By the Beautiful Sea, Forrest (3d wk) (M-1.760; \$6—tariff lowered from \$6.50 last weekend due to tax on (1) Shirley Booth). Scalp-ers and agencies had only available tickets for final week of run. Smash \$46,330.

Anniversary Waltz, Locust (2d wk) (C-1.580; \$4.20) (Kitty Carlisle, McDonald Carey). Topheavy femme interest strong sales point in domestic comedy. Fine \$22,700.

Porgy & Bess, (John Beal, Carol Stone) for April 21-24 and Ballet Theatre for May 14-15.

Season's tag end bookings include "Fourposter" (John Beal, Carol Stone) for April 21-24 and Ballet Theatre for May 14-15.

South Pacific (Jeanne Bal, Webb Tilton)—City Aud., Raleigh, N.C. (5-6); Reynolds Aud., Winston-Salem (7-10); Center, Norfolk (12-14); Mosque Aud., Richmond (15-17).

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Time Out for Ginger (Melvyn Douglas)—Harris, Chi (5-17).

Twin Beds—Shubert, Wash. (5-17).

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Golden Apple, Phoenix (4th wk) (MC-\$4.40-\$3.30; 1,150; \$24,067). Nearly \$24,000 (previous week, \$23,800).

Opening This Week

Anniversary Waltz, Broadhurst (C-\$4.40; 1,510; \$58,000) (Macedonia, Carlisle, Carlisle). Joseph M. Hyman-Bernard Hart production of comedy by Jerome Chodorov, and Joseph Fields; opens tonight (Wed). Financed at \$75,000, with a production cost of about \$28,000, exclusive of bonds. About \$4,000 lost during out-of-town tryout, can break even at around \$15,000 a week.

By the Beautiful Sea, Majestic (MC-\$6.60; 1,510; \$58,000) (Shirley Booth). Robert Fryer-Lawrence Carr production of musical with book by Herbert & Dorothy Fields, music by Arthur Schwartz; lyrics by Miss Fields; opens tomorrow (Thurs.) night. Financed at \$300,000, with a production cost of about \$270,000, exclusive of bonds. Lost approximately \$35,000 during out-of-town tryout, can break even at around \$36,500 a week.

Magic and the Loss, Booth (D-\$5.50-\$4.40; 766; \$23,000) (Uta Hagen, Robert Preston, Lee Bowman). Alexander H. Cohen-Ralph Alswang production of play by Julian Funt; opens Friday (9) night. Financed at \$80,000, with a production cost of about \$34,000, exclusive of bonds. Lost approximately \$5,000 during out-of-town tryout, can break even at around \$13,500 a week.

Immortalist, Royale (8th wk) (D-\$5.50-\$4.40; 1,035; \$31,000) (Louis Jourdan, Geraldine Page). Almost \$15,000 (previous week, \$16,100).

John Murray Anderson's Almac, Imperial (17th wk) (R-\$6.60; 1,400; \$50,000). Nearly \$34,900 (previous week, \$36,400).

King of Hearts, Lyceum (1st wk) (C-\$5.50-\$4.40; 995; \$24,300) (Donald Cook, Jackie Cooper). Opened Thursday (1) to three favorable notices (Hawkins, World-Telegram; McClain, Journal-American; Morrison, Herald Tribune); two unfavorable reviews (Coleman, Mirror; Watts, Post) and two indecisive opinions (Atkinson, Times; Chabert, News). Grossed almost \$10,900 in first four performances and about \$2,200 for two previews.

Kismet, Ziegfeld (18th wk) (MD-\$6.60; 1,628; \$57,908) (Alfred Drake). Nearly \$57,900 (previous week, \$57,800).

Me and Juliet, Majestic (45th wk) (MC-\$6.60; 1,510; \$58,000). Over \$36,100 (previous week, \$33,500); closed Saturday (3) to tour after 358 performances at a profit of about \$100,000 on a \$300,000 investment.

Oh, Men, Oh, Women, Miller (16th wk) (C-\$5.50-\$4.40; 920; \$23,248) (Franchot Tone). Almost \$22,200 (previous week, \$21,800).

Ondine, 48th St. (7th wk) (D-\$7.15; 1,139; \$39,512) (Audrey Hepburn, Mel Ferrer). Almost \$39,500 with Theatre Guild subscribers and theatre party commissions cutting into take (previous week, \$38,600).

Picnic, Music Box (58th wk) (CD-\$5.50-\$4.40; 1,010; \$27,534) (Ralph Meeker). Over \$21,800 (previous week, \$19,900); closes Saturday (10) to tour.

Prescott Proposals, Broadhurst (16th wk) (CD-\$5.50-\$4.40; 1,160; \$29,500) (Katharine Cornell). Under \$10,500 (previous week, \$11,600); closed Saturday (3) after 125 per-

B'way Mostly Steady; Some Shows Dip; 'King' \$13,100 (6), 'Flaminia' \$6,300 (4), 'Apple' 24G, 'Pennypacker' \$18,990

Receipts at about three-fourths of the entries on Broadway last week remained steady or went above takes for the previous stanza. Remaining shows suffered dips, ranging as high as \$2,300 in one instance.

There were two closings last week, "Prescott Proposals" and "Me and Juliet," last going on tour. Bowing out Saturday (10) to tour is "Picnic." Opening this week are "Anniversary Waltz," which bows tonight (Wed.) at the Broadhurst; "By the Beautiful Sea," premiering tomorrow (Thurs.) night at the Majestic, and "Magic and the Loss," opening Friday (9) night at the Booth.

Also new this week is "Patience," third in the 10-week Gilbert & Sullivan series at the "off-Broadway" President Theatre. Tuner bowed last night (Tues.).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

Caine Mutiny Court Martial, Plymouth (11th wk) (D-\$5.50-\$4.80; 1,062; \$33,500) (Henry Fonda, John Hodiak, Lloyd Nolan). Almost \$32,900, with theatre party commissions cutting into take (previous week, \$32,700).

Can-Can, Shubert (48th wk) (MC-\$6.60; 1,361; \$50,160). Held at \$50,400.

Confidential Clerk, Morosco (8th wk) (C-\$7.15; 935; \$30,200) (Ina Claire, Claude Rains, Joan Greenwood). Over \$18,500 (previous week, \$20,800).

Fifth Season, Cort (63rd wk) (C-\$4.40; 1,056; \$23,227) (Menasha Skulnik, Richard Whorf). Almost \$19,400 (previous week, \$21,100).

Girl in Pink Tights, Helinger (5th wk) (MC-\$6.60; 1,527; \$53,000) (Jeanmarie, Charles Goldner). Over \$52,300, with theatre party commissions cutting into take (previous week, \$51,200).

Girl on the Via Flaminia, 48th St. (1st wk) (C-\$4.40-\$3.30; 925; \$18,300). Moved uptown from Circle in the Square Thursday (1); grossed almost \$6,300 in first four performances, with take held down because of management's policy of honoring tickets purchased at the lower off-Broadway tab before the Circle was shuttered by the Fire Dept. There were no opening night reviews.

Immortalist, Royale (8th wk) (D-\$5.50-\$4.40; 1,035; \$31,000) (Louis Jourdan, Geraldine Page). Almost \$15,000 (previous week, \$16,100).

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Prescott Proposals, Broadhurst (16th wk) (CD-\$5.50-\$4.40; 1,160; \$29,500) (Katharine Cornell). Under \$10,500 (previous week, \$11,600); closed Saturday (3) after 125 per-

formances at a loss of its entire \$100,000 investment.

Remarkable. Mr. Pennypacker Coronet (14th wk) (C-\$7.15; 1,027; \$28,262) (Burgess Meredith, Martha Scott). Nearly \$18,900 (previous week, \$18,300).

Sabrina Fair, National (20th wk) (C-\$5.50-\$4.40; 1,172; \$31,300) (Margaret Sullivan, Joseph Cotten). Under \$28,600 (previous week, \$27,700).

Seven Year Itch, Fulton (72nd wk) (C-\$5.50-\$4.40; 1,063; \$24,400) (Tom Ewell). Almost \$21,800 (previous week, \$21,700).

Solid Gold Cadillac, Belasco (22nd wk) (C-\$5.50-\$4.40; 1,077; \$28,225) (Josephine Hull). Almost \$28,100 (previous week, \$28,300).

Tea and Sympathy, Barrymore (27th wk) (D-\$5.50-\$4.40) (Deborah Kerr). Nearly \$28,700 (previous week, \$28,600).

Teahouse of the August Moon, Beck (25th wk) (C-\$5.50-\$4.40; 1,214; \$31,681) (David Wayne, John Forsythe). Held at almost \$32,200.

Wonderful Town, Winter Garden (5th wk) (MC-\$6.60; 1,510; \$54,173) (Rosalind Russell). Nearly \$48,500 (previous week, \$46,900). Carol Channing replaced Rosalind Russell as show's star Monday (5).

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Legit Bits

Morton Baum, chairman of the finance committee of the N. Y. City Center of Music & Drama, and the outfit's sparkplug, was secretly married a short time ago to Hedy Florry.

With "Porgy and Bess" in for a fortnight's engagement at the Royal Alexandra, Toronto, opening was set for Tuesday (6), first time in the 45 years' history of the house for otherwise normal Monday night opening, with 29 stagehands taking 20 hours to set the show on the Sunday evening arrival from Minneapolis.

Shepard Traube in Chi last week checking up on "Time Out for Ginger" at the Harris and making the radio-tv circuit. "Ginger," which its producer figures will hold in the Windy City through the summer, is dropping its Monday night performances and starting a Sunday showing on Easter Sunday (18). . . . Lillian Gish starring in Showcase Theatre's production in "Trip to the Bountiful," which bows at the Evanston, Ill., year-rounder April 20. . . . Arthur Peterson Jr. directing the Chi Equity Library Theatre presentation of "Everyman" in local churches.

Dick Falk now flacking for the Paper Mill Playhouse, Milburn, N. J. . . . William Gass will present Patrick Hamilton's "Rope" at the off-Broadway Gellendre Studios beginning next Tuesday (13).

Actress Maureen Stapleton, wife of company manager Max Allen-tuck, is a prospective mother. Couple already have one child. . . . Actors Equity is polling its membership regarding its attitude toward the Equity Library Theatre. . . . Nominating committee for the annual election of Chorus Equity includes Ted Thurston, Walter Kelvin and Feodore Tedick, representing the executive committee, and Babs Heath, Meredith Bayless, Tao Strong, Ken Urmston, Doug Rideout and Anna Romaine representing the membership.

Paul Reed is a last-minute addition to the cast of "By the Beautiful Sea" opening tomorrow night (Thurs.). . . . Paul Osborn is slated to collaborate with Joshua Logan on the book of "Sayonara," the musical version of the James Michener novel, for which Irving Berlin will supply the songs. "The Magic and the Loss," which opens Friday night (9) at the Booth, N.Y., has been acquired for London production this spring by Mark

Marvin, with Constance Cummings as star.

Montgomery Clift, Judith Evelyn, Kevin McCarthy and Mira Rosova will be in "Sea, Gull," to be produced May 11 as the season finale for the Phoenix Theatre, N. Y. . . . Elaine Perry, producer of "King of Hearts," is dickering for the U. S. rights to "Anastasia" by Guy Bolton and Marcelle Maurette, a London offering of last season, and "Kean," an adaptation by Jean-Paul Sartre from the Alexandre Dumas original. . . . Charlotte Rae, who left "Three-Penny Opera" to go into "Pajama Game," is out of the latter musical. Janis Paige is now singing her "Pajama" songs. . . . "Fragile Foxes," farce by Alexander Bunsen, slated to follow "One Foot to the Sea" at the off-Broadway Originals Only Playhouse beginning April 16. . . . New off-Broadway theatre, Two-By-Four Playhouse, to preem April 23 with "Building Blocks," an original by Eugene McKee.

Hale McKee will return to the Clay Flagg-Carl Low White Barn Theatre near Irwin, Pa., as director again this summer. . . . "Magic and the Loss" was the third time Michael Gordon, director, had been in Pittsburgh in less than a year. He staged revival of "Male Animal" which broke in there with Buddy Ebsen last spring, and also the Celeste Holm-Robert Preston "His and Hers," a Pitt preem in December. . . . William Futch, Pittsburgh Playhouse actor and also head of the School of the Theatre there, will be the producer-director this summer at the Totem Pole Playhouse, in Caledonia State Park, near Gettysburg, Pa. This will be the third year of operation for that strawhat but Futch's first association with it. It'll have an Equity company in 11-week season.

Legit pa. Dick Weaver is busy on a promotional job for United Artists and Stanley, Kramer, on "Not As A Stranger," which will take him to the Coast and 10 major cities during the next month. He wrote a letter of thanks to Jay Carmody, Washington Star amendments ed. last week, thanking him for a story on the p.a. which mentioned that the Carmodys and Weaver had been to the D. C. Statter for dinner and the floorshow. "It isn't very often that a press-agent gets his expense tab substantiated in print," wrote Weaver. . . . Elias Robbins, lead in last year's "My Darling Aida" on Broadway, will sing Strauss' "Salome" for NBC Television Opera Theatre on May 8, and will go to the Glyndebourne (England) Festival in June to star in "Arlecchino."

It was Martha Miller and not Lucy Hope Lyon who played the elder sister, Mrs. Moxton, in the Rochester (N.Y.) Arena Theatre's production of Noel Coward's "Relative Values," reviewed last week (31). Miss Lyon played Lady Hayling.

Tyrone Power, costar of Paul Gregory's recent production of "John's Brown's Body," would like to do another show for him again next season, Gregory says. However, the actor has a commitment with another management, it's claimed. . . . Mabelle Fullerton, drama critic of the Quincy (Mass.) Patriot-Ledger, in town last weekend to catch "Can-Can," "Kismet" and "Girl in Pink Tights." . . . Mary B. Hecht, in association with Daniel S. Brown, plans a production next season of "Welcome" by Janette Kamins, with Jennie Goldstein as lead and Ronald Alexander staging. . . . Michael Higgins and Carol Teitel doing their program of modern and classic comedy and drama at NYU, N.Y., Friday (9).

Coast tv-nitery singer Gale Storm set for the femme lead in "Wish You Were Here," next summer at Dallas. . . . Leo Freedman is going ahead with plans for an extended European vacation, since his wife's injuries from an auto accident have improved more rapidly than expected. . . . Members of the company and staff of "Tea and Sympathy" have organized the ALDK, which they admit designates Associated Lovers of Deborah Kerr.

Joey Harris, company manager of "Can-Can," is a prospective father. . . . Richard Verney, proprietor of Verney's Restaurant,

Greenwich Village, N. Y., set to make a "comeback" as an actor in "Fragile Foxes" . . . Former drama critic Robert Garland appointed editor and Edgar Klotten managing editor of Stage and Arena News, house organ of the Arena Guild. . . . William Hawkins, in reviewing "Pirates of Penzance" last week in the N. Y. World-Telegram & Sun, took four of the nine paragraphs to relate the plot.

First American to stage a play in Dublin since Burgess Meredith directed "Winterset" about eight years ago will be Mesrop Keskikian, who will direct Eoin Neeson's "The Earth, A Trinket" for Dublin Studio Theatre this month. Keskikian, lecturer in drama at Penn State, has been in Ireland about two months gandering plays and production.

American Shakespeare Festival Theatre & Academy will hold a luncheon April 29 at the Waldorf-Astoria Hotel, N. Y., to mark the 390th anniversary of the birth of Shakespeare. . . . Robert Penn, currently in the cast of "Can-Can," is planning the production next season of a musical version of Jiminy Glick's autobiographical novel, "Little World, Hello," starring the comic. . . . Tryouts of "The Girl from Boston," by Joseph Hayes, and "The Automobile Man," by Calder Willingham, are slated for the respective weeks of July 5 and Aug. 2 at the Bucks County Playhouse, New Hope, Pa. . . . Arthur Sliem will be resident director at the Somerset (Mass.) Playhouse, to be operated this summer by Fred and Martha Miller, with the backing of former ambassador Joseph P. Kennedy.

Justice Dept.

Continued from page 57

which is an important part of our commercial structure, is not governed by the Sherman Act. Other cases, dealing with the motion picture industry, which distributes 'plays' on film, prove the contrary. In those cases, restrictions permitting only certain theatres operated by a defendant to obtain pictures—restrictions exactly like those alleged here with respect to the booking of plays—have been held to violate the Sherman Act.

"In the motion picture cases the necessary restraint or monopoly of interstate commerce exists because the 'films' in which the plays appear were sent from producers to distributors across state lines. It should certainly make no difference that the plays, the interstate distribution of which is restrained, are not reduced to film, or that all of the paraphernalia of a play rather than a picture of it, is sent in interstate commerce.

"The film cases also show that restraints on interstate distribution for the purpose of controlling local exhibition policies, such as admission prices and double featuring, violate the Sherman Act. Such restraints are more closely concerned with local exhibition than are those alleged here."

'Tender Land'

Continued from page 57

"Picnic" was pointed up. Intermission scuttlebutt called it anything from a highbrow "Oklahoma" to a lowbrow "Appalachian Spring."

Everett's libretto, set on a mid-west farm in the 1930s, concerned graduation time and the jarring effect on an impressionable girl by the visit of a couple of itinerant hobo-farmhands. Copland tried to keep this idyll in lyric, impressionistic mood, with too much descriptive background music, and too few arias and melody, so that it rarely soared or gripped. The quintet at end of the first act, and the duet of the young lovers in the middle of the second act were fine moments. The square dance was another highlight. But that was all. Smith's skeleton sets were striking, and aptly caught the mood and scene. Robbins' staging got the best out of the action. Schippers' conducting was devoted as well as clean and authoritative. And the cast revealed some very fine singers, who looked the parts as well and could also act.

Norman Treigle was a fine bass as Grandpa. Jon Crain revealed an excellent tenor, and Andrew Gawn a sturdy baritone, as the two drifters. Jean Handzik disclosed an impressive contralto (and a fine characterization) as the mother, while soprano Rosemary Carlos was a lovely Read, thespically as well as vocally, as Laurie, Bron,

Karlweis Off to 'Moon'; Berlin Follows Vienna

Oscar Karlweis flew back to Vienna over the weekend to ready "Tea house of the August Moon" for its May 15 premiere at the Josefstadt Theatre. He's to do the David Wayne role.

It'll run all summer until the Berlin Festival in September, when Karlweis will take his company to Germany for the fete.

Advance

Continued from page 57

admission prices, that would be another matter. Such a move might or might not be wise from a business standpoint. But if it were not a "hidden" boost under cover of a tax reduction it would be perfectly ethical, it's felt.

No Consultation

Major complication from the tax cut has involved refunds on tickets sold in advance. Since legit, unlike films, normally have extensive advance sales, this has been a serious problem and will continue to be for some weeks, particularly in the case of hit shows. Feeling in legit circles is that much of the trouble might have been avoided if Internal Revenue officials had consulted theatre treasurers and managers in advance about the best way to handle the situation.

Chief complication arises from the ruling that tax refunds must be paid "prior to the event," which means before the ticket is used. Notice of the ruling was issued by the League of N. Y. Theatres and signs to that effect were posted in the lobbies of all Broadway houses. Even so, there have been long lines of ticket holders at most boxoffices just before curtain time every night, and considerable resentment and criticism from patrons who had to wait or, in many cases, decided not to bother with refunds.

Reason for the "prior to the event" angle was, of course, to prevent theatre attendants, etc., from gathering up quantities of discarded ticket stubs and collecting substantial amounts of illegitimate tax refunds. Government attitude is that any tax money not refunded is payable to the Internal Revenue office though cynical Broadwayites privately predict that not all of it may be passed along.

Extra Windows

In a few cases, the jamup of tax refund applicants at boxoffices just before curtain time actually hurt business. That was true of shows with large but not sellout advance sales. In such circumstances, prospective ticket buyers for the immediate performance were unable to get to the window, so sales were lost and at least one show that had regularly been going clean had empty seats.

In virtually all cases, extra windows were opened to handle the volume, but that was generally inadequate. There were suggestions that temporary booths be set up in lobbies or even outside on the pavement just for refund applicants, but nothing has been done about it thus far.

Situation regarding refunds on tickets bought through brokers is particularly involved. Refund on the ticket itself must be made by the theatre, but that on the broker's commission is returnable by the broker. Since the tax on the broker fee is relatively small, most patrons are reportedly ignoring it rather than go the double refund procedure.

Future B'way Schedule

(Theatre indicated if booked)
Anniversary Waltz, Broadhurst, tonight (Wed.).

By the Beautiful Sea, Majestic, tomorrow night (Thurs.).

Magic and Loss, Booth, Friday night (9).

Sea Gull, Phoenix, May 11.

Pajama Game, St. James, May 12.

Kind-to-Critics

Continued from page 1

to be kind to the Gibbs opus in the '50-'51 season, in a running controversy that's extended to today. Only a short while ago, columnist Leonard Lyons let go with a blast at the critic, blaming them for making "Season"—which he called mediocre—a hit.

Fact that the scribes had scrupulously done nothing to help out their fellow Critics Circle member Louis Kronenberger earlier this season, apparently was overlooked. The Time magazine reviewer's adaptation of "Mile. Colombe" bowed on Broadway in January to one good notice, two bad, and four inconclusive, and closed in February.

But a survey of the "King of Hearts" reviews made interesting reading—and conjecture. One or two of the boys looked like they were straddling. Also, one notice seemed a qualified yes (the News John Chapman), and another a qualified no (Times Brooks Atkinson). The Mirror's Robert Coleman was a no, although the appended two-line Walter Winchell vote read: "You've gotta buy it! It's a laff riot!" The Post's Richard Watts Jr. was a no; the Journal-American's John McClain and World-Tele & Sun's William Hawkins both yes. The Tribune asked VARIETY's Hobe Morrison to guest-review the show in Kerr's place, and Hobe's vote was yes in both papers.

Personal touch and the good-brotherly feeling in what Atkinson called "this closely knit community" stood out in a couple of notices. Atkinson, who must know her very well indeed, referred to co-author Jean Kerr as "one of the most fabulous conversationalists on record. She has not made a simple statement of fact since she was a child." McClain, who told his readers that "you'll have a good time and I think the Kerrs have a hit," wound up his review oddly for a good notice by closing with "Walter, are we still friends? Speak to me!" Watts ended his review on a personal note by remarking that "Hearts" is so witty a play, that it makes me feel like a monster to say that it failed to satisfy me." Hobe's Trib notice said that "Heart" was "a very funny show" and that "probably nobody will like 'Hearts' very much except audiences." He is equally affirmative in the home-base sheet.

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Literati

Holt's New Editor-in-Chief
Howard S. Cady has switched from Little Brown to become editor-in-chief of Henry Holt & Co. Previously he was west coast editor for Doubleday.

Stanley Chambers, longtime aide to Metro's eastern story editor, Olin H. Clark, recently joined Holt as an editor, as part of trade veepee William E. Buckley's realignment of the setup with the resignation of William Raney.

Doubleday Doubling
Doubleday & Co.'s "Editor-at-Large" column, which has been running weekly in the Saturday Review of Literature, will also appear on an alternate-week basis in the New Yorker, starting April 10. It's a public relations project of the publisher, written by Pyke Johnson, Doubleday publicity manager, and Sam Vaughan of the Doubleday Syndicate, and signed "L.L. Day."

Still Hacking
Comedy scripter Eddie Davis says he's gone from hack-driving to hack-writing, with "The Gagan" as his next book for Frederick Fell, following his "hospital memoirs" which he calls "Flat On My Assh." Davis is the ex-hack who so intrigued Eddie Cantor, by accident, in a cab that he put him on as a gagwriter and he's been that ever since, including writing librettos for Broadway musical comedies.

Sutton's Updated 'France'
Horace Sutton's 1954 up-to-the-minute version of "Footloose in France" (Rinehart; \$4) is what would be expected from a seasoned travel editor—a hep guide from which not only the first-timers abroad can learn but from which the more seasoned traveler will absorb plenty. If nothing else, for the latter, it's a refresher course and a surefire trailer for the travel lines, besides being a convincer on attitudes toward what is probably the No. 1 favorite tourist in the world. For the novice, this is a tip-top tome which leaves the cathedrals and museums to others—although interlarding a touch of same—and puts the right accent on the right syllables so far as getting-to-it quick, be it vlands and vintages or caves and cloisters. Abel.

Cudlipp Cuttings
Percy Cudlipp, former editor of the London Daily Herald, has joined the News Chronicle as a columnist, and his first feature is skedded to appear today (Wed.). He will be contributing twice a week to his new paper. When Cudlipp was in the editorial chair at the Herald, there were three Cudlapps as London newspaper editors. Hugh is editorial director of the Daily Mirror and Sunday Pictorial, and Reginald is in charge at the News of the World.

Plastered With Paperbacks
Paperback publishers admit that the field's becoming "cluttered up" more and more by newcomer outfits, legitimate and otherwise, but operating on the spraygun principle, "nobody's complaining much. The margin of profit is small but apparently it is worthwhile for most of the paperback reprint houses. They have found that in 30 days over 60% of the first batch is sold out, and since print orders can't go back unless in 200,000 and 300,000 lots they may just as well ship the dealers a new batch of titles instead of worrying about replenishing "back orders."

That is why it is oftentimes difficult to gauge how well a paperback is actually selling until returns are in several months hence. If a book is generously on display it can mean (1) a big first printing as with "Caine Mutiny" or "Tallulah" or (2) that it's not selling as well as was expected. The dealers complain they frequently have little choice as "we take what's given us by the (local) distributor." A 25c book means a 9c profit to the dealer, who pays the wholesaler 16c.

Between 70-80% of paperbacks are bought by women. It has definitely hurt the women's magazines, which have veered more and more to articles—biographies, how-tos and the like, since the fiction field seems to have been preempted by the paperbacks. Original publishers and their authors work on the theory of the greater the advance the greater the insurance of wider distribution and ultimate sales. Since, apparently, the recorder technique isn't realistic because of the shotgun principle. There are perennials like

William Faulkner, Erskine Caldwell, Mickey Spillane and there are sensational Jackpots like Niven Busch's "Duel in the Sun," with its probable record of 3,200,000. William Bernard's "Jail Bait" went 1,800,000 for Popular Library. "From Here to Eternity" is one of the rare instances of a sock picture stimulating the paperback sales (New American Library's Signet imprint) far beyond the vogue of the original James Jones novel. Polly Adler's "A House Is Not a Home" is likewise figured for sock sales, a la "Caine Mutiny" and "Tallulah."

A sampling of volume is one publishing house's figures: Popular Library sold 35,000,000 copies of its titles in 1953, as against 17,000,000 in '51. Not only did PL print more but sold more percentage-wise, thus reducing the problems of inventory. The 35,000,000 copies included 114 titles, of which 27 titles went back to press for reprint orders. In short, some sold 1,000,000 and some print orders were only 200,000.

New American Library's "I, the Jury" and some six or seven other Mickey Spillane books are reported to have gone 20 to 30 millions, and already many millions more in multiple translations. This, of course, would apply also to Faulkner, Caldwell, et al. because, while paperbacks are relatively new in the U.S., they have long been a thriving publishing business in most European countries, notably Great Britain, France, the Norse countries, the Lowlands, as well as in other quarters of the globe.

A 'Shavian Gallery'
In "Men and Supermen" (Harvard U. Press; \$5), Prof. Arthur H. Nethercot of Northwestern U. presents "the Shavian portrait gallery"—a scholarly discourse on characters in the plays of GBS.

Various categories are used in the Professor's analyses: "Candida" is pinpointed under "the quintessence of Ibsen-Shavianism," while in a chapter entitled "The Philistine," one encounters, among others, Alastair Fitzgibbon, the demon-tennis-player of "The Millionaires," Mendoza and Ramsden of "Man and Superman" are lumped with idealists' Bluntschli, of "Arms and the Man," is seen not only as a "realist," but the ablest man "Shaw had put yet into any of his plays."

There is an inuspensable section of the book devoted to "the female of the species," which dissects the womanly woman, the pursuing woman, the mother woman, the new woman, and the younger generation, with appropriate Shavian ladies in each group.

The new man, the philanderer, art and the artist man, receive the Professor's attention when he writes of Shaw's male characters. Races, nationalities, occupations and pursuits of other Shavian folk are duly considered. So is "the superman"—past, present and future.

Despite the fact that theatrical professionals may be inclined to regard Prof. Nethercot's cerebrations as something less than helpful blueprints for transferring Shaw's men and women to the stage, the author has done an exhaustive, creditable job. His detective work in a final chapter on the names of the master's characters demonstrates remarkable scholarship and makes delightful reading. Down.

Good Circus Sketches
"Drawing at the Circus" by Charles Wood (Studio Crowell; \$1.50) appears at the opening of the annual circus season. It is not the usual "how to" type of book. Artist Wood has visited Bertram Mills' Circus in Britain, and he has returned with a splendid portfolio of sketches showing circus—in action—which might be any circus—in action. The book is unusual because it assumes that the reader already understands something about the nature of drawing. Wood does not "talk down" to his audience. His literary style, like his sketches, is lucid, lively and appealing.

Much of the artist's work was done during circus rehearsals. He offers excellent portraits of the famous clowns, Coco and Percy Huxter—although Coco prefers to be known as "Auguste." Wood explains how one may best draw an animal act to show the turn's dynamic action, illustrating with several drawings of the Great Elephant and putting his cats through their paces. Elephants, jugglers, acrobats and circus performers are lined by Wood's facile pencil, and with each subject the author-artist presents an account of the type of materials he used, the manner in which he worked, the results he

sought to achieve. The reader is permitted to judge the achievement.

This book offers a splendid, informal glimpse of tankark life. Down.

CHATTER

"The Return of Jeeves," new novel by P. G. Wodehouse, to be published by Simon & Schuster April 30.

Katharine Hillier and Katharine Best, Virginia City (Nev.) Territorial Enterprise staffers, are in Las Vegas getting material for a book on that community for Henry Holt.

Film director John Farrow is having a new book published in the fall and new editions of two former books. New volume, to be issued by Sheed & Ward, is "Story of Sir Thomas More."

Stewart Holbrook putting finishing touches to a life of James J. Hill, the empire builder, for Knopf. More or less a quickie with an unusual contract arrangement: straight cash payment and no royalties.

Gordon Webber's new novel, "The Far Shore," is being published April 12 by Little, Brown & Co. Author is an ad man (Benton & Bowles) and also a radio-TV scripter, writing regularly for the CBS-TV "Mama" show.

An edition of "Damien the Loper," which already has had 27 printings, and "Pageant of the Popes," which has had eight printings, will be released to booksellers by Doubleday and Catholic Digest Press, respectively.

Anatole Chuloy, editor-publisher of Dance News, flew yesterday (Tues.) from N. Y. to Tel Aviv, to give a series of lectures in Israel on the dance. He'll come back next month via Paris to catch the Moscow Ballet, before returning to N. Y. end of May.

David E. Botter Jr., who moved over from his assistant executive editor post on Quick to the editorial staff of Look when the Cowles pocket-sized mag folded last year, has been promoted to assistant managing editor at Look. Before joining Quick in 1950, Botter was a Washington correspondent for the Dallas News.

John Henry Faulk started as columnist ("John Henry Faulk's U.S.A.") in current Tempo. Former prof has a daily stanza over WCBS, N.Y., with Tempo material in same vein as airer. Another WCBS'er and author ("Forty Plus and Fancy Free" now in second printing) Emily Kibbrough, to speak at Book and Authors Club in Philly April 13.

Gordon Webber, a scripter on CBS-TV's "Mama" show, has written a second novel, "The Far Shore" to be released by Little, Brown April 12. It's the story of the Katy-Dee, an aged rust-pocked freighter going to her doom on a secret mission during the Normandy invasion. His first novel was "Years of Eden."

Charles L. Bennett, city editor of the Schenectady (N. Y.) Union-Star since May, 1952, has been appointed managing editor of the Chronicle-Telegram, Elyria, O. Bennett, who signs off at the Union-Star April 24, was previously city editor of the Geneva, N. Y., Daily Times, and on the editorial staff of the Oneonta, N. Y., Star before that.

Campaign is under way within the publishing industry to raise \$280,000 for support of the Abbey Fund for Westminster Abbey. Co-chairmen for the industry are S. M. Bessie, book editor of Harper & Bros., and Edward E. Mills, veepee of Longmans, Green & Co. Goal of \$280,000 represents 10% of the £1,000,000 needed to repair damages to the Abbey caused by Nazi bombs and nine centuries of weather.

Bennett Cerf says, "Every time I go to Philadelphia for a board meeting with Curtis Publishing Co. I think of the many Stateposts I had to sell at the 157th St. & Broadway subway station to win that bicycle. Now we (Random House, of which he's president), Curtis, Grosset & Dunlap, Harper, Scribners, Little, Brown and Book-of-the-Month Club are partners in Bantam Books, hence the periodic trips to Curtis' Philly headquarters."

Spanish O'Neill Kudos

Barcelona, April 6.
Teatro Club last week organized a performance dedicated to the late Eugene O'Neill, playing three of his early one-acters, "In the Zone," "Route to Cardiff" and "Homecoming." Comedia Theatre was filled to capacity, and before curtain time Jose Maria Castellet delivered a brief biography of the Pulitzer and Nobel prize winner.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Fred Zinnemann is an excellent example of how to win elections. His formula is contrary to the accepted musts of ballyhoo but its success is undeniable nevertheless. He seems to campaign by assuming that last year's efforts are in the bag. The job is to get going on the future product.

Thus, while everybody else was hustling around to get those Oscars, Zinnemann has been busy as a bird dog on "Oklahoma," his next picture. Having known him 20 years, I have watched him move forward by speaking softly and carrying a big kick. I doubt if it would have made the slightest difference in his career if his direction in "From Here to Eternity" had not won the Academy Award. "High Noon" won an Oscar for almost everybody but Zinnemann and that didn't stop him from making "Eternity" a great picture. Most directors prefer to be judged by their peers, anyway, and Zinnemann's fellow-directors had long ago handed the laurel to him for his direction of "Eternity."

Next in esteem, it seems to me, is the New York film critics' award. This began taking the play away from the Academy years ago when they awarded Jack Ford's direction of "The Informer" as the best of the year.

The Academy's A Satellite?

Subsequently, the Academy seemed to like everything about "The Informer" except the picture itself. But this year they followed the Gotham party line more faithfully and so voted for Zinnemann and his picture as well as Buddy Adler, the producer, and Donna Reed and Frank Sinatra in the supporting roles. There wasn't enough room to have included Montgomery Clift, Burt Lancaster and Deborah Kerr in the two remaining places, so apparently the voters dropped all three of them and switched to Audrey Hepburn in "Roman Holiday" and William Holden in "Stalag 17" for the two remaining top Oscars.

But Zinnemann carried the election wherever he was nominated. While landslides, generally speaking, are not good either for the body politic or any of its subdivisions, including the motion picture industry, this one indicated that the mass electioneering of studio vs. studio, or horsetrading one honor for another, is a thing of the past.

Zinnemann has been 25 years in the motion picture industry, having worked as everything—script-clerk, cutter, camera assistant, assistant director and director.

He has been around Hollywood since 1929, having come from Vienna, where he was born in 1907. His father was a doctor and under normal conditions in Vienna, where doctors and musicians were held in the highest esteem, he would have turned to either of these honored professions. In fact, he actually did start studying the violin, but Vienna was no place for fiddlers between 1914 and the postwar years following the collapse of the central powers. So by the time he was 18, he decided to quit music and study law at the U. of Vienna.

He Sure Picked Pips

What followed is an example of what starts people heading westward with their prayer-rugs toward the Mecca of films. In Vienna he saw two pictures, Von Stroheim's "Greed," and Vidor's "The Big Parade." Right there he decided to quit law and become a film director.

It took a long time to become a great director, but he began the right way. He went to Paris and enrolled in a school of cameramen. From there he went to Berlin and worked as an assistant cameraman.

In those days that meant lugging a heavy camera on your back, cleaning up after the day's work, seeing all the lenses were polished and in good order, getting home late and coming back to the studio early the next morning.

He still must have had a pretty good ear for music, because he heard those sounds emanating from Hollywood studios and decided to get to Hollywood somehow.

When he reached the film capital, he was out of capital. He got a job as an extra playing a German soldier in Milestone's "All Quiet On The Western Front."

For him it wasn't exactly a character part, but he had seen enough of those goose-stepping Prussians trying to shoot their way out instead of thinking their way out of the world's economic impasse.

His bit-part didn't actually win him an Academy Award but did give him the opportunity of meeting Berthold Viertel of the Drei-Viertel, one of Europe's better known directors, who also had hit out for Hollywood. Viertel gave Zinnemann a job as an assistant.

Then he got a job with the late Robert Flaherty. Flaherty was going to do a picture in Russia on the life of a little-known tribe. Probably the Mensheviks, since by then the Bolsheviks were too well-known. The pair doodled around Berlin while the boys behind the Kremlin Wall played volleyball with their idea. At the end of six months Zinnemann was glad to get back to Hollywood and grab a job as a script-clerk.

Next he tied up with Paul Strand to make a picture of primitives in Mexico, where the bureaucracy presumably had not developed such a high skill at doing nothing in a grandiose way. Zinnemann directed that picture. It was called "The Wave," and was about the first successful documentary film made on this side of the Atlantic.

In fact, the picture was such a hit that Zinnemann didn't get another job for nearly two years. This, I think, explains why he has been working so hard on "Oklahoma." He doesn't want lightning to strike twice in the same place, as it so often has to Academy Award winners.

Made Good On Fresh Team, Too

But Jack Chertok saw "The Wave" and gave Zinnemann a job directing shorts for Metro. He did a couple of pips there, notably "The Story of Dr. Carver," the Negro scientist of the South, and "That Mothers Might Live," the story of Dr. Semmelweis, which won the Academy Award for shorts in 1938.

Metro at that time used its shorts department as a sort of freshman team and when directors showed promise moved them up to the varsity. Thus Zinnemann followed George Sidney, Jacques Tourneur, Jules Dassin, Roy Rowland and Harry Bouquet. Zinnemann didn't break any records as a director of Metro feature-length pips, though one picture, "The Seventh Cross," starring Spencer Tracy, showed great promise.

Then, eight years ago, he tied up with Lazar Wechsler, the Swiss producer who had made "The Last Chance" and "Marie Louise." Wechsler was looking around for a director to make a picture about displaced children abroad, and Zinnemann, who had suffered some displacing himself, and seemed to have a natural affinity for these hertzschmerman waves, pitched hard to get the job. Metro let Wechsler borrow him for a year.

Zinnemann won Montgomery Clift into going abroad with him and everybody knows what a success that combination made of "The Search."

How To Kill Time While Waiting

When his contract at Metro wound up he decided to see what he could do in Palestine with a picture somewhat similar to the pattern of "The Search." Unfortunately, the Israeli-Arab war was going on, and seemingly still is. The picture is in Zinnemann's future book. While waiting for the feuding neighbors to quiet down, Zinnemann dashed off such items as "High Noon," "The Member of the Wedding," "The Men," "Teresa" and "From Here To Eternity."

A small, spare man, judged by California's standard of stature, with blue eyes and brown hair, he still loves music and mountain-climbing, lives quietly in the Santa Monica hills, with his wife and one son, Timmy, and, for all his success, remains as gentle a character as ever seen spawned in that sad, sad city, Alt Wlen.

Broadway

Victor Saville in from the Coast to scout players for "The Silver Chalice," which he's producing-directing for Warners.

Bob Olin will operate the dining room at Atlantic Beach's Nautilus Hotel this summer as well as his own eatery in Gotham.

Joanne Slater, daughter of vet film flack Bill Slater, to be married to Lt. (jg) Raymond M. Anderson at the Waldorf Astoria Sunday (11).

David Atkinson, of "Girl in Pink Tights," being screen-tested for a role in Leland Hayward's production of "Mr. Roberts," (WB).

Bernard Kamber, eastern rep of indie film producers, off to the Coast for huddles with Ivan Tros, Russell Rouse and Clarence Greene.

Simone and Ed Gardner in from the Coast for the N. Y. preem of his "Duffy's Tavern" tv series but "Archie" is bedded at the St. Regis because of minor surgery.

Playwright Maxwell Anderson will receive the gold medal for drama from the National Institute of Arts & Letters on May 26, for "distinguished achievement."

Milt (Columbia Pictures), Jerry (Paramount) and Herb (Warners) Pickman are great uncles of twin girls, Amy and Betty. Parents are Carol and Monroe Weintraub.

Jack Benny was flirting with taking his vaudeville into a shuttered legit house like the Alvin, when coming to Gotham this summer, but looks like it'll be the Palace after all.

Mrs. Lou (Laura Lee, ex-WB star) Payne in Gotham on Decca business. May align with Major G. L. Lloyd's side in a stockholders' fight against the incumbent management.

Diplomas went out this week to young traders who attended the past semester of the Associated Motion Picture Advertisers' Showmanship School, signed by Lige Brien, AMPA prexy.

Sonny (MCA vespee) Werblin's windburned kisser comes from making with the hosses—equestrian—not racing—in riding with his two boys who at 6 and 8, are already adept in the saddle.

Jean Benoit-Levy next Friday (9) taking over Arthur Knight's class at the New School to discourse on "Integrity of the Film Director." Pic to be shown in conjunction with the lecture will be "Grand Illusion."

Mattiwilda Dobbs, Negro coloratura soprano from Atlanta who scored strongly in her New York debut at Town Hall recently, left for England last week (1) to complete the season at the Royal Opera House, Covent Garden.

Special invitational world preem of "Out of This World," the Lowell Thomas Jr. and Sr. film of their expedition to Tibet, will be held for the benefit of the Overseas Press Club's fund at the Guild Theatre next Wednesday (14).

Comedian-stockbroker George Price's daughter Lorraine Price engaged to Herbert Okun, Stanford U. grad now at Ft. Meade, Ga. Miss Price is a Syracuse U. grad now completing her studies at Columbia U. after a course at the Faculty of Philosophy & Letters, University of Mexico. Father a grant awarded her by the Mexican Govt.

Richard Rodgers and Oscar Hammerstein 2d were awarded honorary degrees by the U. of Massachusetts last week for their "development of a fresh theatrical form, the musical play." Producer-writer team last week paid kudos on their own to Max Dreyfus, Chappel & Co. prez, when they set up an annual music scholarship at the Juillard School of Music in Dreyfus' name, in honor of his 80th birthday.

Hedda Hopper, per now annual custom, is flying in to judge the Easter bonnets for Col. Serge Obolensky at his Sherry-Netherland luncheon party, and Deborah Kerr and her family will be "the family of the theatre" at the Savoy Plaza's Easter Sunday shindig. Last year the Tyrone Powers were the S-N's honored guests. Journal-American city editor Paul Schoenstain will emcee.

Paris

Luis Mariano, in from Mexican tour, to Cannes.

Xavier Cugat orchestra inked to play Alhambra in July.

Massimo Serato here for "Du Barry" pic, Martine Carol star.

New Steve Passeur play, "Anything for Her," a click at Cramont.

Ludmilla Tcherina Ballet set for Theatre des Champs-Elysees stint in fall.

Music and light spectacle at Versailles in May to get U.S. tv recording.

Edwige Feuillere off on Italian tour of "Partage de Midi" and "Camille."

Charles Trent, back from six-

month tour of U. S., preparing Olympia stint.

Patchou and nitery comic Jean Rigaux in series of dual concerts at Theatre des Varieties.

Rene Clair readying script for his next pic, "Optimist," in which Gerard Philipe will star.

Berlin Opera Co. (Staatsoper) inked for week at Theatre des Champs-Elysees, May 15.

Patricia Neway here for rehearsals of "Resurrection" opera to be sung at Opera-Comique, April 30.

Jean-Pierre Grety planning to U. S. to work with Roland Petit on new musical, "Four Seasons," set for Empire here next fall.

Maria Casares signed for Lady Macbeth in Theatre National Populaire trout staging of Shakespeare tragedy at Avignon Festival in July.

Vienna

By Emil W. Maass

Eduard Hoch producing film comedy, "First Kiss," in Salzburg Studios.

Paula Wessely film group began work on "Light of Love," R. A. Stemmler directing.

First open-air theatre will be introduced in Schwechaten Hof during summer season.

Michael Audain to play lead in Wien Film (Darmstadt) studio-Russian zone) next pic, "Bel Ami."

Charles E. Kalman (son of late Emmerich) to direct at memorial concert for his father in Konzert Haus.

Fritz Schulz to direct Herman Bahr's comedy, "The Concert," with Johannes Heesters, for Wien film company.

Kammerspiele preparing "Dial M," while Oscar Karlweis will appear in "Little Teahouse" in Josefstadt Theatre.

G. B. Shaw's "Apple Cart" added to Bregenz Voralberg festivals to be held July 24-Aug. 12. Ernest Lothar will direct.

Yugoslavian state opera will give its first appearance abroad in Vienna with "Boris Godunov." Myroslaw Cangalovich to star.

Upper Austrian government entrusted architect Clemens Holzmeister with construction of new Linz city theatre, at cost of \$500,000.

Philadelphia

By Jerry Gaghan

Joe Vogel, owner of Golden Supper Club here, has bought an 850-seat cafe in Glen Cove, L.I.

B. S. Pully signed to double at Celebrity Room when "Guys and Dolls" returns to Shubert in May.

Myers Music has added sole selling rights for Arcade Music Co. and affiliated Arcade Record Co. Ritz Carlton Hotel, best known of local inns to stage and nitery folk, will be converted into office building July 1.

Flutist William Kincaid succeeds retiring Marcel Tabuteau, oboist, as conductor of ensemble at Curtis Institute of Music.

Dodie O'Neill, former Gene Krupa vocalist at Embassy Club, will be out for a year with enforced stay in New Jersey tubercular hospital.

Trustees appointed by U.S. District Court have taken over Black Cat Cafe and named owner Manny Jenkins to operate spot and keep it running.

Portland, Ore.

By Ray Feves

The Five Tones and Juanita Brown hold for a third frame at Jack Lawler's Tropics.

Dick Contino in at the Oregon Clover Club for two weeks. Sons of the Pioneers inked to follow.

Tempest Storm completed two smash weeks at the Capitol Theatre and heads for Hollywood. Gal just signed contract with UI.

Harry Carroll & Polly Baker, LeBrack & Bernice and The Sparklets hold for a second week at Amato's Supper Club. The Ink Spots set to follow.

Buddy Morrow and his orchestra played a one-niter at Jantzen Beach Ballroom last Saturday (3).

George Montgomery due in town for three days of personal appearances this week (8-10).

Kansas City

By John Quinn

Monte Blue in town for a few days visiting friends.

Ballet Theatre a sellout in its single performance Monday (5), as a special brought in by the Ruth Seufert office, playing the 2,500-seat Music Hall.

"Ice Capades" comes in for first time in three years, opening for a nine-performance schedule in Municipal Auditorium beginning Saturday (10). Made possible by carrying own ice-making equipment.

London

Sidney L. Bernstein, Granada boss, left for the Cannes Festival last weekend.

Clem Butson to Germany on talent hunt for Tom Arnold's ice and circus activities.

British filmstar Jack Hawkins inked by Warner Bros. for their Howard Hawks "C-Scoper," "Land of the Pharaohs."

Edmon Ryan off to Rome to be featured in picture being made there by D'Ancey Miller, son of Gilbert Miller.

Sidney I. Colt has been transferred out of the Board of Trade films branch and is being replaced by G. S. Knight.

Before returning to New York, Herbert J. Yates and Vera Ralston held a farewell Savoy party to Republic's entire London staff.

Sir Ian Jacob, director-general of the British Broadcasting Corp., sails for New York April 22 to attend wedding of his son, May 6.

Henry Youngman, who last week wound his Palladium engagement, hopped to Paris for a quickie on Sunday (4) before returning to New York.

Don Hartman, Paramount production exec, in London on the first leg of a Continental vacation, met the press at a Dorchester cocktail.

Irving Allen off to Hamburg on prow for locations for the upcoming Warwick film, "A Prize of Old," in which Richard Widmark will star.

Harry Foster was due to plane to New York yesterday (Tues.), and from there to Las Vegas for the opening of his unit, "Piccadilly Revue," at the Flamingo April 15.

Sam Coslow, the Flamingo VARIETY mugg who is in London writing a score of a new musical for Emile Littler, and his wife, Frances King, tossed a housewarming party last weekend.

Robert S. Wolff, RKO Radio manager, and Walter Branson, company's new foreign chief, left for Paris last week. Wolff has only just returned from his annual visit to the home office.

Arnold Weissberger, New York theatrical attorney, who's been in town with his mother gandering current shows, has gone on to Paris on a similar chore. He hosted a weekend party for theatrical friends.

Vera Lynn, Tommy Cooper and Patricia D'O'r, who are in the British revue which opens at Las Vegas this month, sailed on the Elizabeth last week. Eddie Vitch, who is featured in the same package, left a day later in the Liberté.

Loren L. Ryder, head of the engineering and recording division at Paramount studios in Hollywood, is coming to London next month to set up the first British demonstration of VistaVision. It's due at the Plaza Theatre early in May.

Alan Fairley, joint managing director of Mecca Cafes and Cafe de Paris, just back from America with contract from Carl Brisson to open at the Cafe June 21 for one month with option. This date was originally for last summer, with Brisson having postponed it due to other commitments.

William J. Kupper, who retires this week as managing director of 20th-Fox, and Sam for New York at the weekend, broke the news at a farewell party. London news men that he'd accepted post of vice-prez of Chromart Film Industries and would be continuing his association with the industry.

Madrid

Portuguese Maria Dulce back in Madrid, from a provincial tour, to do a pic.

Playwright Juan German sold his drama, "The Curious Sphinx," for production in West Germany.

Comedian Joe Grifoll with his revue company left Tangier and is now at the Teatro Espanol in Gibraltar.

Producer Juan Antonio Barden signed to direct a Spanish-Mexican pic starring Dolores del Rio and Pedro Armendariz.

Impresario Roger Bernheim here as advance man for the Xavier Cugat orchestra, scheduled to tour Spain next summer.

Teatro Latina doing SRO biz with new revue, "The B Bomb," by Soriano Andia, Luis Diez and Cabrera, starring Luis Cuenca and Manolita Ruiz.

Yet legit actor Ernesto Vilches organizing a company for the production of a musical version of "Charley's Aunt," starring comedian El Zorro.

Company directed by Jose Tamayo doing SRO biz at the Teatro Espanol with "Dialogue of the Carmelite Nuns," by Georges Bernanos, translated by Jose M. Peman.

Impresario Marrero Barrea, who owns theatres in the Canary and Tenerife Islands, here to organize a three-month opera season for

his houses. Artistic director Pablo Civil has already booked Margherita Carosio and U.S. singers Leda Barelay and Geny Rigay.

Miami

By Larry Solloway

Beachcomber shuttered for summer Sunday (3).

Dane Clark in town for quick vacash at the Lord Tarleton.

Arthur Blake into Sans Souci Blue Sails room for two-week date.

Di Lido Hotel management fold regular show policy for the Moulin Rouge Friday (9), with one-nighter dates replacing for summer. Sid Harris office booking.

Sandy Scott readying Roosevelt Theatre for summer stock run with star policy. First play to be set is "Angel Street," with Sylvia Sydney and Luther Adler, opening the 13th.

George Hoover resigned as head of Florida State Theatres for southern part of state. Newly-elected head of Variety Tents International will devote his time to fruit-drink biz in which he is interested.

Two pic premieres past week saw Mort Blumenstock heading up a Warner contingent which included Robert Cummings, Phil Silvers and Nancy Walker for "Lucky Me"—with press parties at Lord Tarleton; Sam Katzman overseeing Columbia reps at Sans Souci shindigs prior to "Miami Story" showing with Barry Sullivan, Luther Adler and Beverly Garland on hand for the greetings.

Pittsburgh

By Hal V. Cohen

Jack Lester goes into the Vogue Terrace for a full month on May 10.

Mountain Playhouse at Irwin will have an early kickoff, on May 22.

Al Checcho and his wife, Jean Bradley, in from New York to visit for a few days.

May Siegle, ex-"Ice Capades" chorine, now the checkroom girl at the Merry-Go-Round.

Rosemary Belan, who hails from Canonsburg, Perry Como's home town, signed by RCA Victor.

Twin Coaches goes back to full-week operation next Saturday (17) with Frances Langford's arrival.

Johnny Harris' latest trip to Europe lasted just four days. He flew over on Tuesday and was back Sunday.

Jackie Heller cancelled 42-day Mediterranean cruise and took his wife to Palm Beach for a vacation instead.

Jack Weisbrod, who directed Mt. Lebanon Players in "Male Animal," will act with them in "Goodbye My Fancy."

George Peppard, Tech student in "Home of Brave" at Playhouse, a recent bridegroom; she's Helen Davies of San Diego.

Carousel, where touring "South Pacific" celebrated its second anniversary two years ago, will also be scene of sow's fourth April 22.

Ireland

By Maxwell Sweeney

Carl Clopet Productions skedded for 12-week summer season at Cork Opera House.

Larry Morrow to stage Padraig Fallon's "The Seventh Step" for Dublin Globe group.

Kathleen Roddy, director of women's programs, Radio Eireann, bowed out for health reasons.

Vittorio Podrecca's Italian Puppet Theatre skedded for season at Dublin Gaitey, opening at Easter.

Robert Rietz picked for lead role in his own translation of "Serenade at Dawn" for Radio Eireann.

John McCann, former Lord Mayor of Dublin, has authored play on current Abbey program, "Twenty Years A'Wooin'."

Gerard Healy to London to direct Sean O'Casey's "Juno and the Paycock" with all Irish cast for Irish play season at New Lindsay Theatre.

Minneapolis

By Les Rees

"Brigadoon" scheduled by St. Paul Civic Opera Co. for April 29.

Persian Palms has Leona Vaughn, Bob & Diane and Carl Dennis.

U. of Minnesota Young People's Theatre presenting "Alice in Wonderland."

Dorothy Sarnoff set for Hotel Radisson Flame Rome, opening tomorrow (Thurs.).

St. Paul Home Show has Mills Bros., Nip Nelson, Vince & Gloria Haydock and Six Atomic.

Alvin Tjeltstad, Norwegian National Broadcasting symphony conductor, and Norwegian pianist Robert Reifling, appearing with Minneapolis Symphony Orchestra, now on short tour through Iowa, and Wisconsin.

Hollywood

Dean Martins to Palm Springs for a month.

Cliff Aronson closed his agency and joined the Milton Deutsch Agency as an associate.

Lou Greenspan succeeded Art Arthur as exec secretary of Motion Picture Industry Council.

Joan O'Brien to London to handle publicity for Dorothy Shay during her five-week stint at Cafe de Paris.

Alfred Hitchcock heads for Southern France April 18 to lens "Catch a Thief," starring Cary Grant.

Mike Rosenberg and William Forman, Pacific Drive-In Theatres toppers, in Honolulu for business-pleasure trip.

Motion Picture Sound Editors toss their semi-annual dinner-dance at Ciro's April 27 when new officers will be installed.

Frank Borzage returned from an extended tour through Latin America, following appearances at Brazilian Film Festival.

Paul Gilbert set for two St. Louis Municipal Opera musicals, "Where's Charley?" and "Red Mill," slated for August.

Chicago

Ballet Theatre due here on April 17 for eight days.

Playwrights Theatre Club presenting tandem of Strindberg's "Miss Julia" and Chekhov's "Marriage Proposal" April 7 through May 2.

Jeff Chandler here for stage appearances at United Artists last Friday (2) to boost "Yankee Pasha."

Tiffany Records debuted four new Guy Cherney acetates before students of Austin High School last Friday (2) to solicit comments and opinions.

Fred Allen and Herb Shriner in town last week making appearances at National Assn. of Tobacco Distributors convention for their sponsor, Old Gold ciggies.

Edgewater Beach Hotel holding talent scout programs on Fridays as a bid to build patronage from the younger element on what is designated each week as "College Night."

Mrs. Franklin D. Roosevelt, Louis De Rochemont, CBS prexy Dr. Frank Stanton Rod Disney, prez of Walt Disney Productions, and actor Eddie Adler were among 14 elected to Film Council of America Board of Directors for 1954-55.

Cleveland

By Glenn C. Pullen

Los Chaves and Trini Reyes set for Vogue room April 17, following Hamish Menzies' current stay.

Louis Peterson, author of "Take a Giant Step," coming here this week to see Junius Eddy's production of it at the Karam.

Tony Bennett and Percy Faith orch playing two concerts at RKO Palace today (Wed.) first flesh show house has had in year.

Elmer Wiener, New York concert booker, back in town to help Hal Miskell exploit Met Opera series at Civic Auditorium opening April 19.

Ice Brigade, former bandmaster who turned amusement park manager, getting loose at Chippewa Lake Park ready for spring reopening.

Willard Keefe, repping Council of Living Theatre, promoted it in 48,000 leaflets inserted in "King and I" programs during current run here.

Jack, Jake and Harry Mills, Cleveland owners of Mills Bros. Circus, launch its 15th tour April 17 in Greenville, O., where troupe has winter headquarters.

Zurich

By George Mezeoff

"Roman Holiday" (Par.) had a smash seven-week run at Palace, Lausanne, and is now in its third week at ABC, Geneva.

First performance in this country of Eugene O'Neill's "Desire Under the Elms" taking place at Stadtheater, St. Gallen.

"How To Marry a Millionaire" (20th), second CinemaScope pic released in Switzerland, at Corso, Zurich, and Plaza, Geneva.

"The Golden Snake," by Erich Schoenlank, first play written especially for Swiss tv, was telecast by Zurich-Uto last week.

"Lili" (M-G) finished terrific 13-week run at Studio 4 here, breaking theatre's record of grosses, attendance and running time.

Count Basie and his orchestra set for the first time in Switzerland, at Musermsee, Basle, April 9.

at Kongresshaus here April 10.

Staedtebuntheater Biel - Solothurn presenting first Swiss performance of Maxwell Anderson's "Joan of Lorraine," adapted and directed by Walter Firner and starring Ellen Schwannecke.

OBITUARIES

JACK LAIT

Jack Lait, 71, vet newspaperman and editor of the N.Y. Daily and Sunday Mirror, who at one time had been head of VARIETY's Chicago office and later a part-time critic for VARIETY, died April 1 at his home in Beverly Hills. Details on Page 2.

FREDERICK LONSDALE

Frederick Lonsdale, 73, British playwright, died April 4 in London. He wrote his first comedy, "The Early Worm," in 1908 and hit the peak of his career in the '20s. During that period, he had three hit plays running concurrently in London, "Aren't We All?", "Spring Cleaning" and "Madame Pompadour," all produced in 1923.

Lonsdale's first click was the New York production of "The Best People" in 1908. Comedies penned by him in over 40 years of playwrighting included "The King of Cambodia," "Waiting at the Church," "The Fake," "The Street Singer," "On Approval," "The High Road," "Canaries Sometimes Sing," "Spring Cleaning" and "The Last of Mrs. Cheyne." Collaborations and adaptations included "Betty" and "Beaucaire."

In 1950, Lonsdale's "The Way Things Go" was a hit in London and last year there was a revival

In fond memory
of my Dear Friend,

ARTHUR DENVIR

Who Died April 11th, 1939

JERRY VOGEL

in London of "Aren't We All?" He had also done the lyrics for such musicals as "Maid of the Mountains," which ran for 1,352 performances at Daly's Theatre, N.Y., "The Lady of the Rose" and "The Balkan Princess."

GRACE DOTHEA FISHER

Grace Dothea Fisher, 84, former actress, died April 4 in Rye, N. Y. For two years during the early 1890s, she appeared in repertory with Mme. Modjeska. In 1903, Miss Fisher appeared opposite Maclyn Arbuckle in "The Country Chairman" and in 1904-05 played in "The Marriage Game." She also performed in "Artie" (1909-10), "The Lancers" (1910), "Excuse Me" (1913) and "Dickie Bird" (1914).

During World War I, Miss Fisher performed in France and Occupied Germany for seven months. In 1915, she appeared with the Devaux Players in "Twelfth Night" and "As You Like It" and in 1923 was cast in "The Cat and the Canary." During the 1924-25 season, she played in repertory with Margaret Anglin and in 1930 operated a summer theatre in Rockport, Mass. She had been active in the

IN LOVING MEMORY

OF OUR BROTHER

BERNARD MALIN

Who Passed Away April 10, 1952

JACQUELINE and AARON MALIN

now defunct Gamut Club, N. Y. legit org.

She was the sister of the late William Arms Fisher, composer, musicologist and veep of the Oliver Ditson Co., Boston music publisher. Memorial services are being held today (Wed.) at the Church of the Transfiguration, N.Y.

ERNEST VAJDA

Ernest Vajda, 67, playwright-scenarist, died April 3 in Woodland Hills, Cal., of a heart attack. Born in Hungary, Vajda came to the U.S. in 1924. During that year four of his plays were shown on Broadway. His first play, written while he was an undergraduate at the U. of Budapest, was "Rozmahn Neni" ("Aunt Rose Marie"), which received a Hungarian production.

Plays produced on Broadway included "Pata Morgana," "The Har-em," "Grounds for Divorce," "Crown Prince" and "Confession." Among his other plays were "Mr. Bobby," "The Unexpected Guest," "The Little Angel," "Carnival Marriage" and "Royal Suite," currently being offered in Helsinki. Hollywood scripts included "The Love Parade," "Smiling Lieutenant" (with Samson Raphaelson), "Innocents of Paris" and "The Great Garrick."

He wrote the screen adaptations for "Smiling Through," "Barretts of Wimpole Street," "Stars and Stripes Forever," "The Guardsman," "Reunion in Vienna," "Ma-

rie Antoinette" and "Queen Christina."

Wife and a son survive.

ANTONIO MODARELLI

Antonio Modarelli, 55, for the last 11 years conductor of the Charleston, W.Va., Symphony, died suddenly at his home in that city April 4. A native Pittsburgher, he had achieved considerable fame as a pianist and composer as a young man but first came to real prominence as conductor of the Pittsburgh Symphony in 1930 after that orchestra had been reorganized along major lines.

After guiding the Pittsburgh Symphony through the critical depression years, Modarelli resigned when it was proposed to bring outstanding name conductors to Pittsburgh and make him associate conductor. From 1934 to 1937, he served as director of the Duquesne U. Conservatory of Music in Pittsburgh. From there he went to Wheeling, W.Va., as conductor of its symphony, remaining for five years before taking the Charleston post. At the time of his death, Modarelli was composing a cycle based on West Virginia themes.

J. F. WATERS

James F. Waters, 56, creator of the radio show, "Court of Missing Heirs," died March 30 in New York. Lawyer, writer and inventor, Waters originated his radio program in 1937 over WBMM, Chicago. The show was moved to Chicago to New York in 1939 where it was broadcast over CBS for 10 years. Prior to inaugurating the radio show, Waters had worked as a Chicago lawyer and as a reporter for the Chicago Herald & Examiner. In recent years he had worked as a writer and inventor of kitchen utensils.

Wife survives.

FRANK L. THOMPSON

Frank L. Thompson, 55, died while playing drums in the orchestra pit during the evening performance at the Folly Theatre, Kansas City, Mo., March 22. He apparently suffered a heart attack. The show was interrupted at Dick Richards, a comedian on the bill who was waiting to go on, stepped into the traps station. Thompson was crippled by polio when a boy, but early took up the drums and made his career playing in vaudeville and burlesque theatres. When the Folly Theatre opened to burlesque in 1941 he got the pit job and continued there until his death.

His wife, a daughter, his father and a brother survive.

HAMILTON KENNEDY

Hamilton Kennedy, 42, songwriter and ex-BBC producer, died in Midwestern Hospital, London, March 31. Brother of Jimmy "Istanbul" Kennedy, he was co-writer of such hits as "Underneath the Spreading Chestnut Tree," "Old Faithful," "How Can You Buy Killarney?" etc. He worked as a producer with the BBC at Bristol and Manchester, and was to have officiated as deejay for the morning "Housewives' Choice" BBC program through the whole week of April 5.

He leaves a widow and two children.

BILL HUNT

Willis Ashton Hunt, 45, dropped dead March 31 on West 72d street in New York. He had been in and out of advertising and show business for 25 years since starting with the Music Corp. of America in Chicago when that town was still J. C. Stein's home base. At one time Hunt worked for VARIETY in Chicago, later joining Ruthrauff & Ryan. At the time of his death he was publishing a newsletter in New York.

He is survived by his wife. Burial in Chicago.

HARRY S. SOUTHAM

Harry S. Southam, 78, recently retired publisher of the Ottawa Citizen, largest Ottawa daily, died March 27 there of pneumonia. A newspaperman for 57 years, he was also a patron of artists and colleges and unpublished chief financial backer of the Canadian Repertory Theatre, a Canadian capital's five-year-old winter stock, and its predecessor, the Stage Society.

Survived by his wife, three sons (one of them, Robert W. Southam, now publisher of the Citizen), a daughter, sister and brother.

HENRY C. COX

Henry C. Cox, 63, longtime executive of National Theatres, Inc., died of a heart ailment April 1 in Los Angeles. He had served the company as vice-president, treas-

urer and member of the board of directors.

Before moving to Los Angeles in 1942, Cox had spent 22 years in the east as an associate of Charles P. Skouras in the management of the theatre circuit. Before that he was president and general manager of Columbia Phonograph Co. in N.Y.

His widow, son, daughter and seven grandchildren survive.

ERNEST MATSSON

Ernest Mattsson, 65, proxy of Scandia Films, Inc., distributor of Swedish pix in the U. S., died April 3 in New York. The son of Swedish-born parents, Mattsson had been active in the foreign film field for over 50 years. He had been connected with Scandinavian films in England from 1919-1917 and had been distributor of the Swedish film, "Intermezzo," which focused Hollywood attention on pic's star, Ingrid Bergman.

Wife survives.

FREDERICK S. EVANS

Frederick Shailer Evans, 90, pianist and former dean of the faculty and director of music at the Cincinnati Conservatory, died April 3 in Queens, N. Y. Evans, who made his New York debut with the Metropolitan Opera House, joined the piano faculty of the conservatory in 1899 and became dean in 1919 and director of music in 1930.

He retired in 1932.

CARL F. LUDWIG

Carl F. Ludwig, 81, former percussionist with the Boston Symphony Orchestra and retired teacher of percussion at the Boston Conservatory of Music, died in a nursing home here April 2. A native of Germany, he came to this country in 1890 when his father became a member of the Boston Symphony Orchestra, joining the organization himself in 1918. He retired from the BSO in 1930 to devote his time to teaching until his retirement about three years ago.

Survived by son, brother and sister.

JAMES A. TIMONY

James A. Timony, 61, former business manager for Mae West, died April 5 at his home in Hollywood. He had been Miss West's legal counsel and biz manager from 1926 until his retirement five years ago. Timony gave up a Broadway legal practice to go with Miss West. In recent years, he devoted his time to his real estate holdings in New York and Hollywood.

A sister survives.

NOEL GAY

Noel Gay, 54, died in London last Thursday (5) after a short illness. His most famous composition was "The Lambeth Walk," which Lupino Lane launched as a dance as well as a song.

Among his tunes are "The Fleet's In Port Again," "Run, Rabbit, Run," "Hey, Little Hen," "All the King's Horses," and "Theres Something About a Soldier."

MRS. RICHARD MORRIS

Mrs. Elsy Lavalent Morris, 44, actress, died April 1 at her home in Philadelphia. Mrs. Morris had appeared on radio, tv and in summer stock. She was founder and an officer of Attractions, Inc. and served during World War II with the Radio Division of the Armed Forces.

Mrs. Morris had also been on the entertainment committee of the Veterans Administration Hospital in Philly.

JOAN DOWLING

Joan Dowling, 26, British film actress, was found dead in a gas-filled room in her London house March 31. She was married to actor Harry Fowler, whom she first met when they were both filming in "Hue and Cry."

Since then she has been in a number of British films and has also appeared in legit.

JAMES GRIFFIN JAY

James Griffin Jay, 49, screenwriter, died March 30 in Beverly Hills following a heart attack. He was associated for many years with Universal - International during which he scripted "Frankenstein," "Dracula" and other films. In recent years he had been freelancing. His widow and three children survive.

EDWARD CROOK

Edward Crook, 82, proxy of the Rialto (Bolton) Ltd., owners of cinemas in Bolton, Eng., died in that town March 22.

He pioneered the company in 1925 and created chain of cinemas.

ZOLTAN KURTHY

Zoltan Kurthy, 52, violinist, composer and conductor, died March 20 in Los Angeles. At the time of

his death, he was a member of the Santa Monica Symphony and RKO Studio orchs. He was principal violinist of the L.A. Philharmonic Orch and its assistant conductor for many years.

Wife and two daughters survive.

FRANK RODERICK

Frank Roderick, 53, casting director for 25 years, died of uremic poisoning March 28 in Hollywood. He was with Central Casting when it was organized, later shifting to Universal and finally to Panoramic Productions.

His wife and two children survive.

HARRY J. TRUBE

Harry J. Trube, 64, vaude trouper, died at Crockett, Tex., April 1. He was billed as "Silk Hat Harry." He was master of ceremonies and toastmaster in East Texas for many years.

He was also a former mayor of Crockett and a city councilman.

ADOLPH NUSBAUM

Adolph Nussbaum, 75, film exhibitor, died April 3 at his home in Newark, N. J., after a long illness. Nussbaum operated the National and Avon Theatres in Newark.

A son and two daughters survive.

MIKE PORTER

Mike Porter, 62, who once wrote a radio column for the N.Y. Journal, died March 29 in Baltimore of a heart attack. He is survived by his wife and two adopted children. Further details in Radio section.

John (Johnny) Ord-Hume, 64, composer and member of a family of musicians, died recently in Richmond, England. Born in Inverness, Scotland, he worked with various bands and orchs including those of London's Alhambra and Tivoli Theatres. He composed a number of marches.

Thomas Spivey, 82, pioneer special effects technician, died March 27 at his home in Hollywood. He was associated with Cecil B. DeMille in the early days of the film industry and later with Paramount for 35 years.

Father, 93, of Mrs. Margaret Buckley, former operator of theatres in Bennington, Vt., and widow of Christopher H. Buckley, once owner of a string of theatres in Albany and Glens Falls, N.Y., died March 26 in Albany.

Arthur Schwartz, 51, music publisher and member of ASCAP, died March 25 in the Hollywood Sanitarium after a lingering illness. His wife and daughter survive. Not to be confused with the composer of the same name.

Donald Cedergren, 44, Warner's grip for 19 years, died of a heart attack March 26 while on location with the "Battle Cry" unit in San Diego. His wife and two daughters survive.

Mrs. Johanna (Ann) Barleycorn, 66, employe of the J. Real Neth's Eastern Theatre in Columbus for 20 years, died in that city March 22. Two sons, sister and brother survive.

Alec Sim, 84, founder and conductor of Aberdeen (Scotland) Strathspey and Reel Society, died at Aberdeen, March 22. A violinist, he had frequently played for members of the British Royal Family at Balmoral Castle.

Henry George Griffin, 81, cinema manager, died at Liverpool, Eng., March 21. He held posts at the Majestic, Liverpool, and the Lyceum and Royal Theatres, Walsley.

Mother of Marlon Brando, actor, died March 31 in Pasadena, Cal., after a brief illness. Surviving, besides her son, are her husband, a sister and two daughters.

David Dominguez, 69, CBS stagehand since 1935, died March 27 in Hollywood, the result of skull fractures received in a fall.

Father, 76, of Garry Moore, tv performer, died March 29 in Baltimore of a heart attack.

Edward C. McRoberts, former drama producer of the Scottish National Players, died at Glasgow March 28.

Wife of Henry Simpson, w.k. north-of-England cinema exhib. died at Pennington, Eng., March 18.

Wife of Ossie Noble, British comedian, died March 9 at Porthcawl, Glamorgan, Wales, after a lengthy illness.

Jerry Zola Alexander, assistant production supervisor for Sov-

ereign Productions, died March 26 in Hollywood.

Norma White, widow of the late Lee Lasse White, famed minstrel, died March 29 in Santa Monica.

MARRIAGES

Sonia Maria Gutman to James Joseph Bove, N. Y., April 3. Groom is with Carl Byoir Agency, formerly assigned to RCA Victor and now with Johnson Wax.

Gloria Ingles Daubenspeck to Craig Smith, Pittsburgh, March 27. Bride's the daughter of Gladys Ingles, of WCAE staff.

June Klee to Donald Chablin, Pittsburgh, March 28. Groom's a former Monogram salesman and now a theatre concessionaire.

Terrie Yungerman to Paul Leavitt, Los Angeles, April 4. Bride is a costume supervisor; groom a legit actor.

Sherry O'Neill to Sidney Kornhelser, Greenwich, Conn., March 27. Groom is general production manager of E. H. Morris Music.

Mary Grainger to Eddie Arnold, at Sunderland, Eng., March 25. He's a jaude artist and impressionist.

BIRTHS

Mr. and Mrs. Robert Stevens, son, Pittsburgh, March 26. Father's with the radio-tv department of Walker-Downing agency.

Mr. and Mrs. Robert Nellis, son, Pittsburgh, March 25. Father's former Playhouse actor and one-time director of Wilkesbarre Little Theatre.

Mr. and Mrs. Ray Laux, daughter, Pittsburgh, March 23. Father manages SW's Whitehall Theatre.

Mr. and Mrs. Ollie Young, daughter, Pittsburgh, March 22. Father's on the WDTV staff.

Mr. and Mrs. Phil Field, son, Chicago, March 27. Father is cocktail unit booker for McConkey Artists Corp. in Chi.

Mr. and Mrs. Lou Ronders, son, Chicago, March 20. Father is program director of station WCFL there.

Mr. and Mrs. Dan Seymour, son, Hollywood, March 30. Father is an actor.

Mr. and Mrs. George Gobel, daughter, Burbank, Cal., March 31. Father is a comedian.

Mr. and Mrs. Eddie Rochelle, daughter, Chicago, recently. Mother and father are Moore & Mayo, comedy dance team.

Mr. and Mrs. Robert Gibeau, son, Hollywood, March 26. Father is head of the Walt Disney camera department.

Mr. and Mrs. Wright King, son, Rockville Center, L. I., March 30. Father is star of the tv show, "Johnny Jupiter."

Mr. and Mrs. Val Adams, son, Ridgewood, N. J., March 30. Father is a radio-tv staff writer for the N. Y. Times.

Mr. and Mrs. R. Peel, son, at Singapore, recently. She's the former Vera Jessop, English sourette and pantomime player, who toured the Korean front with Frankie Howard 1952.

Mr. and Mrs. James Daley, son, Philadelphia, March 23. Father is engineer at WPN.

Mr. and Mrs. William Mosher, daughter, Los Angeles, March 29. Father is a film editor.

Mr. and Mrs. Mark Roberts, son, New York, March 25. Father is a tv actor.

Mr. and Mrs. Arnold Albert, son, Hollywood, April 5. Father is a former Warner Bros. producer.

L. B. Mayer

Continued from page 3

a political speech endorsing Sen. Joseph R. McCarthy.

"The more McCarthy yells the better I like him," he declared. "He's doing a job to get rid of the 'termites' eating away at our democracy. I don't care how many toes he steps on, including mine, as long as he gets the job done." He added that the men trying to "get" McCarthy are the leftists. He was also critical of "liberal" thinking in the country today.

"I used to consider myself a liberal years ago, but it was the kind of liberalism my father and my friends' fathers taught. That was the liberalism to help others less fortunate than yourself. It's a different kind of liberalism today and a kind I don't like because I'm an American."

Mayer was accompanied on his visit to Haverhill by Clarence Brown, an M-G director for many years. In his talk, Mayer took a slap at CinemaScope and "The Robe" and praised Cinerama as offering what the public wants to day.

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ON THE NIGHT OF APRIL 10 YOU CELEBRATE 1,001 AMATEUR NIGHTS AND ON BEHALF OF NBC I EXTEND MY WARMEST WISHES. WHEN A WEEKLY PROGRAM PASSES ONE THOUSAND BROADCASTS IT MAY BE CONSIDERED AN INSTITUTION. THAT IS ESPECIALLY TRUE OF THE ORIGINAL AMATEUR HOUR, WHICH HAS AUDITIONED MORE THAN THREE-QUARTERS OF A MILLION ASPIRANTS IN TWENTY YEARS AND WHOSE "GRADUATES" APPEAR IN EVERY FIELD OF THE ENTERTAINMENT WORLD. WE OF THE NATIONAL BROADCASTING COMPANY HAVE AN ESPECIAL INTEREST IN THE ORIGINAL AMATEUR HOUR FOR IT, IS HERE THAT IT BECAME A NETWORK PROGRAM UNDER THE INSPIRED LEADERSHIP OF THE LATE MAJOR EDWARD J. BOWES. WITH EQUAL INSPIRATION YOU HAVE CARRIED ON WHERE THE MAJOR LEFT OFF. IN THE BROADENED FIELD OF TELEVISION YOU HAVE EXPANDED THE SCOPE OF YOUR ENDEAVORS, AND PROVIDED OPPORTUNITY TO THOUSANDS WHO OTHERWISE WOULD NOT HAVE IT. MILLIONS OF PERSONS VIEW AND HEAR THIS PROGRAM WEEKLY ON 115 TV STATIONS OF THE NBC-TV COAST-TO-COAST NETWORK. FEW MEN HAVE DONE MORE THAN YOU TO ENCOURAGE ENTERTAINMENT TALENT IN AMERICA. AND YOU HAVE BEEN JUSTLY HONORED FOR YOUR HUMANITARIAN AND PATRIOTIC EFFORTS BY TWO PRESIDENTS OF THE UNITED STATES, BY MANY MEMBERS OF CONGRESS, GOVERNORS, EDITORS, PUBLISHERS, EDUCATORS, RELIGIOUS LEADERS, INDUSTRIALISTS, LABOR CHIEFS, IN FACT PEOPLE EVERYWHERE. MAY YOUR GOOD WORK CONTINUE. MY WISHES GO ALSO TO YOUR SPONSOR, PET MILK COMPANY, WHICH UNHESITATINGLY AIDS YOU IN YOUR EFFORTS.

SYLVESTER L. WEAVER, JR., PRESIDENT
 NATIONAL BROADCASTING COMPANY

VARIETY

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52D STREET'S BIGGEST STRIP ACT

NBC, CBS in Tizzy Over Preemption Costs on Pickup of McCarthy-Army

NBC and CBS are going around in circles trying to figure out some satisfactory solution to the daily tv pickups of the McCarthy-Army hearings without taking too much of a beating on commercial time preemptions. For ABC and DuMont the problem is considerably less acute since there's so little daytime commercial programming at stake. As result these webs already have put themselves on record that they'll go to town on the pickups.

But for NBC and CBS, notably the latter with its virtual SRO daytime status, the situation is something else again, with one network exec involved in figuring out the preemption rap exclaiming: "It's so staggering that it floored us." Obviously the two networks realize that, with ABC and DuMont carrying the hearings, going ahead with the regularly scheduled shows would be tantamount to going off the air completely insofar as attracting an audience. But for each and every show lopped off to bring in the hearings, it means a rebate to the client on time and talent.

Hearings get under way April 22 and it's figured they'll run from approximately 10 to 12:30 in the morning and from 2 to 4:30 in the afternoon. Multiply this for the duration of the hearings and the webs figure they can go broke before the hearings are over.

Even if a sponsor or sponsors were standing by to pick up the tab on the hearings, the networks are obliged to carry them as a public service and are forbidden to offer it for sale. But just how much of a pickup the two networks can afford is something that's got 'em working overtime this week.

Eddie Fisher's Album Of Cardinal Spellman's Poems Set to Music

Francis Cardinal Spellman will have lyric credits on a group of songs to be packaged shortly in a RCA Victor album by Eddie Fisher. The Cardinal auditioned the songs Monday (12) after a luncheon at his Madison Ave. Archdiocese with RCA President Frank M. Folsom, Fisher, Milton Blackstone, Harry Akst, Joe Carlton, Hugo Winterhalter and the Rocky Marcianos. Gerald Marks wrote the melodies for the songs which are based on a poetry book authored by the Cardinal under the title of "What America Means to Me."

'Q' as Harold Lloyd?

Bespectacled radio-tv comedian Robert Q. Lewis has opened negotiations for some of the old Harold Lloyd film properties.

Broadcasting comic is particularly keen on "The Freshman" for remake in the 1954 manner.

Esther Williams' 25G Vegas Fee Ain't Aqua

Hollywood, April 13. Esther Williams will take the plunge into cafes. She'll play the Sahara, Las Vegas, sometimes in July at \$25,000 per week.

Miss Williams will do a singing act, according to execs of the William Morris Agency, which signed her to the deal. Any activity in the Sahara pool will be on her own, sez the percenter.

Decca Preps \$25 Wax Set Of Bing's Bio

Hollywood, April 13:

The greatest single-artist collection of records ever attempted is being put together in a revolutionary platter autobiography of Bing Crosby. Package, which will probably retail for around \$25 will be released in August. It will consist of 12 12-inch LP's.

No title has been selected as yet for the package, which will cover Crosby's career from his early days with the Paul Whiteman Rhythm Boys, to the present. Most of the sides in the album will be repressings from masters which Decca has had for some time. Crosby will re-record some of his old tunes, however, since the early Crosby hits were recorded on the old Brunswick label. Some of those masters went to Decca but others went to (Continued on page 41)

WOR-TV'S SRO ON DODGERS TELECASTS

Best coin returner on WOR-TV, General Teleradio N. Y. outlet, continues from year to year to be telecasts of the Dodgers home games. Station has packed the N. Y. DeSoto-Plymouth Dealers as the remaining gap in its ad schedule, half-sponsorship on Happy Felton's 15-minute game closer. The SRO sign is out on pre- and post-game stunts, the game itself and all spot agencies.

Other half in the Felton deal is Pioneer Ice Cream (Borden Co.). Agreement between the car dealers and the ice cream firm gives the former, most programs after night frays and the latter what follows most of the weekend day games. Weekdays will be switched off regularly between the two.

PITCH: 'BUY NOW, BYE SOON'

By JOE COHEN

There's a new sense of urgency among the operators along New York's 52d Street. Feeling is heightened by the fact that wreckers are already tearing down the defunct Leon & Eddie's and demolition crews will start on the southeast end of the block sometime in August, thus killing off a few more joints along the thoroughfare.

The weekends along that street are now the signal for increased hustling of customers. The barkers are pitching at every likely possibility. Once inside, they aim to get customers to sit down at a table where various minimums up to \$3.50 per person prevail. The girls are still not averse to joining customers at the table, although it's done as discreetly as possible so that there won't be any flagrant violations of the no-mixing rules in effect both by N. Y. City and the State Liquor Authority.

The desperation among the surviving spots on the street is a result of inroads being made by Radio City. Additions will be started in August when other large structures are slated for the sites. When the wrecking starts it will be the biggest stripping act ever seen on this street, which has had such greats of the flesh firmament as Lili St. Cyr, Sherry Britton, Georgia Sothern and others. There (Continued on page 61)

Wall St. 'Sharpies' Buying Into RKO

Wall Street "sharpies" are buying up RKO Pictures stock at up to \$6.12 1/2 per share with the hope of inducing Howard Hughes to buy them out later at an even fancier price. N. Y. Stock Exchange sources related this week.

Hughes' deal to acquire all holdings from other shareowners at 15¢ per share already has been approved by a majority stockholder vote and the transaction is now in process of going through. Majority of investors are surrendering their (Continued on page 50)

Go to Church First

Minneapolis, April 13. Indie nabe Parkway Theatre in its Sunday newspaper ad urges church attendance in the morning.

At the top of the ads, before announcement of current attraction, is the line: "Attend the Church of Your Choice This Morning."

Attention then is called to theatre's matinee at 2 p.m.

B'way Season Total 53 Productions; New Low Includes Only 8 Musicals

With only two more shows due, the Broadway season will total 53 productions—a new low.

Previous season total was 54. The two incoming shows, both musicals, will bring the total number of tuners for the season to eight, the skimpiest tally in recent years, falling four shows short of the 1952-53 mark. List includes two revues. Two tuners coming in are "Golden Apple," which moves from the off-Broadway Phoenix to the Alvin Theatre next Tuesday (20), and "Pajama Game," slated to preem May 12 at the St. James Theatre.

There have been 43 straight play presentations this season, one more than in '52-'53. Total of 53 offerings includes the four plays presented during the City Center Drama Festival and the miscellaneous items, "At Home With Ethel Waters" and Ruth Draper's one-woman show. Productions at the Phoenix Theatre are not included in the scoring, since house is considered off-Broadway.

Straight play count includes 28 dramas and 15 comedies. Only four were revivals. Quartet were "Cyrano de Bergerac," "The Sarke," "Richard III" and "Charley's Aunt," all put on at the City Center. There were 10 adaptations, three being musicals. There were nine imports.

Critics Pick 'Teahouse'; 'Ondine' Best Foreign; 'Apple' First Off-Bway

"Teahouse of the August Moon" wins the N. Y. Drama Critics Circle award as the best play of the 1953-54 season. "Ondine" gets the nod as the best foreign play and "Golden Apple" cops as the musical. "Apple" marks the first win for an off-Broadway origination.

Entries in the domestic play category with the number of votes parenthetically enclosed were: "Teahouse" (16), "Caine Mutiny Court Martial" (4), "Ties and Sympathy" (2), "Ladies of the Corridor" (1) and "Girl on the Via Flaminia" (1).

Foreign play voting was limited to "Ondine" and "Confidential Clerk" with the former getting 16 votes against the latter's five. "The Immoralist" was eliminated from the running as being an American adaptation of a foreign book and not a bona fide foreign play. Tabulation on "Apple" was 13 against three for "By the Beautiful Sea," one for "Threepenny Opera" and one for John Murray Anderson's "Almanac."

Inclusion of "Threepenny" currently at Theatre de Lys (Greenwich Village), in the musical selections gives that category two off-Broadway productions. "Apple," however, moves uptown from its present showcase at the Phoenix (Continued on page 60)

Herb Baker's 1st Script For His Mom, Belle Baker

Belle Baker is awaiting the eastern visit of her scripter-son, Herbert Baker, who for the first time will fashion an act for mother. The vet vaude headliner will mark her professional return at the Sands, Las Vegas, where she has a commitment, probably fulfilled this summer.

Young Baker just finished a Donald O'Connor (Universal) writing chore and has time for a N. Y. quickie between film and video chores.

Chevalier On Why He's Being Barred By U.S.

Paris, April 9.

Editor, VARIETY:

It all began during the German Occupation in France when I was accused by Frenchmen themselves having chosen to live that period in foreign countries, of things I could not answer, as we had no chance to reply at that time.

All of that was cleared out entirely at the Liberation, and not even a blame was kept against me by my own people.

In 1946, after a conversation at the American Embassy in Paris, they gave me my visa for the U. S. after shaking my hand.

I worked 1946 and 1947, on Broadway and the big cities of America doing one-man shows.

The U. S. police must have seen during those two years that I was not doing anything else than working hard with a recital every night.

Then in France, much later, like millions of other people, I signed (Continued on page 53)

EVEN COMMIES MAY BUY PRINTS OF H-BOMB, 1952

Washington, April 13. Films of the 1952 hydrogen bomb test are being sold to anyone who applies for them, the U. S. Civil Defense Administration explained past weekend.

This means that foreign nations may purchase copies of the version which has been given to the press, newsreels and television stations, including even Soviet Russia and other Communist countries. All foreign nations must apply through the State Department. Prints cost a little under \$30 apiece in black and white.

By-Pass 'Eternity' at Cannes Fete To Pick Jap Film; U.S. Reps Irked

By GENE MOSKOWITZ

Cannes, April 13. "The Gates of Hell," Japanese film, won the top prize at the Cannes Film Festival which wound up here Saturday (10) night after the judges, by following the policy of by-passing pre-kudosed films, ruled "From Here, To Eternity" (Col) out of competition. "Eternity" was one of the pre-fete favorites but previous reports were that Commies on the 14-man jury wanted to keep it from getting the first award. The jury, however, gave "Eternity" a "special recognition" as one of the best films.

Other awards went to "Living Desert" (Disney) and Austria's "Last Bridge." France's "After the Deluge" and "Two Acres of Land," from India, receiving equal mention with Italy's "Neapolitan Merry-go-round" and "Story of Poor Robert." Also named were Poland's "Five of Barska Street," Sweden's "The Great Adventure," and Russia's "Skander-Beg." Award for direction went to Rene

Here to Obscurity

American distribs are doing a burn over the reception accorded Columbia's "From Here to Eternity" at the Cannes film fest. Execs are sufficiently roused to talk in terms of not returning to Cannes next year.

"Eternity" was sloughed off with a minor prize. What hurts Col most is that originally it did not intend to enter the Academy Award winner in the French competition but had skeddied it for the Brazil fete. France put on all sorts of pressure to make Col change its mind, and it finally did.

Understanding all along was that "Eternity" would come in for a major share of the Cannes credits. When the judging was over, Col was told it couldn't expect more than a nod for "Eternity" since the pic already had had plenty of accolades.

Clement for "Monsieur Ripois." Honorable mention was won by Egypt's "Sky of Hell."

Special kudos went to Maria Schall, Swiss thesp who played the lead in the prize-winning Austrian entry, and to Arne Sucksdorff for his three-ple effort on the Swedish "Adventure," as actor, cinematographer and director.

No awards were given this year for best male or femme thesp, although an earlier pre-announcement had Burt Lancaster up for that category for "Eternity."

In the shorts department, awards went to Disney's C'Scooper "Toot, Whistle, Plunk and Boom," Czechoslovakia's "Another Glass," Poland's "Old Warsaw," and France's "The Penguins." Special mention to a series of Dutch shorts. International crix prize was won by France's "Before the Deluge."

The festival, was one of the most quantitative of fetes if not the most qualitative. Although the general film level was low, there were enough outstanding features to make this of interest. It shed an interesting sidelight on world production in this era of changing film values and techniques. The 36 nations, with 120 feature pix and shorts entered, with some 160 stars

(Continued on page 63)

University as Producer

Greensboro, N. C., April 13. The North Carolina Motor Vehicles Dept. has signed a \$100,000 contract with the U. of North Carolina whereby the latter will produce 57 highway safety films and mold a safety program around them.

Communications Center at Chapel Hill will produce the films and direct their message toward North Carolina television audiences and school and civic groups. Each of 30 films will run 15 minutes.

Henny Youngman Figures His Hometown Would Go For Him in Sock & Buskin

By HENNY YOUNGMAN

Ever since I left London at the age of three, I had never been able to conjure up sufficient courage to return across the Atlantic until I left New York a month ago to play a Palladium engagement. That offer I couldn't resist and felt it would be worthwhile even if I were seasick every day. It so happened that I felt fine all the time, and now that I have had the chance to have a look at my hometown, I am determined to come back as soon as I can, even if I have to hire my own writers to do a show for me.

Like everyone else on Broadway I had been given a tremendous buildup on the fabulous Palladium audiences. Everything they ever said about them appears to be an understatement. What I didn't realize, however, was that this audience enthusiasm is not restricted to the Palladium but is generated in other theatres.

Within the limited opportunities at my disposal—I have, after all, been doing two shows a night at the Palladium—I have been impressed and surprised at the virility of the West End theatre and encouraged by the economics of the business. The number of plays on view at any one time is staggering by American standards. And the quality of the plays and productions is unmistakable. Admittedly, British musicals lag behind, but the overall first and fast

(Continued on page 53)

MURROW TO 'PERSON' MARY MARTIN, CORUM

Ed Murrow will "Person to Person" Mary Martin April 30 in a sharp upbeat of show biz personages on the CBS-TV show. Commentator who doubles as lightveined interviewer is getting into stride on the big names toward the season's windup. Last week's topper, for instance, was Groucho Marx, and after Miss Martin comes Hildegard (May 7), for a three-in-a-row marquee lure. Erstwhile "South Pacific" and "Kind Sir" star will be at-homed from South Norwalk, Conn., with daughter Heller (husband Richard Halliday will be away).

Other personage on the twin bill will be Bill Corum, bossman of Churchill Downs, who'll sound off at his Louisville manse on eve of the Kentucky Derby.



HORACE HEIDT

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Under Personal Management
WALTER PLANT
Statler Hotel, New York City, N. Y.

Sauter, Lastfogel, Phillips Renamed Camp Shows Heads

James Sauter, Abe Lastfogel and Lawrence Phillips have again been named to the key positions of USO-Camp Shows. At a recent meeting, Sauter was named president for his fifth consecutive term, Lastfogel to the chairmanship of the board and Phillips as exec veepee. Latter has held this post since the soldier entertainment arm of the services was organized in 1941.

George J. Schaefer, Bert Lytell and Emil Friedlander were named veepees; John M. Lewis is secretary, Clarence Michalis treasurer and Marshall L. H. Post is the assistant treasurer.

Virtually every showbusiness guild and organization are represented on the executive committee, board of directors and the advisory council.

Exec committee will comprise Ralph Bellamy, Jackie Bright, Friedlander, George Heller, Jack Irving, Lastfogel, Yeller, Florence Marston, Clarence G. Michalis, Phillips, Sauter, Schaefer, John Shubert, Noble Sissle and Frank L. Weil.

In addition to all members of the exec committee, advisory council will also include Stanley Adams, Bert Allenberg, A. J. Bala-

(Continued on page 61)

Strange Sensitivity About Crosby

Although Unreleased and Unseen, Par Gets Protests
On Bing's Drunk Role

Paramount is in receipt of "many letters" from Catholic sources protesting the portrayal of a drunk by Bing Crosby (a Catholic) in the upcoming "Country Girl." Par board chairman Adolph Zukor revealed in N. Y. this week. He said the situation is much the same as years ago when "underground rumor" had it that a picturization of Hall Caine's "Eternal City" (made in 1915) contained material objectionable to Catholics.

Zukor recalled that he took the latter picture, which had a for-that-time high budget of \$150,000, to the late Cardinal Hayes and established that there was nothing offensive in it. Zukor added he'll present "Country Girl" upon its completion to complainants to prove the same point.

Von Sternberg's Jap Film

Newly-formed Arias Quality Films has acquired U. S. distribution rights to "Ana-Ta-Han," produced in Japan by Josef von Sternberg. Latter also directed, scripted and handled the camera work.

Film, told in an English narration, focuses on a group of shipwrecked Japanese, including only one woman, who remain on a desert island for six years following World War II. It's based on news reports which broke when the island finally was surrendered.

H-Bomb Fear Booms Sticks, Opens New Show Biz Frontiers: Morris

Marilyn's Back on Lot

Hollywood, April 13.

With a new seven-year option contract signed and sealed, Marilyn Monroe checked in at 20th-Fox yesterday (Mon.) to prepare for her role in "No Business Like Show Business." Actress had been under suspension since Jan. 26 for walking out on "Pink Tights."

Other toppers signed for "Business" include Ethel Merman, Mitzel Gaynor, Donald O'Connor, Dan Dailey and Johnnie Ray.

Press Council Probing Claim That British Ed Altered Film Review

London, April 6.

An allegation that an editor of a London national newspaper had tampered with a critic's review of a film is being investigated by the Press Council, a voluntary body within the newspaper industry set up last year as a direct sequel to the Royal Commission on the press.

The charge has been made by Tom Hopkinson, former editor of Picture Post and a leading columnist and broadcaster, against Herbert Gunn, editor of the Daily Sketch. Hopkinson, as guest critic of the paper, was detailed to review "Front Page Story," a British Lion release starring Jack Hawkins and Elizabeth Allan.

According to a byline piece by Randolph Churchill (son of the Prime Minister) in the Recorder, Hopkinson wrote: "This is not a good picture." The word "not" was allegedly deleted from the printed review. In the correspondence that ensued between Hopkinson and Gunn, the latter is said to have admitted altering the review but had intended to omit Hopkinson's byline.

Hopkinson subsequently lodged a complaint to the Press Council and a meeting of the general purposes committee was called last Tuesday (30) to hear the case. Hopkinson was present but Gunn wrote to say that, acting on legal advice, he did not propose to attend. The committee, in consequence, adjourned until April 21 when, it is hoped, both Hopkinson and Gunn will be present.

Olive Gunn, wife of the Sketch editor, acted as a technical adviser on the production, giving practical assistance on newspaper settings, procedure, etc.

The wide radius of destruction of the H-bomb as revealed in the official U. S. films on the subject will create new centres of population and with it new problems for showmen, according to William Morris Jr., retired head of the William Morris Agency.

Morris, who now lives at Saranac Lake, N. Y., for the greater part of the year, stated that realtors in that section of the Adirondacks have come to him asking "what's happened to the people in New York City?" They have never received as many inquiries for properties in that area as they have in the past two weeks. Sales are m e brisk than usual that area. Morris declared that, it's evident that the H-bomb has already hastened the population dispersal trend which was accelerated by the A-bomb and now is hitting a stepped up gait, with the newer weapon.

Morris stated that this trend toward newer centres of population, which is already showing some effect in the Adirondacks, will be hastened ultimately by the outcome of the current battle for the control of the New York Central. Incumbent proxy William White is now battling it out with Robert R. Young, who is seeking an in on the operation of that road.

Morris pointed out that it's a historic procedure in railroad operation for the road to branch off into hotel building to increase business along certain spurs of the lines. It's recalled that Young built the Greenbriar Hotel

(Continued on page 50)

A.C. Brings in Freedley, Taylor to Facelift '54 'Miss America' Pageant

Atlantic City, April 13.

Competition of state and national beauty contests, plus barrage of local criticism which came with inferior Miss America Pageants of the past several years, have forced directors of the resort affair to adopt plans which call for a number of changes along lines urged here for some time.

The revised plans for the 1954 affair, to be staged in September, call for the return of Bob Russell to emcee the event. This after three Pageants which saw this particular phase so important to the success of the big show, delegated to show people who might have been excellent in their own fields, but were at loss in emceeing the production.

They also will bring in Vinton Freedley and Deems Taylor, the latter in more or less an advisory capacity, to handle the actual production of the show. In other years production has been turned over to the local hotelmen. While they did a bangup job nevertheless they couldn't expect to bring show up to the standards of those who have had much experience in show business, especially the staging of events.

Pageant officials said they would make every endeavor to have this year's Pageant televised, particularly the final event, which usually is a sellout, and the Boardwalk parade.

The parade, a "bust" last year, and not too much of an attraction, with 120 feature pix and shorts entered, with some 160 stars from the participating counties made this a busy affair for the 400 invited newsmen. An added edge

(Continued on page 48)

Joe Laurie Jr. Critical

Joe Laurie Jr. is on the critical list at St. Clare's Hospital, New York, as result of sundry internal complications on top of the heart attack which first hospitalized him five weeks ago. Mrs. (June) Laurie summoned their son, Joe Laurie 3d, to the bedside of the author-comedian Monday night (12), and they slept on the premises.

Dr. Richard Gordon has called in heart specialists but the fluctuating blood pressure, which ranges from 120 to over 200, induced by theother complications, have militated against the general status.

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WHAT ALLIED CAN DO, TOA CAN

Boston Salute: Films Out-Homered Homer, Out-Thesaurused Roget

By GENE ARNEEL

Boston, April 13. Boston Public Library's "salute" to the picture business, in the form of a dinner at the Sheraton (former Copley) Plaza-Hotel here last Tuesday, drew clerical, political and civic brass along with trade reps. For the industry, the get-together clearly shaped as a good-will plus.

Localities were particularly impressed with presentation by Charles Brackett of a 20-minute film which scanned various points in this area at around the close of the century. Brackett, president of Academy of Motion Picture Arts & Sciences, made a special trip to the Hub from the Coast to donate the vintage footage.

Charles E. Kurtzman, northeast division manager for Loew's, who was in charge of arrangements, and Howard Dietz, Metro's ad-pub v.p., co-emceed.

Lieut.-Gov. Sumner G. Whittier of Massachusetts applauded the picture medium as an "opiate without narcotic content that has given fulfillment to the great human desire for laughter and romance and vicarious tears." He expressed regret that motion pictures were invented only a few decades ago. "Consider how precious and priceless would have been a Pathe news report of Lincoln's Gettysburg address, of Socrates drinking the hemlock, of Christ on the Cross."

Whittier prefaced comments on the significance of 'pix with some light-hearted spoofing of the trade's extravagant language: "A salute to the motion picture industry should be nothing less than one of those huge red TNT Fourth-of-July salutes that explodes with (Continued on page 6)

Film Making Excitement Right Now 'Intoxicating' To Adolph Zukor, 81

The "film industry eventually will agree on one of the new screen systems to be uniformly accepted all over the world but it's too early to tell when," states Adolph Zukor, Paramount board chairman. "The industry has been running on a single track since pictures were first developed and it's very hard now to get together on standardizing any one process," he added.

Pioneer exec was back in N. Y. this week following an extended studio stay. Relaying notes he had made on new Par product, he said he found it difficult to contain his enthusiasm concerning the outlook.

Regarding a unanimously adopted production and exhibition technique, Zukor made a strong pitch for the Par-supported VistaVision. "So far I haven't seen anything better," he commented. As for sound, he's high on the Perspecta (three-horn) system being plugged by Loew's-Metro: "We are not too proud to adopt anything someone else invents. We want to use the best and are glad to use the Metro sound."

Board topper said that in another two to three months Par will have an adequate supply of special V-Vision cameras and may have some extras for use by other producers. He related that all manufacturers have been "supplied with blueprints and we are keeping them up to date on all new ideas."

Zukor feels that further progress will be made shortly. "No sound or lens will stay put," he declared, adding: "I guarantee that the next three to four months will bring improvement over the devices now in use. The industry is no longer standing still."

Feeling fit, Zukor, who is 81, said he was "so overwhelmed with the quality of the pictures and the (V-Vision) system that I stayed on the Coast between 13 and 14 weeks instead of six or seven. The progress is so fascinating, the excitement so intoxicating that it keeps you going."

Goldstein's 10 Features For UA in 18 Months

Leonard Goldstein, whose switch to United Artists was revealed last Wednesday (7), will make 10 features in 18 months under terms of the production-distribution deal.

Pact hasn't been actually signed—it likely will be, formally wrapped up shortly—but agreement between the filmmaker and the distrib has been reached in principle. Goldstein aired into N. Y. from the Coast last week for a quickie visit with Robert S. Benjamin, UA board chairman, to discuss the get-together.

Up to recently he had been reported switching from 20th-Fox to RKO.

'Open' Terms At Capitol, N.Y. For 'Mutiny' in June

Talks are in progress on opening Columbia's "The Caine Mutiny," Stanley Kramer production, at the Capitol without any guarantee of film rental to the distributor. Preem during the last week in June is being eyed, this playing time having been established as one of the most important of all periods during the year at a Gotham showcase.

Reason for no guarantee demand is unique. In playing "From Here to Eternity" at the same theatre, Columbia was assured of \$200,000 as minimum rental. It's a matter of record that business was great. Columbia walked away with close to \$900,000 in rental. In this instance the guarantee proved meaningless and Columbia feels the same likely will obtain with "Mutiny." Thus, no guarantee.

Capitol has become a choice outlet for big pic because of its grossing potential and relatively small overhead. First week of "Eternity" drew \$172,000, which was phenomenal. On the preceding stanza, which was the second and final week of a run of a Metro (Continued on page 6)

Makelim's Allied Deal Not His Exclusively

Allied States Assn.'s arrangement to obtain 12 pictures, at flat rentals for each, from Hal R. Makelim is not an exclusive deal, according to an Allied spokesman. Since the announcement of the project by Allied board chairman Abram F. Myers, the exhib organization has been approached by many indie producers who are seeking similar guarantees of playdates. The Allied spokesman said several of those making pitches are top names in the independent production field.

Dates for meetings between the producers and Allied leaders have been set. The spokesman indicated that another important announcement may be forthcoming next week following a meeting shortly with "an important independent production group."

'Star' Nears Finish

Hollywood, April 13. Judy Garland, after a two-week vacation, returned to Warners yesterday to rehearse the final musical number in "A Star Is Born," tentatively titled "Dancing Partners." Original script called for "I'm Off the Downbeat," but that was tossed out.

"Partners" was clefted by Harold Arlen and Ira Gershwin. Choreography for the number is handled by Richard Barstow.

L.A. BOARD MEET TO PONDER PLANS

Theatre Owners of America board meets in Los Angeles in June to give consideration to various plans for the financing of features.

Formula under which this would be done hasn't been determined yet, but one of the reasons why the meeting has been called for L.A. is the proximity to studios and production. TOA prez Walter Reade said in N.Y. last week (9) that, while he didn't envision anything like a roundtable confab with production, there undoubtedly would be talks with individual producers.

Reade indicated that TOA did not at this moment have a specific plan for hyping production and that such details were being left to E. D. Martin's TOA committee to work out. However, the TOA prexy was frankly approving of Allied States' action in indirectly financing production of 12 features to be made by Hal R. Makelim. Reade has dispatched letters to Ben Marcus, Allied prexy, and other Allied leaders, congratulating them on their move.

Asked whether he considered that, at this moment, there was a product shortage in the industry, Reade replied "yes, definitely." (He also said he was buying Tushinsky projection lenses for several of his houses.)

Reade refused to comment on (Continued on page 20)

3d U C'Scoper Rolls Come June

Gradually expanding its widescreen sked, Universal has decided to go ahead with another CinemaScope film, its third. Pic rolls in June.

Title of the film isn't definite as of this moment since it's a tossup between two properties held by the studio. Decision to make another CinemaScope evolved from a (Continued on page 20)

Three Year Revival Gives Point To United Artists 35th Birthday; \$3,000,000 in Own Prod. Fund

Kazan, Cronyn Plan Film With Tennessee Williams

An undisclosed film project involving Ella Kazan, Hume Cronyn and Tennessee Williams is in the works. Kazan and Cronyn, who had been at Cronyn's home in the Bahamas, visited Williams last week at Key West, Fla.

Following the talks, Kazan left for the Coast to report to the Warner Bros. studio to begin active preparation of "East of Eden," CinemaScope production of John Steinbeck's novel. Kazan will produce and direct the film.

8-10 More Films And Indie Deals, New 20th Plan

Survey of market conditions has convinced 20th-Fox of the necessity of stepping up its volume of CinemaScope releases from 16 in 1954 to between 24 and 26 in 1955. Spyros P. Skouras, 20th prexy, disclosed in N. Y. Monday (12).

Just returned from studio powwows with Darryl F. Zanuck, 20th's studio topper, and Al Lichtman, director of sales, Skouras indicated that there was a good possibility that his company's 1955 product may include films made by outside producers.

Some of these pix—all CinemaScopes, of course—may be taken on by 20th for release only. In other instances, when an indie approaches 20th with a "package," the company may help with the financing.

Skouras said everything depended on whether or not he thought (Continued on page 18)

United Artists on Saturday (17) will be 35. So, happy birthday! But this 35th anniversary, while rating industry salutes and providing the peg for a nostalgic field day, should not obscure the company's renaissance in the past three years. This is the time span that counts most. Without it there might now be no 35th anni to celebrate.

Early in 1951 the organization looked headed for the obituary columns. There was a deficit of \$1,000,000. Independent producers, so far as UA was concerned, were becoming an extinct race. Banks were aloof. No pictures, no customers, no money.

UA today has a net worth of \$5,000,000. Gross business skyrocketed to \$38,000,000 in 1953. The loot is coming in now at even a better clip. In addition to outside sources of revenue for indie filmmaking, it was disclosed this week that the company itself has a production fund of close to \$3,000,000, operating on a revolving basis.

Resuscitation of UA under the Robert S. Benjamin-Arthur B. Krim management group gave impetus to independent film work on all levels in Hollywood and abroad. Distrib outfit pulled itself away from the 77B prospect by absorbing Eagle Lion Classics pix. This gave the company something extra to work with, for while the individual films were mostly mediocre, at least there was quantity and this meant income.

Drew Names
As UA gained ground, important names one by one began to pick up where they had left off in indie production, or segued into it from the major studios. They're now spread among mostly all companies. UA's stable of pard producers is at its strongest level. And it appears a cinch that UA will continue (Continued on page 20)

National Boxoffice Survey

New Pix Cheer Keys; 'Marie' Again 1st, 'Pinocchio' 2d, 'Jungle' 3d, 'Rhapsody,' 'Miller' Next

This is Holy Week, and few key cities are doing smash trade. However, the cut in admission scales in line with the 10% tax reduction, is held responsible in part for some situations doing better than normally for this period of the year. A true test of how much more key first-runs will do under the revised scales likely will not be possible until after Easter. Launching of new, stronger fare for Easter Week undoubtedly will be reflected in a sharp upbeat next stanza.

"Rose Marie" (M-G) continues leader for third session in a row although sterner competition obviously is shaping. "Pinocchio" (RKO), out on reissue, is taking second money with some stout to sock playdates.

"Naked Jungle" (Par), which has been gathering momentum over the past two weeks, is capturing third position with reports of fine to terrific sessions. It is topping "Botany Bay" (Par) in most locations and running ahead of "War of Worlds" (Par) in other keys. "Rhapsody" (M-G) is climbing to fourth.

"Glenn Miller Story" (U) is dipping to fifth position after being first for five successive weeks and third for two other weeks. Pic is strictly holdover or extended-run now. "Casanova's Big Night" (Par) is copping sixth spot the first week out on release, and hints going higher. "Night People" (20th) is finishing seventh as against fourth place last week.

"Creature Black Lagoon" (U) is climbing to eighth position. This

film has had different area saturation engagements, being in one covering 25 keys currently. Biz currently ranges from good to socko in most spots. "Yankee Pasha" (U) is pushing up to ninth with a batch of strong new dates. "Act of Love" (UA) is holding well to cop 10th place.

"Ride Clear of Diablo" (U), "Beachhead" (UA), "Living Desert" (Disney) and "Jubilee Trail" (Rep) are runner-up pix in that order.

"Cinerama" (Indie) is a specialized type of release in 10 keys on roadshow basis. Because of this and fact that it now varies little in gross from week to week, it is not included in VARIETY's boxoffice survey, effective this month.

New fare shapes strongly. "Knock on Wood" (Par) is wham both in L.A. and Frisco, being standard pic in both keys. "Prince Valiant" (20th), big in N. Y. and smash in Philly, is stout in L.A. and Minneapolis and nice in Frisco. "Miami Story" (Col) shapes fancy in Chi but modest in L.A.

"Roman Holiday" "Stalag 17" (Par), out on return dates to cash in on Academy awards, is doing good to lively trade. "French Line" (RKO), big in Seattle, is slow in L.A.

"Genevieve" (U) continues big in Chi, N.Y. and Frisco, and is fancy in Denver. "Beat the Devil," okay in Philly, looks stout in Washington.

(Complete Boxoffice Reports on Pages 10-11)

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Sterling 3-5445
Chicago 11
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RUSSIANS RENEW 'TEASE' OF FILM TRADE; YUGOSLAVIAN DEAL FALLING APART

By FRED HIFT

A renewed Soviet bid for U. S. pix, coinciding with a U. S. government decision to broaden the scope of American exports to Russia, has revived speculation on Hollywood's future attitude re the selling of its films to Moscow.

At the same time there is a good prospect of American film distributors dropping their common front in Yugoslavia where, since the war, they have been operating under the umbrella of the Motion Picture Export Assn. Metro already has given definite indications that it's pulling out from MPEA in Yugoslavia and observers feel that, even if the rest of the companies stick with the setup, it can't last under these conditions.

This brings up the entire question of individual companies dealing with Iron Curtain countries. A breakup in Yugoslavia in effect ends MPEA as an active org. It was originally licensed to operate in 13 countries and, on paper at least, continues as the majors' rep in several of the Red satellite countries such as Poland, Roumania, Hungary and Czechoslovakia as well as in Russia and elsewhere.

Current policy of the MPEA is not to enter into any film dealings with the Soviets or their satellites. In this stand it has the backing of the U. S. State Dept. which, in a letter to MPEA proxy Eric Johnston last year, made it clear that this was not the time to sell American films to Moscow. Quite apart from that, the companies have their own practical money reservations on doing business with the unpredictable Russians.

There is also the fear that, in entering into any kind of commercial arrangements with them, film producer-distributors might be accused of "trading with the enemy." Also, there is real apprehension over what the Soviet propagandists might do with the films, i.e. to what

(Continued on page 20)

Fame in Hollywood

Hollywood, April 13. After the premiere of Danny Kaye in "Knock On Wood" at Warner's Beverly Hills, Jack Benny and Dick Powell were talking in the lobby. Up came a tall, baldish man in a dinner jacket. He shook hands with Powell who didn't seem to know him from an egg-stain on the script.

Finally a high-pitched voice explained, "I'm Omar Bradley."

Move Reade HQ; N. Y. May Also Lose RKO to L.A.

Headquarters of the Walter Reade circuit, now in N. Y., may be moved to New Jersey by late July. Practicality of the move is now under study by Walter Reade Jr., the chain's proxy. Reasoning is that most of his theatres are in N. J. and that the transfer would make for greater efficiency in operation. If there's a tax angle involved, Reade wouldn't comment on it last week.

Site for the new office would be the mansion of the late Walter Reade Sr. at Deal, N. J., in Monmouth County. Circuit would move most of its personnel to Jersey but would presumably maintain a booking office in N. Y.

Reade's plan isn't novel in that other majors circuits have their headquarters out of town—the Schine theatres, for instance, are run from Gloversville, N. Y.—and there have been reports on some of the producing outfits also becoming restless in the heavily-taxed city. There's also a possibility that RKO may shift its home office to the Coast, where it would operate under the watchful eye of Howard Hughes. And there have been reports of 20th-Fox mulling a transfer to Westchester.

SUE ROBERT NEWTON FOR 'TRILBY' WALKOUT

Los Angeles, April 6. Because Svengali left his Trilby in the lurch over in England, Renown Pictures of America, Inc., is suing Robert Newton for \$301,400 in L. A. Superior Court.

Plaintiff declares actor walked off the set after working three weeks with Hildegard Neff in the DuMaurier story and planned to America. Suit contends that he collected \$24,000 at \$8,000 per week before leaving. It claims Newton's abrupt departure cost the company \$51,400 in damages and \$250,000 in potential profits.

SINATRA'S 'DANNY' BACK

Once Called His Obit, Feature Sparks on Re-Run

Pittsburgh, April 13. As a result of Frank Sinatra's Academy Award for "From Here to Eternity," Stanley-Warner theatres in Pittsburgh decided to take a chance on reselling his last picture for U-I "Meet Danny Wilson," which did very poorly its first time around, in a couple of key nabe and suburban spots. Film did better than a lot of product considered in the top bracket.

Now S-W is buying "Danny" for most of the subsequent situations and U-I exchange in Pitt has lots of deals on the burner for what looks like an unexpected bonanza.

Jack Warner's Stock

Jack L. Warner appears not to be letting a month go by without his buying additional blocks of Warner Bros. common stock issue.

The WB production chief picked up 5,000 shares in March, bringing to 271,799 the total number of shares he owns directly. Also, 13,400 are held in a trust in which he is a beneficiary.

Canadian Feature Tells Story of Igor Gouzenko, Using Television Players

—Montreal, April 13.

A full-length feature film intended for theatre exhibition is being shot locally, based on the life of Igor Gouzenko. This is the former code clerk in the Russian embassy at Ottawa, who switched sides and gave valuable information to the democracies concerning Soviet espionage. He is still under protection of the Royal Mounted Police and has never been photographed. Gouzenko's recent tv filmed interview with Drew Pearson was from a hideaway farm with the renegade Communist wearing a mask.

Fred Feldkamp is producing the feature, as yet untitled. Jack Alexander is directing a cast described as Canadian television actors. Harry Townes is impersonating Gouzenko and Irja Jensen his wife. Jacques Aubuchon is in support. Akos Farkos is on the camera.

With United Artist release in prospect, Feldkamp plans to include an epilog to the 80-minute feature in which Gouzenko will speak, masked as with Drew Pearson.

Gouzenko Ends 'Spy' Title

At the insistence of Igor Gouzenko, the Russian who exposed an atom spy ring in Canada, the title of the feature-length picture dealing with his experiences has been changed from "Igor the Spy" to "Man in Hiding." Gouzenko raised a fuss about the previous title since he hadn't at any time been a spy.

Script is by Paul Monash.

'PAJAMA GAME' SURE TO HIT CELLULOID

Frederick Brisson figures he's licked the problem of obtaining picture rights to legit plays "without paying \$1,000,000 like Samuel Goldwyn, who can afford it."

Brisson is presenting "Pajama Game" in association with Robert Griffith and Harold Prince, the N. Y. bow at the St. James Theatre being set for May 12. Musical is capitalized at \$300,000. "Regardless of whether it clicks or not, if it lends itself to screen treatment the legit producing company will make a film of it," states Brisson. (In his case, of course, Brisson was first the film producer.)

INOCULATION PAIN SUIT

Fotoz Sore Both Ways Over Lost 'Vera Cruz' Assignment

Los Angeles, April 13.

Roman Freulich, still photographer, filed suit in Superior Court against Hecht-Lancaster Productions, charging breach of contract and demanding \$4,490, including \$500 for "inoculation, pain and suffering."

Plaintiff says he had himself "inoculated" when the defendants hired him to go to Mexico to work on "Vera Cruz." Later, he declares, they broke the agreement. Other items in his bill are \$2,750 in salary and \$500 for his equipment, plus room and board.

Warners' 12 Big Ones

Hollywood, April 13.

Production is picking up steam at Warners with a dozen high-budget pictures lined up for filming in the next three months. Studio announced that these productions are harbingers of other important pix to be shot as soon as they are ready.

Starting here this week is "Dragonet," while preliminary lensing has started on "Helen of Troy in Italy" and "Land of the Pharaohs" in Egypt. Others prepping for early shooting are "The Silver Chalice," "Strange Lady in Town," "East of Eden," "Giant," "Mr. Roberts," "The Sea Chase," "Daniel Boone," "The Spirit of St. Louis" and "Moby Dick."

14 to Wed, 16 to Attend Films

Quebec banned "Martin Luther" as a theatrical attraction but feature is now showing in the French Canadian province via Lutheran Church halls. All tickets must be clearly stamped "Catholics Not Admitted." An oddity of the situation is this: quite a number of Quebec priests went across to Plattsburg, N.Y., to view "Luther" for their private interest.

Outsiders comment on the irony of Quebec permitting marriage at 14 but not attendance at the cinema until 16. Actually, the French language press is quite frank about the problem of protecting the Quebecois youth from the "alien materialism" on all sides. On the score of danger to morals, Quebec not only wants to keep kids under 16 out of all film houses, but wants no drive-ins in the province, with the opportunities for necking in cars while watching the show.

The enterprising Indian who has almost completed the construction of a drive-in on an Indian reservation near Montreal has not been able to secure a license to operate and the Prime Minister has threatened to use provincial police to stop cars going in or out if the ozoner ultimately opens.

Questioned by Stockholder, Yates Ducks \$12-Per-Share Offer Rumor; Conjures Big Television Market

By GEORGE GILBERT

Invite Foreign Rulers' Attention to American Admission Tax Slash

Motion Picture Export Assn. proxy Eric Johnston last week urged foreign governments to take note of the American government's action in reducing and partially eliminating the 20% amusement tax on theatre admissions.

It's figured that there are at present more than 30 nations that slap taxes on admissions.

In a statement communicated to all MPEA reps and the film boards abroad, Johnston observed that the "wise" action of the Congress "should meet with a cordial reception all over the world." And he added: "I hope that any country with amusement taxes will consider the U. S. action a sound precedent for reducing such taxes."

'SON OF SINBAD' LACKS BREEN OFFICE SEAL

Production Code has refused its seal of approval for RKO's "Son of Sinbad" in a situation shaping similarly as the same company's "French Line" incident. Latter film was turned down because of a dance sequence featuring Jane Russell.

"Sinbad" rejection was based on a couple of dance scenes depicting, among others, Lili St. Cyr. RKO isn't saying as yet whether the terp material will be deleted or whether the pic will be distributed in defiance of the Code, as was done with "Line." New pic has been submitted to a couple of censor boards including the one in Memphis where, as expected, it was ordered banned.

Footnote: Miss Russell was asked in N. Y. this week her views on her controversial dance in "French Line." Said Miss Russell: "I've said enough already."

N. Y. to L. A.

Lauren Bacall
Mort Blumenstock
Humphrey Bogart
Ralph Cohn
Rita Gam
Samuel Goldwyn
Arthur Jacobs
Reub Kaufman
Ella Kazan
Anita Loos
Mannie Manheim
Jack Palance
Buddy Pepper
Harold Schiff
Albert Selden
Robert Taylor
Charles Wick
Donald Wolin
Florian Zabach

N. Y. to Europe

George K. Arthur
Clyde Geromini
Eugene Istomin
Leo Robin
I. A. R. Wylie

L. A. to N. Y.

Pier Angeli
Robert Arthur
Ed Barison
Richard Barthelmess
Sid Blumenstock
Eddie Cantor
Alfred E. Daff
Laraine Day
Stan Delaplane
John Ford
Harold Hecht
Harry Kaline
Danny Kaye
Arthur Kennedy
Elsa Lanchester
Jerry Lewis
Al Lichtman
Frank Lieberman
Jeanette MacDonald
Dewey Martin
Joseph Moskowitz
Thomas Mitchell
Maureen O'Hara
E. K. O'Shea
Larry Parks
Dailey Paskman
Jerry Pickman
Tyronne Power
Paul Robeson
Roland Reed
Herman Riklin
A. W. Schwalberg
George Seaton
Walter Seltzer
Spyros Skouras
Richard Walsh
Frederic Will Jr.
James L. Wolcott
Bob Wolfe
Ed Wynn

Europe to N. Y.

Robert Bendick
Yvonne De Carlo
Maurice Eisenberg
Vance Henry
W. J. Kupper
Vivica Linfors
Grace Logan
Jimmy Logan
Frederic Lloyd
Charles B. Moss
Dick Shawn
George Tabori
Henny Youngman

Bruce Newbery Withdraws As Non-Ownng Nominee For Republic's Board

C. Bruce Newbery, veepee in charge of sales for Republic Pictures and one of five nominees to the company board, withdrew his candidacy at the annual meeting in New York Friday (9) when several shareholders protested he held no stock in the firm. He was replaced by Bernard E. Smith Jr., holder of 100,000 shares of Rep common, whose nomination won the dissidents' approval.

Member of the Wall St. firm of La Morte, Maloney & Co., Smith was overwhelmingly elected to the board as were four incumbent directors. Latter include Richard W. Altschuler, prez of Republic Pictures International Corp.; Albert W. Lind, Franklin A. McCarthy and Herbert J. Yates. All will serve three-year terms commencing April 6, 1954.

Following the annual conclave, the board convened to name Yates as president; Walter L. Titus Jr., John J. O'Connell, Arthur J. Miller and Altschuler, vice-presidents; John Petruskas, Jr., treasurer, and Joseph E. McMahon, secretary.

THOUGHT WAS THERE

But 'Purse' for Tax Leaders Is Abandoned

National campaign to raise a fund for Col. H. A. Cole and Pat McGee, co-chairmen of the exhibitors' committee, which pressed for the admissions tax relief, has been called off. Idea of the "show of appreciation" purse for the two theatre men had originated with Council of Motion Picture Organizations of Texas.

While lack of exhib interest on a national basis put the quietus on the Cole-McGee fund plan, Texas COMPO will go it alone so far as Cole, a Texan, is concerned. Lone Star owners are contributing for a gift to be presented to Cole at a testimonial dinner in his honor. Time and place as yet unset.

PARADISE FOR THE ENGINEERS

Brewer Challenges Walsh to Debate; Criticisms Within IATSE of Tactics Behind 'Draft' and 'Endorsement'

Hollywood, April 13. Campaign for the international presidency of IATSE hotted up considerably here as Roy M. Brewer, backed by a draft move, challenged incumbent IA prexy Richard Walsh, to a debate on the issues before IA. Brewer's comment, first he made, since open formation of the committees to draft him for the candidacy, came on heels of disclosure of rebellion within Cine-technicians local 789, Hollywood, which previously endorsed him.

Cine-technicians are split wide open over the Brewer endorsement, with petitions begin circulated and an attempt under way to rescind the action. Opposition is based chiefly on the fact the Brewer matter wasn't on the agenda of the March 8 meeting which endorsed him, and as a consequence attendance was small, only 118 of the 518 members being present.

There has also been opposition expressed to the fact Harry Shifman, business agent of the local and chairman of the Brewer draft committee, is using local's headquarters for the Brewer move, and questions have been raised as to who is paying expenses involved.

O'Bryant Concedes Mistake.
Buddy O'Bryant, prexy of the local, said he believes now he made a mistake when he originally permitted the Brewer issue to be put on the agenda a half-hour before the March 8 meeting. "I feel a mistake was made. I question whether we had a true, democratic action on such an important matter. If I had it to do over again, I would not make the mistake of letting it be on the agenda, without the full membership first being notified. It marked a break in allegiance with the international, without specific cause, and most members should have been there. I'm neither pro-Brewer nor pro-

(Continued on page 20)

Film Actor-Directors

Hollywood, April 13. Latest screen actor to double as a director is Burt Lancaster, who will perform his first dual chore in "Gabriel Horn" with his partner, Harold Hecht, producing. Filming starts in August on location in North Carolina.

Other film thespians directing as well as acting at this time are Jack Webb, Dick Powell, Richard Carlson, Jose Ferrer, Gene Kelly and Mickey Rooney.

Flat Prints Of 'Command' in May

First defection in the CinemaScope-or-nothing ranks is being made by Warner Bros. which has decided to release a standard version of "The Command," its first anamorphic picture. A conventional print of the picture will be available to theatres early in May.

WB's policy change was brought about by the slow play-off of the CScope version which was able to garner only about 1,800 dates. In private conversations with exhibs, WB sales chief Ben Kalmenson is quoted as declaring that the company's policy is to obtain as many bookings as possible no matter what shape or form the picture is shown. This policy is borne out in WB's lack of insistence on stereophonic sound as "must" for CScope presentations. On both "The Command" and "Lucky Me," only two CScopers company has released so far, WB is allowing either one-track or four-track showings, a policy that is contrary to that of 20th-Fox and Metro, the two other leading CScope proponents.

Whether WB will continue to release standard versions of other CScope pictures remains an enigma. According to an exhib leader who asked that his name not be used, Kalmenson told him that the only arrangement Warners had with 20th is that WB use the trademark "CinemaScope."

Release of "The Command" in a standard version, however, may be an exception since WB had a conventional print available. Film, shot in the anamorphic process known as Vistarama and then dubbed CinemaScope, was also filmed in 3-D. At that time, WB was one of the leading advocates of the deepies, and made both the 3-D and widescreen versions to protect itself in an uncertain market. By releasing a single print of the 3-D film, WB can give theatres a regular 2-D picture.

Columbia Invades Point

Hollywood, April 13. Biggest location company in Columbia's history left for West Point for a month of shooting on "The Long Gray Line." Troupe of 150 is headed by John Ford, Robert Arthur, Tyrone Power and Maureen O'Hara.

They were preceded last week by ten Columbia trucks, Diesel generators and other heavy equipment.

Feed-Fete Skouras

Group of eastern trade execs will meet at Paramount president Barney Balaban's office in N. Y. tomorrow (Thurs.) to lay out plans for an industry luncheon honoring Spyros P. Skouras, 20th-Fox prez. Skouras, fete is being tendered by the Amusement Division of the United Jewish Appeal at Gotham's Hotel Pierre May 20.

BUT SHOWMEN NEED HANDBOOK

The only sure way of keeping on top of all recent technical developments in the film biz these days is to be an engineer.

And since the overwhelming majority of industryites are primarily concerned with making, selling and showing of films, there's confusion a-plenty over which system will do what and who's using the latest. Here's a rundown on what lurks behind the profusion of technical names that are floating around the industry.

WIDESCREEN

CinemaScope—launched by 20th-Fox and adopted in varying degrees by all the majors with the exception of Paramount and RKO. Latest count indicated about 75 CScope films in release or coming up.

CinemaScope uses an anamorphic compression lens at the camera where a wide field of vision is compressed on to a standard 35mm frame. At the projection end, a compensating anamorphic attachment spreads out the image to a fixed aspect ratio of 2.55 feet of width to each one foot of height. The cost of a pair of anamorphic projection lenses comes to between \$1,095 and \$1,195 a pair. 20th is working on a unit that will permit films in variable ratios to be shown via the CScope lens.

At the moment, neither 20th nor Metro are making available their CinemaScopers in standard version. Warners Bros. is releasing "The Command" in 2-D. CScope requires no glasses, provides no unusual depth effect. Some 3,300 are currently equipped for CScope, according to 20th.

Cinerama—is currently shown in 10 houses with only a single picture available so far and another coming up. The standard Cinerama screen measures 75 feet x 26 ft. and, slightly curved, covers an arc of 146 degrees via three synchronized projectors operating simultaneously. System uses seven magnetic soundtracks and creates an illusion of depth via peripheral vision, i. e. the things one sees out of the side of one's eye. Cinerama installation cost is prohibitive for the ordinary theatre.

Glamorama—developed by the Broadway spectacular sign man, Douglas Leigh, and using a single lens providing a 120 degree field. A single camera is required and a single projector located close to the screen. Leigh is thinking of using 65mm film. There has been no production with this lens so far.

Super Panatar—developed by Panavision under Robert Gottschalk is a variable anamorphic lens with a range from 1.33 to 1 to 2.66 to 1. It's marketed via Radiant Manufacturing Co. and presently costs \$1,100 a pair, with an early reduction likely. Like the Tushinsky prismatic lens it is of the "catch-all" variety which permits adjustment to any ratio within its scope, provided the proper print is fed in. Attachable to an optical printer, it allows the blowing up of any anamorphic negative, or its reduction, and can be used to "squeeze" a normal print.

Superscope—developed by Joseph and Irving Tushinsky and marketed via National Screen Service at a cost of \$700 a pair. It is a variable anamorphic lens capable of doing the same things described above.

It is important to remember that neither the Super Panatar, nor the Tushinsky's Superscope, can blow up or reduce an image at the projector unless the print has undergone prior optical treatment in the lab. The lens itself is variably only about 8% on any given ratio. Thus a company like Paramount, for instance, which intends to use the Tushinsky lens with its VistaVision widescreen process, would theoretically have to put out three separate prints on each picture, each

(Continued on page 20)

Exhib Trios as Judges, Plus Secret Ballots, At Testing Of Stereo Vs. Single Track

Scopesuds in His Eyes

Unlike the picture business, which has a profusion of scopes, tv has only one, kinescope. But this just adds to the confusion for film men.

Samuel Goldwyn, eyeing talent for his, "Guys and Dolls" film, caught a video show in N. Y. last week and wanted to see it again for closer appraisal of an actress' performance. He called CBS and asked, "Could I borrow a CinemaScope of that program?"

Twentieth Century-Fox will ask exhibs to appoint "committees of three" to sit as judges at the forthcoming tests of stereophonic vs. single track sound, says Spyros P. Skouras, 20th prexy. Letters inviting theatre men to attend the tests and name their reps are now being prepared. There'll be a committee for each individual exchange area.

According to Skouras, who returned over the weekend from the Coast where he had discussed the tests, 20th will invite the "judges" to submit their opinions in secret ballots which will be collected and tabulated after the showings in the 32 exchanges are completed.

Exhib trios will consist of a rep from Theatre Owners of America, one from Allied States and an indie. Skouras repeated what he had said in N. Y. some weeks back: That if the exhibs' opinions go heavily against stereophonic sound, he'll give serious consideration to a change in the 20th policy.

At the moment, 20th is sticking to its original decision, which is not to release any of its CinemaScope pix without stereophonic magnetic sound. There are currently some 3,300 U. S. houses equipped to show films with stereo sound.

Company is currently preparing for the comparative tests which will be held in conjunction with nationwide previews of scenes from upcoming CinemaScope releases. Latter will include "The Egyptian," "A Woman's World," "The Broken Lance" and "There's No Business Like Showbusiness."

Skouras said the demonstrations will be held in May. There is a possibility that the N. Y. showing may coincide with the 20th annual stockholders meet May 18.

Exhib attention will be focused on the sound tests in view of what has gone before. When Walter Reade played "The Robe" with a mixer, it was decided to hold comparative tests. Latter were called off, however, when it became clear that 20th's only purpose in playing along with such a demonstration was to prove the merit of its magnetic sound and not to draw any conclusions. Apparently this situation has now changed.

Purpose of comparative tests, as exhibs see it, isn't to establish the superiority of one system over the other, but rather to establish whether or not—primarily in the smaller houses—CinemaScope could be played with singletrack sound. Skouras has made it clear that the demonstrations will not take in Perspecta Sound which is plugged by Loew's, Paramount and Warner Bros.

At the moment, only 20th and Metro are insisting on magnetic stereo sound with their CinemaScopers. Universal has already indicated that it will serve all houses, and WB appears to be favoring the same policy. Observers are inclined to believe that, before long, Metro may loosen up its sound restrictions also.

George Glass' Indies

Hollywood, April 13. George Glass will teccoff indie production in November with "The Comedian," based on Ernest Lehman's Cosmopolitan novelette. It will be first of three Glass will make in next two years under his own name.

Features will be in \$850,000 class, each carrying a star name who'll work on participation basis. Lehman will script own yarn. Glass is now dickering Edward Dmytryk to direct.

Glass states program is privately financed. Distribution deal on each film will be set after completion of script and principal casting. "Comedian" is backstage story of rise, fall of America's top comedian.

Theatres Pledge Not to Show 'C' Pix

Minneapolis, April 13.

Some Catholic priests here, probably acting on their own initiative, are asking film theatres to pledge not to play pictures on the Catholic Legion of Decency condemned "C" lists. After it had played "The Moon Is Blue," the independent Terrace, finest and newest local nabe house, made such a pledge.

One recent result of his pledge, says Terrace co-owner Bill Volk, was increased Catholic support for "The Robe" during its engagement at the de luxe subsequent run house. The area's Catholic priest boosted the picture from his pulpit and urged attendance. Volk believes that the cooperation aided the Terrace in garnering a record-breaking \$10,000 gross, its first week, despite the fact that the picture had done approximately \$200,000 during its seven-week Loop engagement and was playing day-and-date in three other nabe houses.

WARNER C'SCOPER HITS DATES VIA TUSHINSKY

"Lucky Me," Warner Bros. second CinemaScope picture, will be the first C'Scoper to be projected via the Tushinsky lens. Number of exhibs in the eastern area have already made deals with WB for the picture with the understanding that it will be projected in CScope size through use of the Tushinsky lens. WB, as far as could be determined, has not ordered widescreen prints other than the 2.55 to 1 CScope dimension. Exhibs have the choice of playing the film with or without stereo sound.

Meanwhile, National Screen Service, which is marketing the Tushinsky (Superscope) lens, and exhibs have reached an agreement on a priority system to assure that orders for the lens are filled in order of placement. National is notifying Walter Reade, Jr., prexy of TOA, and Wilbur Snaper, head of Allied Theatre Owners of New Jersey, of all Tushinsky lens orders. Purpose of this arrangement, it's pointed out, is to make sure that indie theatres get the same deal as the circuits. Aim is to prevent the big chains which place large orders from receiving the lenses first although their orders may have been placed later than an indie's.

Kling Studio Renovating

Hollywood, April 13.

Kling Studio, formerly owned by Charles Chaplin, is undergoing extensive reconstruction with the addition of 11 cutting rooms, a new sound stage and a new studio cafe.

Company is also setting up its own sound department, headed by Earl Snyder, to service rental producers.

Lucky Me (MUSICAL-COLOR)

Routine musical in CinemaScope with name value Doris Day to help chances.

Warner Bros. release of Henry Blanke production, stars Doris Day, Robert Cummings, Phil Silvers; features Eddie Foy Jr., Nancy Walker, Martha Hyer, Bill Goodwin, Marcel Dalio, Hayden Rorke, James Burke. Directed by Jack Donohue. Screenplay, James O'Hanlon, Robert O'Brien; Irving Edlinson from a story by William L. Cline; edited, Owen Marks; songs, Sammy Fain, Paul Francis Webster; musical numbers by Hal Wallis. Released April 6, '54. Running time, 99 MINS.

A round of routine musical ingredients are featured in "Lucky Me" and it will have to depend almost entirely on the name of Doris Day to sell tickets. The singer is a proven draw, so there undoubtedly is some coin in the offering for this CinemaScope offering, but there would have been much larger returns in view had the entertainment been fresher. The screenplay by James O'Hanlon, Robert O'Brien and Irving Edlinson is a tissue of tired, often tiresome, gags and situations without redeeming imagination or originality. This pat musical format doesn't inspire Jack Donohue's direction to any heights and his handling of the Henry Blanke production is poor. Picture is so full of high and low places that the 99 minutes of footage seem overly long. The songs by Sammy Fain and Paul Francis Webster are not viewed to any particular advantage, it is hard to determine whether they have enough merit to become pop sellers. In the film they are only so-so listening.

Song lineup gets underway with Miss Day doing a long marathon to "The Superstition Song" followed quickly by "Men" with Phil Silvers and "Parisian Pretties" with a tab line of girls. Miss Day, Silvers, Eddie Foy Jr., and Nancy Walker team on "High Hopes" and "Blue Bells of Broadway." As a solo spotlight, Miss Day has "I Speak to the Stars," which has been her most recent because of pretentious staging and over-arranging. "Love You Dearly" is a good ballad and "I Wanna Sing Like an Angel" a peppy finale tune. Snatches of the title number also are heard but nothing much ever comes of it in the picture.

Miami Beach is the story setting and its beauties take neatly to the squeeze-lensing. A tab show headed by Silvers is stranded in the resort city and through a series of remarkable coincidences, the stars, Miss Day, Foy and Miss Walker are working out their debts in the kitchen of a swank hotel. Stopping at the hotel is Robert Cummings, successful songsmith who is about to stage his own musical if Martha Hyer's oilrich Texan dad, Bill Goodwin, turns angel. Everything is brought off without any surprises that might have quickened interest.

While the settings take well to the CinemaScope treatment, the players do not. The picture is showing the principals in an unflattering manner. Miss Day, Cummings and Silvers work hard at the co-star spots, but aren't too successful in bringing them off. Foy, the Misses Walker and Hyer, Goodwin, Marcel Dalio, Hayden Rorke and James Burke do what they can in the hit-and-miss proceedings.

Wilfrid M. Cline handled the CinemaScope cameras and the WarnerColor hues, and Owen Marks edited. Ray Hadron directed the music, with vocal arrangements by Norman Luboff and orchestrations by Frank Comstock. Brog.

Det Stora Aventuret (The Great Adventure) (SWEDISH)

Cannes, April 6. Andrew-Ruamfilm release of Suckdoff-Sandrew production. Written, directed, photographed and edited by Arne Suckdoff; commentary, Sven Bertil Norberg; music, Lars Erik Larsson. At Cannes Film Festival, running time, 89 MINS.

This is a one-man film which took two years of painstaking work to complete. Primarily a nature film, worked in with the story of two children and a pet, this benefits from a poetic eulogy to the simple life and change of seasons. Its offbeat qualities and slim story peg this primarily for some arty situations in the U. S. Director Arne Suckdoff's series of nature films have been seen in some parts of the U. S., but this is his first full-length pic.

Film starts out in a forest, showing young foxes, otters and other animals, and then shifts to a near-by farm. One fox has wreaked havoc with the local livestock and the owner is out to get the fox, and finally does. Two boys save an otter from a poacher and make a secret pet of it. Finally the young boy gives away the secret and the other sets the otter free.

Excellent lensing provides exciting animal views. Pic carefully depicts the play, tragedy and cruel cycle of the forest as well as affinity of youth against man's encroachment. Editing helps the overall effect. Mosk.

The Desperate Women

Theme is abortion. Done without sensationalism, but likely to get that type of ballyhoo treatment.

Hollywood, April 7.

Independent release of a Samuel Newman Production, presentation produced by Samuel Newman and Louis B. Appleton Jr. Features Anne Appleton, Douglas Howard, Paul Hahn. Directed by Appleton Jr. Written by Newman and Louis B. Appleton Jr. Edited by Albert Shiff. Music, Melvyn Lenard. Previewed April 7, 1954. Running time, 98 MINS.

The "adults only" tag on this exploitation subject, being marketed independently by Samuel Newman Productions, Inc., carries more shock value than the film itself, which is an abortive piece of entertainment about abortions.

There's a sincere message of warning in the presentation, and it's delivered without sensationalism, and with enough realism to warrant screening for bobby-soxers as part of their sex education. However, this very lack of sensationalism mitigates b.o. prospects in the exploitation market, which is about the only commercial outlet the picture will have.

Teenagers are warned that no medicine, drug, oil or salve yet known will halt a pregnancy, but may take a life. Case histories of all kinds of devices for abortion are given along a story line that uses an inquiring reporter angle to tie things together. Point is made that knitting needles, umbrella ribs, falls downstairs and other forms of violence are no substitute for the advice of one's physician or clergyman (sic). Equally dangerous are the criminal abortionists who are responsible for many thousands of deaths yearly.

Newman wrote "Desperate Women" for the screen and co-produced with Louis B. Appleton Jr. The latter adapted and Russ Meyer photographed. The picture's pace is slow, even though the footage is only 67 minutes. The lensing took place in San Francisco, where a cast of suitable unknowns was rounded up to play the various types in the story. A little more strength in the performances and direction might have helped the entertainment values and chances, although, as to the latter, where strongly ballyhooed some business can result. Brog.

Them

Topnotch science-fiction shocker with good outlook in thriller market.

Hollywood, April 8.

Warner Bros. release of David Weisbart production, stars James Burke, Edmund Gwenn, Joan Weldon, James Arness; features Onslow Stevens, Sean McClory, Charles Drake, Douglas, Douglas, Douglas. Screenplay, Ted Sherman; adaptation by Russell Hughes from a story by George Clayton Johnson; edited, Sid Hickox; editor, Thomas Reilly; music, Bronislav Kaper. Previewed April 5, '54. Running time, 92 MINS.

This is a science-fiction shocker that should scare up plenty of trade in the thriller market. It has a well-plotted story, expertly directed and acted in a matter-of-

fact style to rate a chiller payoff and thoroughly satisfy the fans of hackle-raising melodrama.

David Weisbart's production guidance gives the Ted Sherman script realistic backing to bring out all of the mellow facets, and Gordon Douglas' direction maintains a constant air of expectancy that gives the thrills impact and makes the unfoldment seem fast. Film is based on Russell Hughes' adaptation of a story by George Worthing Yates.

The title monsters are mutations caused by radiation from the 1945 detonation of an atomic bomb in the desert. Over the intervening years the tiny insects affected by the lingering radiation have become fantastic creatures, ranging in size from nine feet to 12 feet. James Burke, Gwenn, and Joan Weldon, entomologists, and James Arness, FBI man.

With the aid of Air Force officers Onslow Stevens and Sean McClory, the little group attempts to wipe out the nest of the mutated monsters with flame throwers and gas. Two of the newborn queen ants escape, however. One nests on a ship, destroys its crew and, in turn, the Navy destroys the ship at sea. The other queen hatches into a huge storm drains under Los Angeles and the picture's climax is concerned with the destruction of this one and her offspring. It's a real chiller-diller finale.

As the co-stars, Whitmore, Gwenn, Miss Weldon, and Arness wrap up the acting chores in first-rate fashion, getting good assists from Stevens, McClory, Chris Drake, Sandy Descher, Mary Ann Hokanson, Don Sheldon, Fess Parker and Olin Howland. The latter two show up as the first as a pilot booby-hatched for his "flying saucer" story, and the other as a happy drunk.

Sid Hickox's photography gets plenty of menace into the fantastic monsters. Also doing their full share at maintaining thriller impact are the score, editing, art direction and settings. Brog.

Southwest Passage (3-D Color)

Actionful western feature in 3-D; good entry for outdoor market.

Hollywood, April 9.

United Artists release of Edward Small presentation, stars Rod Cameron, Joanne Drury, John Ireland, features John Dehner, Guinn (Big Boy) Williams. Directed by Ray Nazarro. Screenplay, Harry Essex, Geoffrey Homes; story, Essex, Cameron (Pathécolor). Sam Leavitt; editor, Grant Whytock. Previewed April 2, '54. Running time, 78 MINS.

Another version of how the camels came to the Great American Desert is presented in "Southwest Passage" and it's an interesting, action-filled western in 3-D with Pathécolor for the outdoor market.

Cast names are good for release intentions, having Rod Cameron, frontiersman charting a new trail to California while attempting to prove camels can be put to practical use in the west; Joanne Drury and John Ireland, the latter a bank robber with whom Miss Drury is fleeing, to head up the player list. This top trio, along with John Dehner, Guinn (Big Boy) Williams and several others respond well to the action intentions of Ray Nazarro's well-paced direction.

The Edward Small presentation through United Artists rates a good outdoor script from Harry Essex and Geoffrey Homes. Plotting has Ireland ducking a pursuing posse by passing himself off as the doctor for whom Cameron's outfit had been waiting. Miss Drury gets in on the act by posing as a femme who has lost her way and the long, trail-blazing trek across the desert starts. Menace is at first felt through the camels, some of which are some kind of gods, and then attack the whites later; lack of water which hampers the journey, and Dehner, member of Cameron's outfit who has learned Ireland is carrying his bank loot with him and wants a cut. A bloody battle around a water hole takes care of all plot angles. Ireland reforms and looks forward to a new life in the west with Miss Drury.

The 3-D color lensing by Sam Leavitt is good and blows up to widescreen without too apparent loss of definition. The editing and other technical functions also are expertly handled to help make the most of the action and outdoor settings. Brog.

Massacre Canyon

So-so boss opera for the lower half of the duals.

Columbia release of Wallace MacDonald production, stars Audrey Totter; features Douglas Kennedy, Jeff Donnell, Guinn Williams, Charlie Ross Elliott, Guinn Williams, Charles Carey, play and story, David Lang; camera, Lester H. White; editor, Aaron Stell; music, L. Babelnickoff. Trade show, N.Y., April 1, '54. Running time, 64 MINS.

An implausible story and not enough action hamper b.o. prospects of "Massacre Canyon." It's patently a low-budget oater for the lower half of the duals and the going will be slow.

There are some familiar names in the cast but they are largely wasted in the dullish yarn contrived by David Lang. Whole premise of script is based upon the attempt of Sergeant Douglas Kennedy to hustle four wagons of rifles past the redskins led by renegade warrior Steve Rith.

Of course, the ruse is discovered and the small group of soldiers (plus a couple of women they've picked up, enroute), are hard pressed to drive off the Indians. Pace picks up at the finale when Kennedy eludes the pursuers by leading the pack train through a tunnel and safety.

Performances are generally uninspired due to the listless direction of Fred F. Sears. Phil Carey is fair in an unsympathetic role of a drunken lieutenant who professes to know it all. Kennedy is effective at times and Guinn ("Big Boy") Williams is adequate as one of the soldiers.

Audrey Totter, often a fine actress, gets no chance whatever to show her talent in the role of a femme heading west to find a beau. Likewise, Jeff Donnell hasn't much to do on the same mission. Other cast members turn in standard sagaciousness in keeping with the pedestrian plot. Lester White's camerawork is good as is most other technical credits. Wallace MacDonald's production values reflect the low budget. Glib.

Boston Salute

Continued from page 3

an H-Bomb blast and a sky full of many-colored pyrotechnics.

"How can anyone use mere words in describing the movies? If ever a collection of human beings have piled superlative adjective upon adjectives, nouns upon shining nouns, exaggeration upon hyperbole, if ever a group of men have out-Homered Homer, out-Shakespeared the Bard of Avon, and out-theatruised Roget, it has been the Hollywood pressagent, who lives in a dream-world of display, advertising, glamorous still photos of goddesses and long-eyelashed starlets, exclamation points, large black type and staccato expression.

"Listen to these descriptions of the Hollywood product from just this afternoon's editions: 'Quotation marks. I must possess the man I love. Three dots. Heart. Comma. Body and soul. Exclamation point. Hyperbole, if ever a group of men have out-Homered Homer, out-Shakespeared the Bard of Avon, and out-theatruised Roget, it has been the Hollywood pressagent, who lives in a dream-world of display, advertising, glamorous still photos of goddesses and long-eyelashed starlets, exclamation points, large black type and staccato expression.

Capitol, N. Y.

Continued from page 3

entry, the take was less than \$12,000.

Metro, while still going steady with Radio City Music Hall, also is going hand and hand with the State. This house nabbed "Come With the Wind" from other bidders and will play the reissue following "Flame in the Flesh," also M-G. Latter pic opens May 1. Hall has M-G's "Rose Marie" current and follows this with the same distributor's "Executive Suite," "Student Prince" and "Brigadoon."

Paramount is losing the field with a re-run of "Lost Weekend" at the Rivoli, "Naked Jungle" at the Mayfair and three debuts slated for the next few days: "Elephant Walk," Astor; "Knock on Wood," Cap, and "Casanova's Big Night," Victoria.

Briefs From the Lots

Hollywood, April 13.

Borothy Brumley and Joan Egan, English-fermees-brought here with Audrey Dalton by Paramount to top-line "The Girls of Pleasure Island," have exited the lot. Nigel Patrick, British thesp, pacted by Warwick Productions to team with Richard Widmark in "A Prize of Gold," which Mark Robson mags for Columbia release. Murvyn Vye linked by Metro to essay South American bandit role in "Green Fire." Stewart Granger, Paul Douglas and Grace Kelly topline.

Theodore St. John linked by Universal-International to screenplay his original, "The Troubled Stream." Eleanor Parker snagged the Marjorie Lawrence role in Metro's "Interrupted Melody," based on the Met singer's career. Leland Hayward and Billy Wilder to set up shop at Warners to prep "The Spirit of St. Louis."

Jane Powell and Vje Damone cast in costar lineup of Metro's "Deep in my Heart," story of Sigmund Romberg. Luisa Boni, Italo thesp, snagged femme lead in "Land of the Pharaohs." Howard Hawks production being lensed in Egypt. Brian Keith, completing his Paramount contract, was pacted by Columbia and set as principal heavy in "The Bandits."

Performances are generally uninspired due to the listless direction of Fred F. Sears. Phil Carey is fair in an unsympathetic role of a drunken lieutenant who professes to know it all. Kennedy is effective at times and Guinn ("Big Boy") Williams is adequate as one of the soldiers.

Audrey Totter, often a fine actress, gets no chance whatever to show her talent in the role of a femme heading west to find a beau. Likewise, Jeff Donnell hasn't much to do on the same mission. Other cast members turn in standard sagaciousness in keeping with the pedestrian plot. Lester White's camerawork is good as is most other technical credits. Wallace MacDonald's production values reflect the low budget. Glib.

DeVallon Scott turned in first draft of his "A Voice from the Dark" screenplay to Richard Denning, who will thesp and produce film as indie. Nathan Van Cleave, reputed as Paramount composer-conductor-arranger. Nancy Gates set for femme lead in "Suddenly." Robert Bassler indie. Lewis Allen will direct for United Artists release. Jane Wyman linked to new contract by Warners.

Richard Shannon's option has been lifted by Paramount. Gene Swanson, nitery partner of Keefe Wallace, is in Bermuda for "Success Story." Otto Land will head production on a trio of CinemaScope shorts for 20th-Fox this Spring.

"Drum Beat," Delmer Daves original, set as initiator for Alan Ladd Enterprises. Robert Dix, 18-year-old son of late Richard Dix, signed at Metro. Mel Ferrer pacted by Documenta Films of Rome to topline "The Mother."

William Bloom checked onto 20th-Fox lot to produce "Pathway to the Stars." Albert Zugsmith closed deal with Paramount to turn over title of "Ulyssets," to rether with story outline. Robert Cohn will produce "Toward the Unknown," yarn of superperson planes for Columbia this summer.

Barre Lyndon is screenwriting Paramount's "Loves of Omar Khayyam." Raymond Massey will play a Marine Corps division commander in Warner's "Battle Cry." July Holliday reported to Columbia to prep role in "Phffft!"

John Qualen pacted for role in Hugo Haas' "Turnmill." Howard Welch closed deal with Columbia for the distribution of "A Bullet is Waiting." Howard Christie handed producer reins on Universal-International's "The Purple Mask," which Oscar Brodney will script. Fred MacMurray and June Allyson linked for roles in 20th-Fox's "A Woman's World."

Jocelyn Brando set for femme lead opposite Randolph Scott in "Violent Men." Scott-Brown oater at Columbia. Bridget Bardot, French actress, makes her Hollywood debut in "Helen of Troy," Warners. CinemaScope "Shield for Murder" has been set as Aubrey Schenck and Howard Koch's company's next production replacing "Sword of Robin Hood."

Rock Hudson snagged title role in Universal-International's "Captain Lightfoot" to be filmed in Ireland around June. Columbia's all-star western, "The Bandits," will start location lensing April 30. John Ireland signed by producer Roger Corman to direct and star in "Crashout." Walter Brennan will do "Shadow Valley" with Rory Calhoun and Colleen Miller. Bruce Humphreys will direct "Violent Men" for producer Harry Joe Brown at Warner Bros. George Sherman acquired film rights to "The Search for H." John Laurie original, for package deal with major studio.

Metro Only Exhibits' Understudy Heavy

Metro's position is staunchly supporting 20th-Fox on a "must" stereophonic sound policy with CinemaScope pictures has confused some exhibitors considerably. "For M-G to take such an adamant stand is considered completely out of character. Metro, for years, presented itself as 'the friendly company,' while aim was to move product and to cooperate with all exhibits, big and small. Company has been the leader in aiding exhibitors in distress and has always shown a willingness to make adjustments when theatremen ran into difficulty at the boxoffice.

In general, Metro has been looked upon as a respected 'elder statesman.' Hence, the current policy switch has caught exhibits entirely off guard.

Metro's new attitude came as such a surprise that exhib leaders are unable to explain it. One view is that M-G "is locked in" with a commitment to 20th. At a recent stockholders' meeting, M-G vicepres and treasurer Charles C. Moskowitz told the shareholders that the company had an arrangement with 20th on CinemaScope and other new processes which "we are developing jointly." He did not, however, reveal the specific deal with 20th.

Despite the "new look" at Metro, exhib leaders have indicated that they believe the change is only temporary. As a result, exhib organizations have not launched any blasts at Metro and have confined the brunt of their fire to 20th. There's been mention of Metro, but the beefs have been more in the nature of jibes.

"We're letting Metro get away with its first two CinemaScope pictures, 'Knights of the Round Table' and 'Rose Marie,' said a highly-placed exhibitor spokesman. "But we're going to make sure we get a definite answer on the company's future plans." Allied States Assn., whose board meets in Milwaukee on May 8, has indicated that it will put the pressure on M-G sales chief Charles Reagan prior to this confab to obtain a specific outline of the company's policy in relation to C'Scope films. In the meanwhile, Allied will continue its kid gloves' policy toward Metro. Failing to receive any assurance from Reagan, Allied has intimated that it will pressure M-G much in the same manner as it has 20th.

While Allied has withheld its blast, the Southern California Theatre Owners Assn. has taken the first official swipe at Metro. In a full-page trade ad, SCTOA, in a takeoff on a fable, chides "Leo" for its "ultimatum to exhibs which sounds suspiciously like an echo from another company . . ."

Philco TV 'Marty' Set For Theatres; Dei Mann Debuting as Director

In what's believed to be the first such deal of its kind, a tv-lead dramatic program along with its director and writer are going Hollywood for a theatrical filmization.

Show is "Marty," presented by Philco Television Playhouse about a year ago on NBC, to be produced for the screen by Hecht-Lancaster Productions. Delbert Mann, who directed the original video version, will call the turns for the pic, thus making his debut in this field. Paddy Chayefsky, who wrote the tv presentation, will do the screenplay.

Mann is now in Mexico City observing film techniques in Hecht-Lancaster's "Vera Cruz," which is now shooting. He'll be back in N. Y. around May 1 to direct an upcoming Philco airer and will take on the Hollywood assignment in the summer.

Technicolor Dividends

Technicolor board of directors in N. Y. last week (8) declared a 25c per share dividend on the new \$1 par common stock and 50c a share on the old non-par common stock, which hadn't been exchanged.

Divvy is payable April 27, 1954, to stockholders of record at the close of business April 16.

NEIL AGNEW'S COMMITTEE

See Three Month Study of Armed Forces' Film Service

Election of a 10-member film industry committee to study economies in the film service operations of the Armed Forces has been completed by Neil Agnew, chairman. Names of the men have been submitted to Washington for the necessary clearances.

The survey, which according to Agnew's likely to take about three months and will concern itself primarily with the coordination of production by the various branches, was requested of Motion Picture Assn. of America prexy Eric Johnston by the Defense Dept.

Johnston then assigned Agnew, on leave from Republic, to the job in which he is assisted by the MPAA's Taylor, Mills. Agnew thought it was "premature" to speak of bringing the film operations of all of the services under one roof, but that his committee's suggestions would be made with a view to a thorough streamlining of the film setup.

3-D Prints Get 'Phantom' Jump

Indie exhibs, particularly those who play day-and-date with the circuits, are beefing about the upset in availability on Warner Bros. "Phantom of the Rue Morgue." The chains prefer to play the picture in 3-D, while the indie favor the conventional version.

WB has notified the indies that they can have the picture on regular availability if they play the picture in 3-D. Otherwise, the distrib said they'd have to wait until the 3-D dates are completed.

Reason for this decision, according to WB, is that splitting of the print distribution would cause confusion in release plans since not enough prints are available. Two prints are necessary for each 3-D showing.

FEDERAL COURT SPEEDS 18 ANTI-TRUST CASES

Los Angeles, April 13.

Total of 18 anti-trust cases, including the Government's action to force distribution of 16.1 feature films to television, have been transferred to Federal Judge Harry C. Westover's calendar. Government's case, aimed at ending "restrictions upon what the general public may see on their television sets," will not be ready for trial until late autumn. Calendar shift will expedite handling of other suits.

Two of the other cases on Judge Westover's calendar are currently in the process of settlement. Other suits were filed by Dave Rector, United West Coast Theatres Corp.; Selma Steiner, J. M. Kennedy, C. L. James, Sero Amusement Co., Cabaret Theatre Circuit, Metropolitan Theatres Corp., Edwards Theatre Circuit, Paradise Theatre Building Corp., Wolverine Investment Co., Valuski Theatres, Lorraine Valuski, Leah Rector, Herman Lewis, Moise Mareyene and Vogue Theatre Co. Practically all the major companies are charged with discrimination in the distribution of first-run pictures.

\$50,000 Ballyhoo Fund For Kaye 'Knock' in N.Y.

Paramount has earmarked \$50,000 as the budget for newspaper advertising in the N. Y. metropolitan area for the Danny Kaye starer, "Knock on Wood," which opens at the Capitol today (Wed.).

Since the Broadway engagement is exclusive for the N. Y. area, the blurb expenditure will be extended to dailies in Westchester, Long Island, New Jersey and possibly Connecticut. Picture will not be seen in theatres in the suburban areas for possibly three or four months. Hence the advertising concentration on these zones.

Stamford, Conn., which usually plays day-and-date with Broadway first-runs, is not down for "Knock" at the present time. Philadelphia and Washington are the closest cities playing the picture simultaneously with the Broadway run.

HARRY ARTHUR MARSHALS FIGURES OPPOSING TREND TO UPPED ADMISSIONS

Flurry of Story Buys; Metro Has 47 Literati Works on Its Agenda

Metro appears to be on a story buying spree. A period of comparative inactivity in yarn purchasing came to end when the company started shelling out hefty coin for important literary properties. A total of \$350,000 came out of the treasury for four recent novels. Two of them can be placed in the pre-sold category since they are Book-of-the-Month choices and are almost certain to hit the bestseller list.

Latest Metro acquisition is "The Blackboard Jungle" by Evan Hunter which will be published soon by Simon & Schuster. It was acquired for \$100,000.

Another new property to be put on M-G's production list is "Bhowani Junction," a newly published novel by John Masters which is a current BOM selection. With an offer of \$100,000, Metro outbid two other studios for the property. Several weeks ago the company paid \$100,000 for "Mary Anne" by Daphne du Maurier and \$50,000 for "The Cobweb," a first novel by William Gibson. "Mary Anne" is a BOM choice for June. Another recent buy was "Tip On a Dead Jockey," a short story by Irwin Shaw which appeared in the New Yorker on March 3.

Metro's renewed activity in the story department is not looked upon as anything unusual by the company. Just a case of the right kind of properties becoming available at the same time.

Altogether Metro has a total of 47 story properties in its active production file. Included in this total are 14 novels, six short stories, four biographies or autobiographies, seven stage plays or musicals, and 16 originals.

Included in the novel list in addition to the recent acquisitions are "Dianne De Peyters," an unfinished novel by John Erskine; "The Female," by Paul Wellman; "Quentin Durward," by Sir Walter Scott; "Night in Glengyle," by John Ferguson; "In Missouri," based on Mark Twain's "Huckleberry Finn"; "Green Mansions," by W. H. Hudson; "Moonfeet," by J. Meade Faulkner; "The Big Sin," by Jack Webb (not the "Dragnet" one); "Ben Hur," by Gen. Lew Wallace, and "Rogue Cop," by John McGivern which appeared in the April issue of Cosmopolitan and which Dodd, Mead will publish.

Among the stage properties set for filmization are "Teahouse of the August Moon," the current Broadway hit by John Patrick; "Brigadoon," the musical hit of several seasons ago which has already been completed; "St. Louis Woman," a musical of the 1945-46 season with lyrics by Johnny Mercer and music by Harold Allen; "The Glass Slipper," a Ferenc Molnar play which the Theatre Guild presented in 1926; "Hit the Deck," a 1926-27 season musical with book by Herbert Fields and music by Leo Robbins and Clifford Grey; "Jupiter's Darling," based on Robert E. Sherwood's "Road to Rome." Also listed is "Kismet," the current musical hit for which Metro owns the original story rights.

Among the original properties on the company's production schedule is "Adam Semple's Story," by production chief Dore Schary.

JAP 'HIROSHIMA' FILM UNPROTESTED IN PARIS

Propaganda - conscious Americans returning from Paris report a Japanese-made film, "Les Enfants d'Hiroshima," has been showing for months at Le Vendome, a cinema on Avenue de l'Opera in the heart of the French capital. This film is but plenty against the U.S.A. in its implications.

Why, ask the returning Americans, has the U. S. Embassy in Paris apparently never protested this long run when a Parisian ordinance limits American films to five weeks in any one theatre?

Keeping Up With Lloyd

Memphis, April 13.

One day after he banned "The Son of Sinbad," Memphis' industrious censor, Lloyd T. Binford, banned "Violated." Both films will now—automatically—play West Memphis, Ark., and play up the ban in Memphis.

King Bros. "Carnival Story," which many thought Binford would also ban, has been licensed with one scene deletion showing a couple in a tent for, what Binford describes as, "no good reason."

Film Biz Chides Dewey's Action

Motion Picture Assn. of America leveled a blast at Gov. Thomas E. Dewey on Monday (12) immediately following his signing of a bill in the N. Y. State Legislature which purports to spell out the specific meaning of "morality" and "tending to incite crime" as terms upon which the censorship of films can be based. Couple of months ago the U. S. Supreme Court characterized both terms as too vague for application to pic blue-penciling.

"We regret," said an MPAA spokesman, "that Governor Dewey has seen fit to sign a movie censorship measure that sets back the cause of freedom of expression. It is a restrictive and oppressive amendment that cannot be defended merely as a move to protect the morals of the people of N. Y. There are laws to accomplish this—but within the freedom of the press guarantees of the Constitution. In our country the motion picture is surely entitled—as the Supreme Court of the U. S. has indicated—to the full protection of the 1st Amendment on the same basis as newspapers and other media of expression."

Industryites in N. Y. had held out but faint hope that the state's chief exec would veto the measure. Dewey allegedly had told intimates earlier that he was especially displeased with the content of some foreign product and for this reason would sign the bill.

8:30 A.M. 'SELLOUT' FOR VISTAVISION TEST

Paramount has received 2,500 requests already for seats at the Radio City Music Hall, N. Y., demonstration of VistaVision, the company stated this week. Circuit and independent theatre owners, exhib associations and equipment manufacturers are among those who have put in bids.

Unveiling is set for 8:30 a.m. April 27. V'Vision footage from "White Christmas," "The Big Top" and "Strategic Air Command" will be shown.

London Tent Staging 2 Standout Benefits

London, April 6.

Two major events are being sponsored by the London tent of the Variety Club during the next few weeks. On April 23, it will stage the European preem of "Knock on Wood" to aid the National Spastics Society and Variety's Heart Fund. Danny Kaye is flying over from the U. S. to make a personal.

The tent has been promised opening day proceeds of the Battersea Festival Gardens May 29.

Other club activities include the organizing of a Derby sweepstake and provision of financial aid for a team of boys leaving for N. Y. next month for a return boxing match with American boys' clubs. Sunshine Home for Blind Babies in Wales, for which the Variety Club made a substantial contribution, is being opened by Princess Margaret on July 8.

Harry C. Arthur, Fanchon & Marco topper and chairman of the Southern California Theatre Owners Assn., has prepared a list of comparison grosses which, he claims, explodes the theory that advanced admission prices mean more money at the b.o. Arthur states his case against tilting scales in a lengthy letter to Spyros P. Skouras, 20th-Fox prez.

Accompanying the letter was the b.o. rundown on films on the basis of engagements in first-run St. Louis houses since January, 1950. At the bottom of the list of advanced-price pix were these, along with the amount of money they raked in: "New Faces," \$6,782; "King of Khyber Rifles," \$10,466; "Miracle of Fatima," \$24,180, and "Cinderella," \$25,659. Some other upped-scale product did better: "Bwana Devil," \$68,275; "Hans Christian Andersen," \$50,292; "How to Marry a Millionaire," \$40,647; "David and Bathsheba," \$39,321; "Snows of Kilimanjaro," \$38,219.

Purporting to show that films are far better off in the money sweepstakes when the regular price is charged is the list of b.o. receipts for these pix, all of which played at unraised scale: "The Robe," \$171,789; "Moon Is Blue," \$84,160; "Born Yesterday," \$80,214; "Jumping Jacks," \$77,888; "At War With the Army," \$75,711; "House of Wax," \$72,243; "That's My Boy," \$63,900.

Arthur argues that the distributors have reached the point where they would like to have scales raised even for ordinary product, and no longer only when the pix are regarded as "specials." He states that the public takes a dim view of advanced prices with certain films, the ticket-buyers concluding that when a pic is sold at regular scales it likely is a mediocre entertainment.

CinemaScope, Cinerama, 3-D, etc., are credited by Arthur as having (Continued on page 18)

Warners Adopt Perspecta But It's Unclear What This Means Vs. C'Scope

Warner Bros. has joined Metro and Paramount in adopting the Perspecta stereophonic sound system. Extent of WB's employment of this directional sound method, which emanates from a single optical track printed exactly the way sound tracks have always been printed, is unclear. Unanswered question is whether WB will employ Perspecta sound on its CinemaScope pictures. Metro indicated that all its CinemaScope pix for domestic release will employ the 20th-Fox multi-track magnetic system, but that all its other films will have Perspecta sound tracks, including the C'Scopes that are released abroad.

Unlike Metro and 20th, Warners has not followed a "must" stereo sound policy on its C'Scope product, allowing exhibs to show the anamorphic pictures in either one or four-track sound.

Paramount, a C'Scope holdout, will not be faced with the magnetic sound problem. Company will simply make all its pix in Perspecta sound. This system allows theatres sans directional sound equipment to exhibit the pictures in the conventional one-track method.

Universal and Columbia, both with upcoming C'Scopes, have not indicated as yet their reaction to Perspecta sound. U will make its C'Scopes with both four-track and one-track sound, and will let theatres show it any way they wish.

First New York demonstration of Perspecta sound will be held tomorrow (Thurs.) at the Loew's State Theatre. System is a development of Fine Sound, Inc., with Metro having a 50% interest in the technique.

Arthur M. Loew, head of Loew's International, revealed that the use of Perspecta is now in the discussion stage with U. Col and RKO. Topper, who has been Metro's front man on Perspecta deals, returned from the Coast last week with Robert Fine, head of Perspecta and inventor of the system.

A REPORT TO THE EXHIBITORS and a cordial invitation



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ON APRIL 26TH

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CITY	THEATRE	TIME	CITY	THEATRE	TIME
ALBANY	STRAND	10:00 AM	MEMPHIS	WARNER	9:30 AM
ATLANTA	RHODES	10:30 AM	MILWAUKEE	WARNER	9:30 AM
BOSTON	FENWAY	10:00 AM	MINNEAPOLIS	UPTOWN	10:30 AM
BUFFALO	CENTER	10:00 AM	NEW HAVEN	ROGER SHERMAN	10:00 AM
CHARLOTTE*	CAROLINA	10:00 AM	NEW ORLEANS	SAENGER	8:35 AM
CHICAGO	CENTURY	10:30 AM	NEW YORK	R.K.O.—86th ST.	9:45 AM
CINCINNATI	HOLLYWOOD	2:00 PM	OKLAHOMA	CRITERION	9:30 AM
CLEVELAND	COLONY	11:00 AM	OMAHA	STATE	9:45 AM
DALLAS	PALACE	9:00 AM	PHILADELPHIA	BROADWAY	11:00 AM
DENVER	ESQUIRE	2:00 PM	PITTSBURGH*	SCHENLEY	10:30 AM
DES MOINES	DES MOINES	9:15 AM	PORTLAND	EGYPTIAN	2:00 PM
DETROIT	HOLLYWOOD	2:00 PM	SALT LAKE	CENTRE	10:00 AM
INDIANAPOLIS	FOUNTAIN SQUARE	1:30 PM	SAN FRANCISCO	PARAMOUNT	9:30 AM
JACKSONVILLE	ST. JOHNS	9:00 AM	SEATTLE*	EGYPTIAN	1:30 PM
KANSAS CITY	PLAZA	10:30 AM	ST. LOUIS	ST. LOUIS	1:00 PM
LOS ANGELES	FOX BOULEVARD	2:00 PM	WASHINGTON	AMBASSADOR	10:00 AM

* — denotes 2D

3 DIMENSION
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Admish Tax Cut Fails to Lift L.A. But 'Knock' Terrific \$20,000; 'Desert' Good 21G; 'Miami' 18G, 'Hell' 15G, NSG

Los Angeles, April 13.

Still no price changes conforming with the admission tax cut, and it's the attraction, not the price, which still is getting the coin locally. Attesting to this is the upped-scale, pre-release run of "Knock on Wood," which is pacing the new entries by a wide margin. It shapes sockeroo \$20,000 at Warner Beverly, which only seats 1,612.

Eight other newcomers are light with few exceptions. One is "Living Desert," with good \$21,000 in four sites. The well-touted "Miami Story" looks only mild \$18,000 in the two Paramount theatres. "Mad Magician," playing flat, is thin \$14,000 in three houses.

"Hell, High Water" looms moderate \$15,000. "Casanova's Big Night" is lean \$12,000 in two spots plus \$28,000 for five drive-ins. Neither "Heidi" nor "Genevieve" are measuring up to hopes. "Riot in Cell Block 11" still is good in second week at Orpheum.

Estimates for This Week

Warner Beverly (SW) (1,612; 90-\$1.50)—"Knock on Wood" (Par). Socko \$20,000 or close. Last week, with unit.

Fine Arts (FWC) (631; 80-\$1.50)—"Genevieve" (U). Mild \$3,500. Last week, "Living Desert" (Disney) (16th wk-6 days), \$4,000.

Los Angeles, Hollywood Paramounts (ABP; F&M) (3,200; 1,430; 70-\$1.10)—"Miami Story" (Col) and "Miss Robin Crusoe" (20th). Modest \$18,000. Last week, "Phantom Rue Morgue" (WB) (3-D) and "Miss Body Beautiful" (Indie) (L.A. Par only) (2d wk), \$12,800.

Loew's State, Iris, Wiltern (UATC-FWC-SW) (2,404; 814; 2,344; 70-\$1.10)—"Mad Magician" (Col) (2-D). Thin \$14,000. Last week, State, "Bait" (Col) and "Affairs Messalina" (Col); \$4,900; others in units.

Los Angeles, Ritz (FWC) (2,097; 1,363; \$1-\$1.50)—"Hell, High Water" (20th). Moderate \$15,000. Last week, "Khyber Rifles" (20th) (3d wk-5 days), \$7,300.

Palace (Metropolitan) (1,212; 70-90)—"Heidi" (UA) and "White Mane" (UA). Mild \$3,500. Last week, with Iris, Uptown, "Roman Holiday" (Par) and "Stalag 17" (Par) (2d wk-5 days), \$12,400.

United Artists (UATC) (2,100; 70-\$1.10)—"Desperate Women" (Indie). Okay \$6,500. Last week, with Wiltern and Vogue, "Eternity" (Col) (2d wk), \$8,200.

Warner Downtown, Fox Hollywood (SW-FWC) (1,757; 756; 70-\$1.10)—"Casanova's Big Night" (Par). Lean \$12,000. Last week, Downtown and Warner Beverly, "Naked Jungle" (Par) (3d wk), \$6,600.

Loyola, Vogue, Globe, Uptown (FWC) (1,248; 885; 782; 1,715; 70-\$1.10)—"Living Desert" (Disney). Good \$21,000. Last week, with different units.

Chinese (FWC) (1,905; \$1-\$1.80)—"Prince Valiant" (20th) (2d wk). Neat \$18,000. Last week, with preem coin, \$25,400.

Four Star (UATC) (900; 90-\$1.20)—"Rhapsody" (M-G) (2d wk). Smart \$8,000. Last week, \$10,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-\$1.10)—"Should Happen to You" (Col) and "Jesse James vs the Daltons" (Col) (2d wk). Mild \$18,000. Last week, \$30,000.

Orpheum (Metropolitan) (2,213; 80-\$1.10)—"Riot Cell Block 11" (AA) and "Iron Glove" (Col) (2d wk). Good \$3,000. Last week, with Fox Hollywood, \$21,200.

Egyptian (UATC) (1,538; \$1-\$1.80)—"Rose Marie" (M-G) (5th wk). Oke \$6,000 in 6 days. Last week, \$9,100.

Wilshire (FWC) (2,296; \$1.20-\$1.80)—"New Faces" (20th) (5th wk). Light \$3,500. Last week, \$5,500.

Hawaii, Rialto (G&S-Metropolitan) (1,106; 839; \$1.10-\$1.40)—"French Line" (RKO) (3-D) (7th wk—Hawaii, 2d wk) Rialto. Slow \$6,000. Last week, \$6,700.

El Rey (FWC) (861; \$1-\$1.25)—"Summer Happiness" (Indie) (8th wk). Okay \$3,000. Last week, \$3,100.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65)—"Cinerama" (Indie) (50th wk). Into 50th frame (11) after heavy \$30,400 last week.

Broadway Grosses

Estimated Total Gross
This Week \$502,200
(Based on 24 theatres)
Last Year \$761,200
(Based on 21 theatres)

Half Acre' Fair \$18,000 in Hub

Boston, April 13.

It's the usual Holy week story here, with stopgap product and sluggish biz. Newcomers are making little headway with "Hell's Half Acre" at the Met shaping as leader. "Rhapsody" at the Orpheum and State looks fair. "Dangerous Mission" at the Memorial shapes mild. "Three Young Texans" at the Paramount and Fenway is also below par.

Estimates for This Week

Astor (B&Q) (1,500; 50-85)—"Roman Holiday" (Par) and "Shane" (Par). Neat \$6,500 for this pair on return date. Last week, "Personal Affair" (UA), \$4,500.

Beacon Hill (Beacon Hill) (800; 50-51)—"Man Between" (UA) (2d wk). Holding up nicely at \$6,500 following \$7,500 for first.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.65)—"Cinerama" (Indie) (15th wk). Fancy \$18,500. Last week, \$23,000.

Exeter (Indie) (1,300; 60-81)—"Conquest of Everest" (UA) and "Royal Tour" (Indie) (6th wk). Good \$4,000 after \$5,200 in fifth.

Fenway (NET) (1,373; 50-85)—"Three Young Texans" (20th) and "Yank in the RAF" (20th). Thin \$3,000. Last week, "Phantom of Rue Morgue" (WB) (3-D) and "Fallen Angel" (WB), \$5,000.

Memorial (RKO) (3,000; 50-85)—"Dangerous Mission" (RKO) and "Yellow Balloon" (AA). Slow \$14,000. Last week, "Saskatchewan" (U) and "Golden Idol" (AA), \$19,500 for 8 days.

Metropolitan (NET) (4,367; 50-85)—"Hell's Half Acre" (Rep) and "Fighter Attack" (AA). Fair \$18,000. Last week, "New Faces" (20th) and "Missing Passenger" (Par), \$22,000.

Orpheum (Loew's) (3,000; 50-85)—"Rhapsody" (M-G) and "Tennessee Champ" (M-G). Oke \$15,000. Last week, "Act of Love" (UA) and "Rider to Stars" (UA), \$16,500.

Paramount (NET) (1,700; 50-85)—"Three Young Texans" (20th) and "Yank in RAF" (20th). Thin \$10,000. Last week, "Phantom of Rue Morgue" (3-D) (WB) and "Fallen Angel" (20th), \$14,500.

State (Loew's) (3,500; 50-85)—"Rhapsody" (M-G) and "Tennessee Champ" (M-G). Fair \$8,500. Last week, "Act of Love" (UA) and "Rider to Stars" (UA), \$10,000.

New Pix Up Mpls.; 'Prince' Stout 16G, 'B'chhead' Big 11G, 'Pinocchio' 14 G

Minneapolis, April 13.

With the presence of such new boxoffice nuggets as "Prince Valiant," "Beachhead" and "Pinocchio" and holdover gems like "Phantom of Rue Morgue" and the reissued "Roman Holiday," "Stalag 17" package. Loop prospects are plenty healthy. There's also a big noise on the horizon—"Cinerama," which tees off next Monday (19). Even the tag end of Lent and continued "Ice Follies" opposition apparently is failing to keep the film biz down. Favorable weather again helps.

Estimates for This Week

Gopher (Berger) (1,000; 65-85)—"Ma, Pa Kettle at Home" (U). This series still has its devotees. Good \$4,000. Last week, "Riot Cell Block 11" (AA) (2d wk), \$4,500.

Lyric (Par) (1,000; 65-85)—"Roman Holiday" (Par) and "Stalag 17" (Par) (2d wk). A great comeback for this pair as a result of Academy Award victories. Strong \$5,000. Last week, \$7,000.

'Jungle' Smash \$14,000, Indpls; 'Pinocchio' 12G

Indianapolis, April 13.

Spotty biz this stanza. Indicates tax-cut price changes are having no immediate effect on grosses. "Pinocchio" on reissue at the Indiana is tops, getting heavy play from kids on spring vacation. "Naked Jungle" at the Circle hyped by Charlton Heston visit Monday, is sockeroo.

Estimates for This Week
Circle (Cockrill-Doyle) (2,800; 50-80)—"Naked Jungle" (Par) and "Gearline" (Jules) (Rep) and "Hell's Half Acre" (Rep). \$8,000.

Indiana (C-D) (3,200; 50-80)—"Pinocchio" (Disney) (reissue) and "Stormy, Thunderhead" (Disney). Big \$12,000. Last week, "Saskatchewan" (U), \$9,500.

Keith's (C-D) (1,300; 50-80)—"Quo Vadis" (M-G) (reissue). Oke \$5,000. Last week, subsequent-run. Loew's (Loew's) (2,427; 50-80)—"Act of Love" (UA) and "Steel Lady" (UA). Mild \$7,500. Last week, "Rose Marie" (M-G) (2d wk), \$8,000 at 70-95c scale.

Lyric (C-D) (1,600; 43-70)—"Riding Shotgun" (WB) and "Hollywood Thrill Makers" (Lip). Tepid \$3,000 with stagshow replacing second feature Sunday only, at 95-125. Last week, "Man in Attic" (20th) and "Road House" (Indie), \$5,500, same setup.

Hope Wham 11G, Seattle; 'Line' 9G

Seattle, April 13.

Hottest thing here this session is "Casanova's Big Night," with great total at the Coliseum. "Ma and Pa Kettle at Home" also looms trim at Liberty. "French Line" is rated big in second Paramount round while "Glenn Miller Story" still is solid in four days of fifth stanza at the Music Hall. Elsewhere biz is sagging for most part.

Estimates for This Week
Blue Mouse (Hamrick) (800; 65-90)—"Yankee Pasha" (U) and "Ride Clear Diablo" (U). (m.o.) Good \$3,500. Last week, "Sila" (FE), \$3,200 at 1.25 top.

Coliseum (Evergreen) (1,829; 65-90)—"Casanova's Big Night" (Par) and "Killers from Space" (RKO). Great \$11,000 on Bob Hope comedy. Last week, "Riot Cell Block 11" (AA), \$11,000 in 8 days.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25)—"Night People" (20th). (3d wk). Fine \$6,500 in 6 days. Last week, \$8,300.

Liberty (Hamrick) (1,650; 65-90)—"Ma, Pa Kettle at Home" (U) and "Border River" (U). Trim \$7,000 or near. Last week, "Yankee Pasha" (U) and "Ride Clear Diablo" (U) \$8,200 in 9 days.

Music Box (Hamrick) (850; 90-1.25)—"Heidi" (UA). Good \$4,000. Last week, "Conquest of Everest" (UA) (2d wk), \$3,000.

Music Hall (Hamrick) (2,300; 90-1.25)—"Glenn Miller Story" (U) (5th wk). Solid \$5,500 in 4 days. Last week, \$8,500.

Orpheum (Hamrick) (2,700; 69-95)—"Boy From Oklahoma" (WB) and "Crime Wave" (WB). Dull \$4,000. Last week, "Rue Morgue" (WB) (3-D), \$5,800.

Paramount (Evergreen) (3,039; 85-1.09)—"French Line" (RKO) (3-D). Indreche big \$9,000. Last week, \$14,200.

Cincy Perks; 'Night' Bright \$11,000, 'Kiss' Oke 9 1/2G, Hope Modest 10G

Key City Grosses

Estimated Total Gross
This Week \$3,320,708
(Based on 24 cities, and 223 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,746,600
(Based on 24 cities and 211 theatres.)

'Pinocchio' Plump \$20,000 in Clev.

Cleveland, April 13.

"Pinocchio" on reissue, looms standout here this week with great session at the Palace. "Yankee Pasha" also shapes lively at Allen while "Ride Clear Diablo" is above average at Hipp. "Casanova's Big Night" looks a bit disappointing at State.

Estimates for This Week

Allen (S-W) (3,000; 60-90)—"Yankee Pasha" (U). Lively \$14,000 in 8 days. Last week, "Crime Wave" (WB) and "Duffy San Quentin" (WB), \$9,000.

Hipp (Teleint) (3,700; 60-90)—"Ride Clear Diablo" and "Raids Into Laramie" (U). Above average \$12,000 or close. Last week, "El Alamein" (20th) and "Siege at Red River" (20th), \$8,000.

Ohio (Loew's) (1,200; 60-90)—"Shane" (Par) and "Stalag 17" (Par) (3d wk). Fine \$5,500 after \$7,000 last week.

Palace (RKO) (3,300; 60-90)—"Pinocchio" (RKO) (reissue). Great \$20,000. Last week, "Creature Black Lagoon" (U), \$19,500. Two special stagshows by Tony Bennett, Percy Faith orch last Wednesday (7) garnered mild \$4,000.

State (Loew's) (3,450; 60-90)—"Casanova's Big Night" (Par). Fair \$11,000. Last week, "Act of Love" (UA), \$15,000.

'Jungle' Mighty \$11,000, Philly; 'Valiant' Giant 36G, 'Miller' 17G, 6th

Philadelphia, April 13.

Business is spotty this round but is much stronger than usual for Holy Week. The big news here currently is the way "Naked Jungle" has launched the old-world, arty sure-seater, into first-run policy and under new tag of Trans-Lux World. "Jungle" is terrific opening week for such a small house. "Prince Valiant" is getting biggest coin with smash round at the Fox. "Ride Clear Diablo" with "Taza" shapes big at Stanton.

Estimates for This Week

Arcadia (S&S) (625; 89-\$1.40)—"Julius Caesar" (M-G) (10th wk). Mild \$5,000. Last week, \$5,300.

Boyd (S-W) (1,459; \$1.25-\$2.50)—"Cinerama" (Indie) (27th wk). Fine \$17,000. Last week, \$17,500.

Fox (20th) (2,250; 72-\$1.40)—"Prince Valiant" (20th). Smash \$36,000. Last week, "Night People" (20th) (3d wk), \$15,000.

Goldman (Goldman) (1,200; 50-99)—"Riding Shotgun" (WB). Weak \$10,000. Last week, "Forbidden" (U) \$13,000.

Masterhaus (S-W) (4,360; 99-\$1.30)—"Dangerous Mission" (RKO). Poor \$12,000. Last week, "Wild One" (Col), \$18,500.

Midtown (Goldman) (1,000; 74-\$1.30)—"Act of Love" (UA) (3d wk). Fine \$12,000. Last week, \$14,000.

Randolph (Goldman) (2,500; 74-\$1.30)—"Pinocchio" (RKO) (reissue) (2d wk). Big \$17,500. Last week, smash \$26,000.

Stanley (S-W) (2,900; 74-\$1.50)—"Glenn Miller Story" (U) (6th wk). Great \$17,000. Last week, \$19,500.

Stanton (S-W) (1,473; 50-99)—"Taza, Son of Cochise" (U) and "Ride Clear Diablo" (U). Big \$11,000 or over. Last week, "Crime Wave" (WB) and "Duffy San Quentin" (WB), \$10,200.

Studio (Goldberg) (500; 80-\$1.15)—"Man Between" (UA) (4th wk). Fair \$3,500. Last week, \$4,200.

Trans-Lux (T-L) (500; 89-\$1.50)—"Beat the Devil" (UA) (4th wk). Okay \$5,500. Last week, \$5,700.

Trans-Lux World (T-L) (500; 99-\$1.50)—"Naked Jungle" (Par). Sockeroo \$11,500. Last week, on reissues.

Cincinnati, April 13.
A trim biz advance rather than any Holy Week egg-laying is apparent on the film front currently. Topping the town for a pleasing round at Keith's, "Night People" will hold there for another stanza at upped CinemaScope scale. Albee shapes up for a moderate marker on Bob Hope's "Casanova's Big Night." Other new bills, "Kiss Tomorrow Goodbye" at the Palace, and "Tennessee Champ" at the Capitol, are heading for favorable grosses. "Naked Jungle" looms okay in moveover session at the Grand. Exhibs are reserving comment until after Easter on any matinee trade benefit from nickel admission slice via Federal tax dip.

Estimates for This Week
Albee (RKO) (3,100; 50-85)—"Casanova's Big Night" (Par). Moderate \$10,000 for Bob Hope comedy. Last week, "Naked Jungle" (Par), \$13,000.

Capitol (RKO) (2,000; 50-85)—"Tennessee Champ" (M-G) and "Saadia" (M-G). Passable \$7,500. Last week, "Eternity" (Col) (2d wk), \$7,000 on return date.

Grand (RKO) (1,400; 50-85)—"Naked Jungle" (Par) (m.o.). Fancy \$7,000. Last week, "Yesterday and Today" (UA) and "Golden Mask" (UA), \$6,500.

Keith's (Shor) (1,500; 75-81)—"Night People" (20th). Bright \$11,000. Holds. Last week, "Top Banana" (UA) at 50-85c scale, \$6,500.

Palace (RKO) (2,600; 50-85)—"Kiss Tomorrow Goodbye" (WB). Okay \$9,500. Last week, "Dangerous Mission" (RKO), \$8,500.

State (Loew's) (3,450; 60-90)—"Casanova's Big Night" (Par). Fair \$11,000. Last week, "Act of Love" (UA), \$15,000.

Union (Loew's) (3,450; 60-90)—"Casanova's Big Night" (Par). Fair \$11,000. Last week, "Act of Love" (UA), \$15,000.

Windsor (Loew's) (3,450; 60-90)—"Casanova's Big Night" (Par). Fair \$11,000. Last week, "Act of Love" (UA), \$15,000.

Yankee (Loew's) (3,450; 60-90)—"Casanova's Big Night" (Par). Fair \$11,000. Last week, "Act of Love" (UA), \$15,000.

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Yankee (Loew's) (3,450; 60-90)—"Casanova's Big Night" (Par). Fair \$11,000. Last week, "Act of Love" (UA), \$15,000.

Weather Helps Chi B.O.; 'Beachhead' Robust \$23,000, 'Pinocchio' Sock 25G, 'Miami'-Fitzgerald Sturdy 33G, 2d

Chicago, April 13. Pleasant weather for the weekend is lifting downtown grosses slightly this session but a few houses are finding trade lean. Of three fresh hits this round two are releases, "Pinocchio" racking up a sock \$25,000 at the Loop, and combo of "Big Sleep" and "Kid Gallahad" posting a nifty \$8,500 at Grand. Roosevelt is robust \$23,000 for "Beachhead" and "Sabre Jet".

"Miami Story" with Ella Fitzgerald topping stage show at Chicago still is plump in second week. Return date of "Lili" at Ziegfeld continues surprisingly solid. Artists are holding steady in second with "Yankee Pasha" and "Battle of Rogue River". McVickers' "Bigamist" and "Bad for Each Other" shapes nice.

Third week of "Night People" is brisk at Oriental. "Act of Love" at Monroe and "Rhapsody" at Woods are tapping fine figures in fourth round. "Genevieve" still is sprightly in the sixth at the Surf.

Estimates for This Week
Chicago (B&K) (3,900; 98-\$1.25)—"Miami Story" (Col) with Ella Fitzgerald heading stage show (2d wk). Fine \$33,000. Last week, \$50,000.

Grand (RKO) (1,200; 50-98)—"Big Sleep" (WB) and "Kid Gallahad" (WB) (reissues). Good \$8,500. Last week, "Give Girl a Break" (M-G) and "Tennessee Champ" (M-G) (2d wk) \$6,700.

Loop (Telem-t) (600; 90-\$1.25)—"Pinocchio" (RKO) (reissue). Sock \$25,000. Last week, "Rob Roy" (RKO) (3d wk), \$7,300.

McVickers (JL&S) (2,200; 65-95)—"Bigamist" (FR) and "Bad for Each Other" (Col) (2d wk). Nice \$11,000 after \$16,000 last week. Monroe (Indie) (1,000; 50-98)—"Act of Love" (UA) (4th wk). Brisk \$6,500. Last week, \$8,800.

Oriental (Indie) (3,400; 98-\$1.25)—"Night People" (20th) (3d wk). Potent \$20,000. Last week, \$25,000. Palace (Eitel) (1,484; \$1.25-\$3.40)—"Cinerama" (Indie) (37th wk). Hot \$32,500 after \$30,000 last week.

Roosevelt (B&K) (400; 50-98)—"Beachhead" (UA) and "Sabre Jet" (UA). Lusty \$23,000. Last week, "Riot in Cell Block 11" (AA) and "Highway Dragnet" (AA) (2d wk), \$18,000.

State-Lake (B&K) (2,700; 98-\$1.25)—"Rose Marie" (M-G) (6th wk). Fair \$14,000. Last week, \$17,000.

Surf (H&E Balaban) (685; 98)—"Genevieve" (U) (6th wk). Still smash at \$6,000. Last week, \$4,600. United Artists (B&K) (1,700; 50-98)—"Yankee Pasha" (U) and "Battle of Rogue River" (Col) (2d wk). Stout \$17,000. Last week, \$24,000.

Woods (Essaness) (1,198; 98-\$1.25)—"Rhapsody" (M-G) (4th wk). Tidy \$15,000. Last week, \$19,000.

World (Indie) (697; 98)—"Spice of Life" (Indie) (3d wk). Fair \$2,800. Last week, \$3,300.

Ziegfeld (Lopert) (430; 98)—"Lili" (M-G) (2d wk). Return showing still big at \$4,600. Last week, \$4,300.

'Knock' Terrific \$18,000, Frisco

San Francisco, April 13. Top promotion is getting "Knock On Wood" off to a housing start at St. Francis where a terrific total looms opening session. "Prince Valiant" also looms big at the huge Fox. "Jubilee Trail" paired with "Hell's Half Acre" looks okay at Paramount. "Rose Marie" shapes sturdy in fourth frame at Warfield.

Estimates for This Week
Golden Gate (RKO) (2,850; 60-85)—"Dangerous Mission" (RKO) and "Rebel City" (AA). Thin \$8,500. Last week, "Phantom Rue Morgue" (WB) 3D and "Undercover Agent" (Lip). \$15,000 at top.

Fox (FWC) (4,650; \$1-\$1.50)—"Prince Valiant" (20th). Nice \$25,000. Last week, "New Faces" (Indie). 3d wk-5 days, \$7,500.

Warfield (Loew's) (2,656; 60-\$1.10)—"Rose Marie" (M-G) (4th wk). Sturdy \$10,500. Last week, \$12,500.

Paramount (Par) (2,646; 65-90)—"Jubilee Trail" (Rep) and "Hell's Half Acre" (Rep). Okay \$15,000 in 8 days. Last week, "Naked Jungle" and "100-Hour Hunt" (Indie), \$16,000 in 10 days.

St. Francis (Par) (1,400; 95-\$1.20) (Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

Pasha' Powerful \$13,000, L'ville

Louisville, April 13. Holy Week is bringing mild takes to most downtown houses. "Yankee Pasha" at the Rialto is the leader, with a sturdy take. "Riding Shotgun" at the Mary Anderson and "Wild One" at the State are slow. Fourth week of "Glenn Miller Story" at the Kentucky is still stout.

Estimates for This Week
Kentucky (Switow) (1,000; 72-95)—"Glenn Miller Story" (U) (4th wk). Still getting nice play, good \$7,000 after last week's neat \$8,500. Mary Anderson (People's) (1,200; 50-75)—"Riding Shotgun" (WB). Modest \$5,000. Last week, "Boy From Oklahoma" (WB), same.

Rialto (Fourth Avenue) (3,000; 50-75)—"Yankee Pasha" (U) and "Hide Clear Diablo" (U). Catching bulk of downtown trade, sturdy \$13,000. Last week, "New Faces" (20th), \$12,000.

State (Loew's) (3,000; 50-75)—"Wild One" (Col) and "Bad for Each Other" (Col). Sluggish \$6,500. Last week, "Rose Marie" (M-G), \$7,500.

'Lagoon' Smooth \$11,000, D.C.; 'Devil' Socko 9G, 'Rhapsody' Good at 18G

Washington, April 13. Mainstem h.o. is surprisingly firm in current session, with five newcomers boosting the average. "Beat the Devil" at Trans-Lux shapes sturdiest new entry. "Rhapsody" at Loew's Capitol looks good despite crick brackbats. "Creature from Black Lagoon" at RKO Keith's hyped by slick promotion is socko.

Estimates for This Week
Capitol (Loew's) (3,434; 70-95)—"Rhapsody" (M-G). Bright \$18,000 in 9 days. Last week, "Naked Jungle" (Par) (2d wk), \$9,000 in 5 days.

Columbia (Loew's) (1,174; 60-80)—"Give Girl a Break" (M-G). Average \$6,000. Last week, "Miss Robinson Crusoe" (20th) and "Man Crazy" (20th), \$5,000.

Dupont (Lopert) (372; 90-\$1.20)—"Julius Caesar" (M-G) (10th wk). Strong \$5,500 after \$6,000 last week. Stays on.

Keith's (RKO) (1,939; 75-95)—"Creature Black Lagoon" (U) (3-D). (Continued on page 18)

HOPE STRONG \$12,500, OMAHA; 'JUNGLE' 8G

Omaha, April 13. Despite a complete new lineup of films, biz is off this week. "Naked Jungle" looks good at the Omaha. "Casanova's Big Night" at the big Orpheum is sock.

Estimates for This Week
Brandels (RKO) (1,100; 60-75)—"Pinocchio" (RKO) (reissue). Stout \$7,000. Last week, "Bait" (Col) and "Battle of Rogue River" (Col), \$6,300 at 50-75 scale.

Omaha (Trustats) (2,000; 50-75)—"Naked Jungle" (Par) and "Alaska Sels" (Par). Fine \$8,000 or near. Last week, "Roman Holiday" (Par) and "Stalag 17" (Par) (reissues), \$10,000 in eight days.

Orpheum (Trustats) (2,890; 60-80)—"Casanova's Big Night" (Par) and "Jivaro" (Par). Sock \$12,500 on former pic, new Bob Hope comedy. Last week, "Saskatchewan" (U), same.

State (Goldberg) (875; 50-80)—"Tennessee Champ" (M-G) and "Great Jesse James: Raid" (Lip). Okay \$5,000. Last week, "Red Garters" (Par), \$5,500.

'Rhapsody' Nice \$14,000, Buff.; 'Jungle' Wow 13G

Buffalo, April 13. Biz is sluggish this week which is usual for Holy Week in this community. However, "Roman Holiday" and "Stalag 17" back on return date, shape fancy at the Center. "Rhapsody" is smooth at the Buffalo and "Naked Jungle" looms big in second. Paramount week.

Estimates for This Week
Buffalo (Loew's) (3,000; 50-80)—"Rhapsody" (M-G). Nice \$14,000. Last week, "Rose Marie" (M-G) (3d wk-9 days), \$40,000 at top.

Paramount (Par) (3,000; 50-80)—"Naked Jungle" (Par) and "Black Glove" (Indie) (2d wk). Wow \$13,000. Last week, \$19,500.

Center (Par) (2,000; 50-80)—"Roman Holiday" (Par) and "Stalag 17" (Par) (reissues). Fast \$10,000. Last week, "Eternity" (Col), \$12,000 in 8 days.

Lafayette (Basil) (3,000; 50-80)—"Creature Black Lagoon" (U) and "Project M-7" (U). Fair \$10,000. Last week, "Nebraska" (Col) and "Charge of the Lancers" (Col), \$9,000.

Century (Buhawk) (3,000; 50-80)—"Riot Cell Block 11" (AA) and "Paris Playboys" (AA) (2d wk). Fair \$8,500 in 5 days. Last week, \$18,000.

Teck (Loew's) (1,300; 70-91)—"Julius Caesar" (MG) (4th wk). Soft \$3,000. Last week, \$4,500.

'Lagoon' Lively \$9,000, Prov. Ace

Providence, April 13. It's Holy Week and the usual drop in biz is evident although a couple of stands are doing well. State's "Rhapsody" is doing disappointing. Heavily pushed radio and tele plugs for "Creature from Black Lagoon" is giving this 3-D'er a big week at Albee. "Crime Wave" at Strand is okay.

Estimates for This Week
Albee (RKO) (2,200; 70-85)—"Creature from Black Lagoon" (U) (3-D) and "Man From Cairo" (Lip). Upped scale and heavy bally boosting to big \$9,000.

Majestic (Fay) (2,200; 50-70)—"Crime Wave" (WB) and "Duffy of San Quentin" (WB). Oke \$7,000. Last week, "Saskatchewan" (U) and "Veils of Bagdad" (U), \$10,000.

State (Loew's) (3,200; 45-70)—"Rhapsody" (M-G) and "Tennessee Champ" (M-G). Fair \$9,000. Last week, "Act of Love" (UA) and "War Paint" (UA), \$9,500.

Strand (Silverman) (2,200; 50-70)—"Dark City" (Par) and "Appointment with Danger" (Par). Opened Monday (12). Last week, "Red Garters" (Par) and "Drums of Tahiti" (Par), mild \$6,500.

'Rifles' Socko \$28,000, Toronto; 'Roy' Hep 11G, 'Miller' Tall 13½G, 7th

Toronto, April 13. "Khyber Rifles" is smash, to top the town, at the Odeon, Toronto, this round here. Second stanza of "Rob Roy" at the Imperial is big. A four-hour combo "Riot in Cell Block 11" looms socko. Big on holdovers are "Glenn Miller Story" in seventh frame and "Rose Marie" in fourth. Holy Week shows little denting where the product is okay.

Estimates for This Week
Downtown, Glendale, Scarboro. State (Taylor) (1,059; 955; 694; 898; 40-70)—"Riot Cell Block 11" (AA) and "Highway Dragnet" (AA). Big \$16,000. Last week, "Battle Rogue River" (Col) and "Affairs Dobie Gillis" (M-G), \$10,500.

Eglinton, University (FP) (1,080; 1,556; 40-75)—"Boy From Oklahoma" (WB). So-so \$8,000. Last week, "Jivaro" (Par), \$8,000.

Imperial (FP) (3,373; 60-81)—"Rob Roy" (RKO) (2d wk). Neat \$11,000. Last week, \$14,000.

Loew's (Loew's) (2,090; 75-81)—"Rose Marie" (M-G) (3-D) (4th wk). Nice \$10,000. Last week, \$14,000.

Odeon (Rank) (2,300; 25-42½)—"Khyber Rifles" (20th). Smash \$28,000. Last week, "Bad for Each Other" (Col), \$8,000.

Shea's (FP) (2,388; 40-75)—"Red Garters" (Par). Good \$13,000. Last week, "Majesty O'Keefe" (WB), \$10,000.

Towne (Taylor) (695; 60-80)—"Living Desert" (Disney) (3d wk). Holding at near-capacity \$7,000. Last week, \$8,000.

Uptown (Loew's) (2,745; 85-91)—"Glenn Miller Story" (U) (7th wk). Still hefty at \$13,500. Last week, \$15,000.

B'way Runs Laying Pre-Easter Egg But 'Valiant' Spears \$72,000, 'Lucky' Passes 40G, 'Rose' in Bloom, 159G

Combination of Holy Week and absence of much new product is giving Broadway film business an uneven appearance this round. Only three new pictures besides the usual change at the Palace have been, launched in the last seven days, with the bulk of the big Easter shows preeming later in this session. Rain Sunday hurt, some houses being off 40-60% as compared with the strong Saturday trade.

Brightest newcomer is "Prince Valiant" which wound up its first week at the Roxy last night (Tues.) with big \$72,000. "Lucky Me" is going over \$40,000 on initial okay session at the Paramount, and looks in for three weeks.

"Pit of Loneliness" completed its first stanza with a smash \$11,000 at the arty Normandie, unusually big for this season of year. "Scarlet Spear" with vaude in headed for a good \$19,000 at the Palace.

Champ grosser is the Music Hall, with "Rose Marie" and the elaborate annual Easter stage show. It looks to climb to great \$159,000 in second round ending today (Wed.), which tops the opening week. Show registered a new non-holiday Saturday high on April 10.

"Naked Jungle" is another stand-out currently with a sturdy \$17,000 in initial holdover session at the Mayfair. "Glenn Miller Story" wound up its longrun at the Capitol last night (Tues.) with an okay \$17,000 in final (9th) week. "Knock on Wood" opens today (Wed.).

"Red Garters" is holding well with an okay \$11,000 in prospect for third round at the Astor. It is being held five extra days to bring in "Elephant Walk" on April 21. "Beauties of Night" held up with big \$10,800 in third frame at the Fine Arts.

Besides the preem of "Knock" today, "Yankee Pasha" and vaude bill headed by Julius La Rosa opens this week, coming into the State Saturday (17). "Carnival Story" preems Friday (16) at the Criterion. "Beachhead" opens the same day at the Globe.

Estimates for This Week
Astor (City Inv.) (1,300; 75-\$1.65)—"Red Garters" (Par) (3d wk). Current week ending tomorrow (Thurs.) is heading for okay \$11,000 after \$13,000 in second round. "Elephant Walk" (Par) opens April 21.

Bijou (Comedia Co.) (589; 1.25-\$1.50)—"La Ronde" (Hakim) (4th wk). Present week looks about \$7,000, nice, after \$8,000 in third stanza. Holds.

Baronet (Reade) (430; 90-\$1.50)—"Kind Hearts, Coronets" (U) (reissue) (2d wk). First week ended last Friday (9) hit big \$4,800. In ahead, "Last Holiday" (U), \$3,900.

Capitol (Loew's) (4,820; 75-\$2.20)—"Knock on Wood" (Par). Opens today (Wed.). In ahead, "Glenn Miller Story" (U) (9th wk), wound up with okay \$17,000 after \$22,000 in eighth week for unusually big longrun at this house.

Criterion (Moss) (1,700; 75-\$1.85)—"Best Years of Lives" (RKO) (5th wk-9 days). Current (final) week ending tomorrow (Thurs.) looks like slow \$7,000 for 9-day session after \$8,000 in fourth frame. "Carnival Story" (RKO) opens Friday (16).

Fine Arts (Davis) (468; 90-\$1.80)—"Beauties of Night" (UA) (4th wk). Third session ended Monday (12) held with fan \$10,800 after \$12,700 in second. Stays on indef.

Globe (Brandt) (1,500; 50-\$1.50)—"Siege at Red River" (20th) (2d final wk). Current round ending tomorrow (Thurs.) looks to be mild \$6,500 after \$10,000 opener. "Beachhead" (UA) opens Friday (16).

Guild (Guild) (450; \$1-\$1.80)—"Gilbert & Sullivan" (UA) (2d run) (4th-final wk). Present week of 8 days ending today (Wed.) shapes to do okay \$6,000 after \$5,700 for third final stanza. "Out of This World" (Indie) opens tomorrow (Thurs.).

Holiday (Rose) (950; 70-\$1.65)—"Riding Shotgun" (WB) (2d wk). Off to fair \$8,000 after \$11,000 for opener. "Witness To Murder" (UA). Opens tomorrow (Thurs.).

Mayfair (Brandt) (1,736; 70-\$1.80)—"Naked Jungle" (Par) (2d wk). Present round ending tomorrow (Thurs.) looks to hold with fine \$17,000 after \$28,000 for initial week. Stays a third.

Normandie (Normandie Theatres) (592; 95-\$1.80)—"Pit of Loneliness" (Davis) (2d wk). Initial round ended last night (Tues.) hit great \$11,000, terrific, for time at

year. In ahead, "Saadia" (M-G) (3d wk), \$4,500, in 6 days. Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80)—"La Ronde" (Hakim) (4th wk). Heading for solid \$13,000 after \$14,000 in third week.

Palace (RKO) (1,700; 50-\$1.50)—"Scarlet Spear" (UA) and 8 acts of vaudeville. Current frame ending tomorrow (Thurs.) looks like okay \$19,000. Last week, "Drive Crooked Road" (Col) and vaude, \$18,000.

Paramount (Par) (3,684; 65-\$1.65)—"Lucky Me" (WB). Initial round ending tomorrow (Thurs.) is heading for over \$40,000 okay. Holds.

In ahead, "Phantom of Rue Morgue" (WB) (3d wk), was \$30,000 after two nice previous weeks.

Paris (Indie) (568; \$1.25-\$1.65)—"Captain's Paradise" (UA) (29th wk). The 28th session ended Sunday (11) was fair \$5,000 after \$6,000 in 27th week. "Moment of Truth" (Indie) opens April 28.

Rivoli (UAT) (2,092; 50-\$1.25)—"Lost Weekend" (Par) (reissue) (4th wk). Third week ended Monday (12) was sluggish \$6,500 after \$8,500 for second. Stays only two days of fourth week, house closing temporarily to night.

Rockefeller (Rockefeller Hall) (Rockefellers) (6,200; 90-\$2.80)—"Rose Marie" (M-G) and Easter stage show (2d wk). Climbing to great \$159,000 in initial holdover stanza ending today (Wed.). First week was very big \$156,000. Holds through Easter Week, and likely longer. With five shows last Saturday, the Hall hit a new all-time Saturday peak (outside of holidays) of \$34,500. Sunday held close to this figure despite the heavy downpour which hit the late shows there.

Roxy (Nat'l. Th.) (5,717; 65-\$2.30)—"Prince Valiant" (20th). Initial week ended yesterday (Tues.) soared to a big \$72,000 or near. Holding naturally. In ahead, "Night People" (20th) (4th wk-4 days), \$29,000 after \$46,000 in third full week.

State (Loew's) (3,450; 50-\$1.65)—"Saskatchewan" (U) (5th wk-10 days). Final session winding Friday (16) night looks like fair \$10,000 after \$12,000 in fourth week. "Yankee Pasha" (U) with Julius La Rosa and supporting vaude bill comes in as Easter show on Saturday (17).

Sutton (R&B) (561; 95-\$1.75)—"Genevieve" (U) (8th wk). The eighth round ended Monday (12) held with solid \$11,400 after \$13,200 in seventh. Stays on.

Trans-Lux 60th St. (T-L) (453; \$1-\$1.50)—"Pickwick Papers" (Indie) (2d wk). Initial holdover stanza ending Friday (16) looks to hold around fancy \$8,500 after \$11,000 in first week.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50)—"Lili" (M-G) (58th wk). The 57th frame ended Monday (12) was fine \$8,700 after \$11,900 in 56th week. Continues on indef.

Victoria City Inv. (1,066; 75-\$1.65)—"Make Haste to Live" (Rep) (3d-final wk). Looks like lightweight \$6,000 after \$7,500 in second week. Final session will be 8 days in order to open "Casanova's Big Night" (Par) on Saturday (17).

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.30)—"Cinerama" (Indie) (45th wk). Present session ending tomorrow (Thurs.) is heading for big \$37,000 or near, after \$36,000 in 44th week. Stays on.

K.C. Mildish; 'Jubilee' \$10,500, 'Beachhead' Oke 8G, 'Mission' NSG 6G

Kansas City, April 13. Modest week here as new entries show only fairish drawing power and holdovers are leveling off somewhat. Newcomers are "Beachhead" Midland, "Jubilee Trail" at four Fox Midwest houses and "Dangerous Mission" at the Missouri, all are in medium vein. "Living Desert" is okay in continued run at the Apollo. Price changes due to tax reduction has brought virtually no reaction here.

Estimates for This Week
Apollo (Fox Midwest) (1,050; 65-85)—"Living Desert" (Disney) (3d wk). Nifty \$4,500, and holds. Last week, \$5,500.

Blue (Fox Midwest) (820; 75-\$1.10)—"Moon Is Blue" (UA) (5th wk). Bright \$5,500. Holds. Last week, \$6,500.

Kimo (Dickinson) (504; 85-\$1.10)—"Beggars Opera" (WB) (2d wk). Light \$1,500. Last week, same.

Midland (Loew's) (3,500; 60-75)— (Continued on page 18)

UA QUALITY

actors

DAWN ADDAMS
LEX BARKER
JOHN BENTLEY
JACQUES BERGERAC
CLAIRE BLOOM
HUMPHREY BOGART
BRUCE CABOT
RORY CALHOUN
ROD CAMERON
RICHARD CARLSON
PEGGIE CASTLE
CHARLES COBURN
GARY COOPER
BRODERICK CRAWFORD
TONY CURTIS
DENISE DARCEL
YVONNE DE CARLO
ANTHONY DEXTER
KIRK DOUGLAS
CONSTANCE DOWLING

JOANNE DRU
RICHARD EGAN
GENE EVANS
MAURICE EVANS
ERROL FLYNN
EVA GABOR
AVA GARDNER
LEO GENN
ALEC GUINNESS
VAN HEFLIN
KATHARINE HEPBURN
WANDA HENDRIX
TAB HUNTER
MARTHA HYER
JOHN IRELAND
ADELE JERGENS
GLYNIS JOHNS
CELIA JOHNSON
JENNIFER JONES
PATRIC KNOWLES

BURT LANCASTER
GINA LOLLOBRIGIDA
FRANK LOVEJOY
WILLIAM LUNDIGAN
JACK MAHONEY
DOROTHY MALONE
HERBERT MARSHALL
JAMES MASON
GARY MERRILL
BEVERLY MICHAELS
ROBERT MITCHUM
GEORGE MONTGOMERY
ROBERT MORLEY
MARY MURPHY
J. CARROLL NAISH
ANNA NEAGLE
HILDEGARDE NEFF
ROBERT NEWTON
EDMOND O'BRIEN
DAN O'HERLIHY

DENNIS O'KEEFE
GREGORY PECK
JEAN PETERS
GERARD PHILIPPE
ANTHONY QUINN
DALE ROBERTSON
DANY ROBIN
GINGER ROGERS
RUTH ROMAN
CESAR ROMERO
JANE RUSSELL
GEORGE SANDERS
PHIL SILVERS
FRANK SINATRA
BARBARA STANWYCK
GENE TIERNEY
JEAN WALLACE
ORSON WELLES
CORNEL WILDE

directors

ROBERT ALDRICH
GEORGE BREAKSTON
LUIS BUNUEL
MURIEL BOX
JACK CARDIFF
RICHARD CARLSON
RENE CLAIR
LUIGI COMENCINI
E. A. DUPONT
SEYMOUR FRIEDMAN
SIDNEY GILLIAT

FRANK O. GRAHAM
ALFRED E. GREEN
STUART HEISLER
BRIAN DESMOND HURST
JOHN HUSTON
ANTHONY KIMMINS
MILTON KRIMS
LEW LANDERS
CHARLES LAUGHTON
ARNOLD LAVEN
DAVID LEAN

JACK LEE
REGINALD LE BORG
ANATOLE LITVAK
ARTHUR LUBIN
JOS. L. MANKIEWICZ
DAVID MILLER
RAY NAZARRO
RONALD NEAME
DENNIS O'KEEFE
ROBERT PARRISH
ANTHONY PELISSIER

CAROL REED
ROBERT ROSSEN
RUSSELL ROUSE
ROY ROWLAND
SIDNEY SALKOW
VICTOR SAVILLE
HAROLD SCHUSTER
FRED F. SEARS
LESLEY SELANDER
RAY STAHL
HERBERT L. STROCK
ORSON WELLES

producers

AUBREY BARING
ROBERT BASSLER
JOHN BRYAN
OSCAR DANCIGERS
ANTHONY DARNBOROUGH
PETER DE SARIGNY
HENRY EHRLICH
CHESTER ERSKINE
W. R. FRANK
ARTHUR GARDNER
SIDNEY GILLIAT
FRANK O. GRAHAM
CLARENCE GREENE

PAUL GREGORY
HAROLD HECHT
JAMES HILL
BRIAN DESMOND HURST
JOHN HUSTON
ANTHONY KIMMINS
HOWARD W. KOCH
STANLEY KRAMER
FRANK LAUNDER
DAVID LEAN
REGINALD LE BORG
SOL LESSER
JULES V. LEVY

ANATOLE LITVAK
ILYA LOPERT
OTTO LUDWIG
J. BARRET MAHON
NASSOUR BROS.
STEVEN PALLOS
BEN PESKAY
JACK POLLEXFEN
HARRY M. POPKIN
J. ARTHUR RANK
CAROL REED
CHARLES REYNOLDS
ROBERT ROSSEN

RUSSELL ROUSE
LESSER SAMUELS
VICTOR SAVILLE
AUBREY SCHENCK
MAXWELL SETTON
EDWARD SMALL
RAYMOND STROSS
IVAN TORS
LAZAR WECHSLER
ORSON WELLES
HERBERT WILCOX
AUBREY WISBERG
ALBERT ZUGSMITH



Topping its unprecedented product for '54...
UA HAS THE BIGGEST PRODUCTION

IN QUANTITY!

ACT OF LOVE

BEACHHEAD — Print by Technicolor

BEAT THE DEVIL

BEAUTIES OF THE NIGHT

GILBERT AND SULLIVAN — Color by Technicolor

HEIDI

OVERLAND PACIFIC — Color Corp. of America

PERSONAL AFFAIR

RIDERS TO THE STARS — Color Corp. of America

SOUTHWEST PASSAGE — Color by PatheColor, 3-D

THE CAPTAIN'S PARADISE

THE CONQUEST OF EVEREST — Print by Technicolor

THE GOLDEN MASK — Color by Technicolor

THE LONE GUN — Color by Color Corp. of America

THE MAN BETWEEN

THE SCARLET SPEAR — Color by Technicolor

TOP BANANA — Color by Color Corp. of America

WICKED WOMAN

now in
release

ADVENTURES OF ROBINSON CRUSOE — PatheColor

APACHE — Color by Technicolor

CANNIBAL ISLAND — Color, 3-D

CAPT. KIDD & THE SLAVE GIRL — Color Corp. of Amer.

CASE FILE F.B.I.

CHALLENGE THE WILD — Eastman Color

CROSSED SWORDS — PatheColor

GOG — Eastman Color, 3-D

KHYBER PATROL — Color by Color Corp. of America

MALTA STORY

MAN WITH A MILLION — Color by Technicolor

NEW YORK CONFIDENTIAL

OTHELLO

RETURN TO TREASURE ISLAND — PatheColor

SCREAMING EAGLES

SITTING BULL — Color Corp. of America, CinemaScope

STAR OF INDIA — Color by Technicolor, Widescreen

THE BAREFOOT CONTESSA — Color by Technicolor

THE BEACHCOMBER — Color by Technicolor

THE DIAMOND — 3-D

THE FIREBIRD — Print by Technicolor

THE HELICOPTER STORY — Color

THE LONG WAIT

THE PURPLE PLAIN — Color by Technicolor

THE YELLOW TOMAHAWK — Color Corp. of America

THE WHITE ORCHID — Color Corp. of America

TWIST OF FATE

VERA CRUZ — Color by Technicolor

WITNESS TO MURDER

completed or
in production

ALEXANDER THE CONQUEROR — Color by Technicolor

BEAUTY AND THE BEAST — Color by Technicolor

CAPTAIN JAN

DATeline INDO-CHINA

KING SOLOMON & HIS THOUSAND WIVES — Color

KISS ME DEADLY

LILACS IN THE SPRING

MARTY

MY GUN IS QUICK

NOT AS A STRANGER

OPERATION HEARTBREAK

RETURN OF ZORRO — Color

RING AROUND SATURN — Eastman Color, 3-D

JANE RUSSELL PRODUCTIONS

SUDDENLY

TEN MILES UP

THE GABRIEL HORN

THE NIGHT OF THE HUNTER

THE STORY OF WILLIAM TELL — PatheColor, CinemaScope

THE SWORD OF ROBIN HOOD — Color

THE TIME OF THE CUCKOO — Color by Technicolor

THE WAY WEST

TIMBUKTU — Color by Technicolor

TRAPEZE

coming up

NEWS FOR THE 1955 SEASON



2 Groups Fight in French Assembly Over Pix Pre-Censorship or No Curbs

Paris, April 6.

A recent tendency of French filmmakers towards social, problem and heavily-exploitable subjects has led to a reconsideration of the whole pix censorship problem here. Three of these films even have been banned in various key cities. Although France has one of the most liberal film codes extant, it again has become a film rep and governmental gambit here.

French pictures are submitted to a pre-censor group which verifies the screenplay and gives permission to produce it. This group is made up of members of the ministry and is the hardest censorship trial for a film, for many private political factors may enter into the decision. Then the film has to face a control commission composed of governmental, educational and parental organizations. While the French pic has maintained an adult semblance in regards to subject matter and treatment, the recent banning of Andre Cayatte's "Before the Deluge" and Ralph Habib's "Tempest in the Body" in Nice has started a duel between censorship partisans and industry governmental reps for free expression in the cinema.

The censorship advocates maintain that the recent Nice ban is completely arbitrary for, in principle, a film can't be banned by a municipality unless it "troubles the public peace." Film groups have come up with petitions protesting to any sort of film censorship. Other cities have also had demonstrations by parental pressure groups. In Caen, the Catholic Father's Group asked the mayor for a ban on "Flowering Wheat," while in Beausoleil a policeman was planted at the door of a theatre showing "Rage" to keep out those under 15.

Two Factions in Assembly
Problem has come up in the National Assembly where two factions are fighting over the censorship problem. The Mouvement Rassemblement People considers "Deluge" an insult to the youth of France and has asked that it get no export visa. MRP is also for a stricter and more powerful pre-censorship while the Union Republicaine Anciens Soldats has raised the principle of freedom and claimed that the government had no right to refuse exportation to a film.

All the films in question are having peaceful and profitable runs in Paris. "Wheat" concerns the sex initiation of two adolescents. "Deluge" is a more heavily-laden social polemic impaling lax, indifferent parents and society. "Tempest" is a blatantly exploitable item about the life of a nymphomaniac.

Sides are forming in this fight and censorship is taking a serious turn in a country which prides itself on the most adult, uninhibited screen in the world.

Aussie Film Shortage Seen Wiping Out Hope Of Upbeat in 3-D Pix

Sydney, April 6.

Fadeout here of 3-D films of patrons' lack of interest, brought about mainly because of mild product plus the thumbsdown edict on specs, sees distributors here releasing 3-D fare in 2-D version. This is possible on many recent pix.

Two pix, available in 3-D, "It Came From Outer Space" (U), and "Second Chance" (RKO), are going out as 2-D's. Drastic film shortage in the suburbs is prompting this switch. Longruns by "Robe" (20th), "Millionaire" (20th), "Moon Is Blue" (UA), "Cruel Sea" (U) and others have crumpled the situation.

Aussie independent exhibitors have decided not to purchase CScope equipment, and this may cut down the number of films available in these spots because of 20th-Fox big lineup of CScopers.

Parisian Acting Score

Paris, April 6.

Statistics show that there are over 6,000 actors in France and that most unemployment is primarily among those under 30.

Only 10% of them make more than \$1,500 per year and 25% do no, even reach \$150.

Top Budget Jap Film Took 130 Shooting Days

Tokyo, April 6.

Toho Motion Picture Co. just completed the most expensive feature film in the history of the Japanese industry. A record \$556,000 was spent on "The Seven Samurai" which will be Toho's entry in the first Southeast Asia Film Festival to be held here in May.

Directed by Akira Kurosawa, who did "Rashomon," the pic was made in 130 actual shooting days which extended over a 10-month period. Average Nip feature is made in 30 days, and costs \$50,000. Three months were spent on location at the foot of Mt. Fuji. An average of 120 persons daily worked on the picture, for an aggregate total of 25,000 working days.

U.S. Films Pace Berlin 1st-Runs

Berlin, April 6.

Start of April sees American films playing the dominating role in the Kurfuerstendamm area. Seven out of 11 preem houses are currently showing Hollywood pix as against two German and two French.

"Gone With Wind" (M-G) is still high grosser at the Kurbel in its fifth month. "The Robe" (20th) at Filmtheater Wien is Hollywood's second biggest draw, while "Martin Luther" (Indie) is okay at Astor. "Velvet Touch" (RKO) and "Scared Stiff" (Par) are two of the other American films currently playing at local first-runs. A big hit is the German version of Preminger's "Moon Is Blue," now being shown by numerous second-run houses.

A big domestic grosser is currently "Eine Liebesgeschichte," starring Hildegard Neff. It was premed at Hanover about seven weeks ago and came to Berlin last week. Film is playing in wide-screen and stereo sound at Gloria Palast.

German Film Producers Start Biggest Postwar Schedule This Month

Munich, April 6.

The week right after Easter will see German film producers launch their biggest postwar offensive. Some shooting has begun already and starting April 20 there will be permanent activity on all lots here, in Berlin, Hamburg and Goettingen. For example, the Munich Bavaria studios are sold out for months and had to ask the American television outfit, Princess Pictures, to look for a new operations base. For the forthcoming 1954-55 season, which will open July 1, 120 to 150 German films (including some Austro productions) are expected to be produced.

Remakes are very popular. Every fourth pic is based on some already used story property. Tinters will represent about 25% of total production. The federal and state governments will boost production by guaranteeing about two-thirds of all projects against losses.

Production costs are always on the upbeat and the government guarantee-system is prohibiting any reasonable balance. Producers, working with state guarantees, their pix bundled together in groups of eight, with gains and losses equalized, are less interested in profits than in getting their "expenses." Under this system they are entitled to get 7 1/2% of the total production cost for their own work.

The 3-D pix are not bothering German producers seriously. Following Eric Pommer's Garusto pic, "Love Story" (doing very good biz here), will be the Garusto tinter "Schloss Hubertus," by vet producer Peter Ostermayr. Roxy Films, a Munich production outfit, is dickering with 20th-Fox for a CinemaScope treatment of its story property, "The Commander."

Spain in DOS Contest

London, April 6.

For the first time Spain has joined the list of countries to compete for the David O. Selznick Golden Laurel award. Other participating countries are Denmark, Finland, Great Britain, France, Italy, Sweden and the German language group covered by Western Germany, Austria and Switzerland.

Spanish committee was nominated at a reception held at the American Embassy after the U.S. Ambassador to Spain, James Clement Dunn, had been presented with a silver salver on behalf of Selznick by Anthony Downing, exec secretary of the awards committee. Golden Laurel will be presented during the Berlin Film Festival June 25.

British Pix Biz Welcomes Govt. Tax Concession

London, April 13.

Acting on the principle that half a loaf is better than no bread, the British motion picture industry welcomed the tax concession in last week's budget. As the relief volunteered, however, falls 50% short of their stated minimum requirements, a decision is to be made in the next few days whether to press for the balance during the committee stage of the finance bill, which puts the budget recommendations into law.

It is expected that a hint will be given when the entertainments tax committee of the Cinematograph Exhibitors Assn. meets this week. If it decides to continue the campaign in Parliament it is likely it will receive the support of other industry associations.

In its united tax appeal to the Chancellor, the industry claimed a minimum of \$20,000,000 was necessary to cope with wage increases, reequipment charges and to foot the bill for the new screen techniques which emerged during the past year. The Chancellor has met them only half way but Sir Alexander B. King, who spearheaded the industry's fight, summed up the news with the comment: "We must be thankful for small mercies."

Except where minor price adjustments may demand, none of the tax relief is intended to be passed on to the public. This was made clear when the tax case was presented to the government and was recognized by the Chancellor in his budget statement.

One of the first post budget developments will be the revision of the Eady Fund allocation which was agreed to last year on a provisional basis. The producers had claimed a minimum subsidy of \$8,400,000 annually to keep British production out of the red. The exhibitors volunteered a contribution of \$6,450,000 on the understanding that the figure would be revised if there were an admission tax concession in the budget.

The four trade associations are set to meet April 21 when the revision of the Eady schedule will be a priority item on the agenda.

35 NEW FEATURES STARTED IN ITALY

Italo film industry continues, active with 35 new feature pix having gone into production since January and another 25 skedded to go before the cameras by the end of this month, according to Italian Films Export.

Of the films currently lensing, 19 are tinters, including 13 in Italy's own Ferraniacolor.

13 'Amos-Andy' Telepix Acquired by BBC Net

London, April 6.

BBC-TV acquired 13 of the 65 "Amos n' Andy" telepix lensed in Hollywood for CBS and starts screening on April 22. Thereafter these will be telecast on alternate Thursdays.

This is the second BBC deal for American telepix. Last week, it started screening first of the 11 "Orient Express" features which were lensed by John Nash in various parts of Europe.

W. German Govt. Votes Vs. More Pix Biz Control, Old Prod. Coin Setup

Bonn, April 6.

BBC Seeks Additional Studio Space for TV

London, April 13.

With the increase in program time which became operative at the start of this month, BBC-TV is on the prowl for additional studios. It has had preliminary talks with Riverside Studios but a deal is considered unlikely.

Extended tv programming now gives British viewers approximately 3 1/2 hours screen time each night with special afternoon sessions for housewives and children. The entire country, however, is still serviced by a single program.

Until the new tele center is ready to swing into activity, the BBC is restricted for studio space. The main lot is the former Gaumont British studios at Lime Grove. Recently it acquired the Shepherds Bush Empire which serves for vaudeville and other programs requiring an audience. The need for extra floor space has become more urgent since the recent closedown of Alexandra Palace.

Arg. Vaudfilm Still Marks Time

Buenos Aires, April 6.

Contrary to all previous announcements, the Argentine Entertainment Board so far has taken no action to enforce Law No. 14226, which makes it obligatory to include vaudeville turns in all film theatres, and which was supposed to be operative by April at the latest. The Labor Ministry is still trying to get all the various unions to agree on regulations which must be drafted before the law is implemented. As most of the parties are in conflict, the ministry is having a hard time placing the law into effect.

One of the biggest snags is that all the performers want the rules laid down in such a way that everyone can be showcased at the first-run deluxe theatres, regardless of talent qualifications. Major exhibitors are making no move to arrange for talent booking until the law is actually implemented, and many still shrug off the "vaudeville menace" as a remote and improbable threat.

Raul Alejandro Apold, entertainment czar, is an important opponent of the Vaudeville Law. Following the successful Mar del Film Festival, his prestige is reinforced to an extent which does not augur well for the law's implementation.

Brit. Crix Denounced In Editorial for 'Clubbing' Of Priestleys on Flop

London, April 6.

"The White Countess," new play by J. B. Priestley and his wife, Jacquetta Hawks, which folded at the Saville, London, recently after four nights, after an all-around press panning, provoked an editorial in the News Chronicle here. Critics were charged with having "beaten, clubbed and lashed" at the playwrights as if they were poisonous snakes. "Our instinct," said the Liberal sheet, "is to defend through fire and brimstone the right of any competent critic for or against any book or play, in accordance with his own feeling and experience without let or hindrance."

The writer, however, felt less certain about a current tendency to treat an author, whose play or book has been judged not to have come off, as though he were an enemy of society for having written it. Priestley, said the paper, should not be derided, patronized and denounced for trying to write something that is not imitative and stereotyped. "He is one of the most talented and considerable writers now living in Britain and his accomplishments seem to us to entitle him to more respect than he has lately received."

The West German Parliament, in a six-hour debate on pending film questions, got into a strictly partisan hassle centering around Chancellor Adenauer's "Secretary For Family Affairs," Franz Josef Wurmeling. Industry consensus of opinion on this session was given by one producer, who said: "Well, we will have to go on muddling through."

However, the industry achieved one success: the Free Democrats joined the opposition party, the Social Democrats, in blasting Wurmeling and his proposal of a "peoples censorship." With the Free Democrats now committed against any new state censorship, industry fears over government interference in its self-administrative censoring have been relieved.

However, nothing was said in Parliament let alone initiated which could support the filmfites' hopes for some tax relief. The 25-30% amusement tax, coupled with soaring production costs, remains an obstacle to full recovery. The tax is a communal levy and the federal government showed no willingness to support the industry's fight to substitute the municipal takings from the cinema box-office from its own tax sources.

The Bonn government will continue its policy of indirect financing through so-called "guarantees" which so far have been dished out at the rate of \$10,500,000. The federal and certain of the state governments thus secure film producers against possible losses, paying up the difference between production costs and producer's take.

American distibs came under fire from the opposition party in the Bonn debate. In a written statement the Social Democrats pointed out that U. S. outfits were using their frozen coin to gain control of cinemas. Another SD blast was directed against Christian Democrat Rudolf Vogel, who is in parliamentary control of the UFA liquidation. He was identified as the author of several violent anti-Western and anti-Semitic articles in the Nazi days.

German Parliament Hears Speeches Favoring Limit Of Yank Motion Pictures

Bonn, April 6.

The German government last week was urged to restrict the distribution of American films here.

Speakers in the Bundestag pointed out that the German market, capable of absorbing 220 films a year according to one legislator, was being flooded by more than 500 films and that only 100 of these were of German origin.

Limitations on American film imports were suggested principally as a protective measure for the local industry. However, it was pointed out that U.S. distibs had accumulated close to \$12,000,000 in blocked earnings and that they were using this coin to acquire theatres and buy into distribution outfits.

TOP FINN FILM CO. TO PEP UP FOREIGN SALES

Helsinki, April 6.

Finland's biggest producing firm, Finnish Filmindustry Ltd. (Suomen Filmitoimisto), which this year celebrates its 20th anniversary, has organized a foreign sales department. Six recent pictures have been selected as suitable for the international market.

It's felt that the small part Finnish films have played in international film business has mainly been caused by insufficient sales efforts in the past. SF now plans a major try to win popularity for its products throughout the world.

Selections include "Bread of My Land," a drama of conflicting legends on a big farm; "Hilja the Milkmaid," a love story; "The Scarlet Week," a sexy, hardboiled love episode; "I Swing on the Highest Bough," historical tale about a Finnish composer; "Here-We Come Again," a musical about lumberjacks, and "Vera, the Gypsy Belle," an operetta about a girl and a crew on a canal boat.

CAPACITY: 280 SEATS

KAROLYN THEATRE, New London, Ohio

Mr. Spyros P. Skouras, President,
Twentieth Century Fox Film Corp.,
444 West 56th St.
New York 19, New York

Dear Sir:

We were in attendance at the National Allied Convention in Boston last fall, and quite frankly we were as antagonistic as the next exhibitor when the subject of CinemaScope and Stereophonic sound came up. However, we like show business and want to stay in it and decided to take a chance on CinemaScope—that it was the one chance for exhibition to survive---both large town and small.

We have just completed seven days of The Robe---and as we have been told, we are the smallest theatre to be equipped for CinemaScope and four channel stereophonic sound thus far--we thought you would be interested in the reaction of the people in our small community.

Visually, CinemaScope in a small theatre is even more impressive than in a large one due to the fact that the illusion in grandeur and size is greater in a small building-providing there is sufficient width. The average exhibitor seems to be of the opinion that the stereophonic sound is lost in a theatre our size. We found the opposite to be true. Not only is stereophonic sound far superior in quality and reproduction to any theatre sound thus far, but we found the directional effect just as apparent as the CinemaScope pictures we have seen in larger theatres.

We did very well with the picture and our public is eagerly awaiting our next CinemaScope attractions. We are stating these facts to you with the hope that if this letter is published, it will help to inspire confidence in the theatres the size of our own to take the big step and install CinemaScope with full stereophonic sound as we did. In this way everyone, from producer to small-town exhibitor can benefit through more and better CinemaScope products.

Yours very truly,

Charles P. Meyer
Charles P. Meyer, Manager

J. O. Guthrie
J. O. Guthrie, Owner

IN THEATRES LARGE AND SMALL

CINEMASCOPE

IN THE WONDER OF STEREOPHONIC SOUND

IS DELIVERING RECORD GROSSES!



Of Rank's 112 Canadian Houses Only 13 Set for CinemaScope Gearing

J. Arthur Rank's 112-house Canadian Odeon circuit will equip 13 theatres for CinemaScope but doesn't intend to go beyond that, according to John Davis, Rank's managing director.

VARIETY story in the March 31 issue had this partially but said also that the circuit would eventually equip "across the board." This information was provided by a 20th-Fox exec, who is a spokesman for the company, and was therefore accepted on its face value.

Article at that time pointed out that the Odeon move contrasted with Rank's policy in Britain where only 75 theatres are installing C'Scope. Davis pointed out that the proportion of Canadian installations was in fact smaller than in Britain and he added: "The principles which determine our attitude to CinemaScope are exactly the same."

Like Britain's ABC circuit and others, Rank objects to the forced installation of four-track stereophonic sound as a condition to the licensing of 20th CinemaScopes. At the moment, info in N. Y. is that 20th isn't booking the 75 C'Scope equipped Rank houses either since 20th-prexy Spyros P. Skouras insists on extended playing which Rank isn't willing to provide. 20th in Britain is playing ball with the indies who are willing to equip.

NAME UNIT CHAIRMEN FOR '54 UJWF CAMPAIGN

Hollywood, April 13. Steve Brody, chairman of the amusement industry division of the United Jewish Welfare's 1954 drive, appointed studio colonels and unit chairmen at ten major and three indie studios. They are:

Allied Industries—co-chairmen, Al Chamie, Sam Sherman, Sid Solow; Artists—Bert Allenberg, chairman, Abe Meyer; Columbia—B. B. Kahane, chairman, Irving Briskin, Jules White; Indies—Eugene Arinstein, Sol Lesser, co-chairmen; Goldwyn studios—Robert V. Newman; Metro—Dore Schary, chairman, J. J. Cohen, Armand Deutsch; Paramount—Eugene Zukor, chairman, Sam Briskin, Sam Fry; RKO—Ben Bender; Republic—Hy Glick; Reston and Exchanges—Michael Rosenberg, chairman, Al Galston, Abe Swardlow; 20th-Fox—Sid Rogell, chairman, Lew Schreiber, Ray Klune; U.I.—Morrie Weiner; Warners—Jack L. Warner, chairman, Milton Sperling.

300-Seat House (Pop 500) Smallest to Get C'Scope?

Minneapolis, April 13. Territory's smallest towns continue to go for C'Scope in increasing numbers.

It has just been installed in the new 300-seat theatre at Powers Lake, N. D., population 500. That's possibly the smallest town and theatre yet to get it.

Local Oxboro, an independent house, has the distinction of being the first Twin Cities 56-day availability theatre, the last run, to install C'Scope.

Pola-Lite's Foreign Deals

Pola-Lite Company has wrapped up deals covering the manufacture and distribution of its single-track 3-D projection system in foreign markets.

G. B. Kalee, Ltd., a subsid. of the J. Arthur Rank Organization, will make the theatre units for distribution throughout the United Kingdom, Europe and Latin America.

In Canada, distribution will be via General Theatres, a division of Famous Players Canadian Corp.

Leslie Thompson Retires

Leslie E. Thompson, associated with RKO Theatres and its predecessor outfits for 35 years, is bowing out April 16 to open his own office as labor consultant for the chain as well as other film and theatre companies.

Thompson had been labor relations director for RKO Theatres. Absorbing his duties will be William Whitman, general counsel, and Mary E. Tuttle, personnel director.

Electronic Ass

Hollywood, April 13. There's no telling what will happen next to U.I.'s Francis the Mule. In addition to his artificial voice, he has been wired for sound. New contraption consists of a tiny radio receiving set inserted in one of his big ears.

This enables Francis to hear his trainer's voice over a portable broadcasting unit at a distance of 1,000 feet.

Italian Films Export Now Seeks Co-Production Deals And Technical Talents

Major Italian film studios have appointed Italian Films Export, N. Y., as their official U. S. rep. for the negotiation of coproduction deals. IFE also will act as the Italians' central American agency in the securing of writer, directors, actors and technical talent for Italy productions.

This has always been basically IFE's function, but it's only now being activated. In the past, IFE has arranged a number of coproduction deals. It also has been designated the agency for Italy's tv broadcast service.

American film companies and indies this week received an IFE letter over the signature of E. R. Zornigotti, IFE exec v.p., informing them that the Italian Titanus studios are interested in expanding their U. S. coproduction program. Epistle was accompanied by a brochure describing the Titanus facilities which last year were used for the production of 43 films.

UNITED ARTISTS SETS REGIONAL SALES MEETS

Three division sales meetings have been set by United Artists to provide all field personnel with a first-hand account of company sales policies in general and specific plans for certain piz in particular. Confabs will take place this month in San Francisco, Chicago and Philadelphia.

Sessions will be conducted by William J. Heineman, distribution v.p., and Max E. Youngstein, administrative v.p. Latter returned to N. Y. recently from New Orleans, where he addressed a local exhib conference, and Mexico City where he oncecovered indie production.

Participating in the S. F., Chi and Philly confabs will be all division, district and branch managers and some salesmen. All ties in with UA's continuing celebration of its 35th anniversary and adjunct sales drive.

Dallas Top 'Possibility' Of All U.S. Branches

Dallas, Texas, with 1,204 booking possibilities, leads all other U. S. branches, according to 20th-Fox statistics.

The Dallas exchange territory accounts for 7.4% of the entire 16,205 possibilities in the U. S. And to make the figure more impressive, 20th has figured out that Dallas has only 73 fewer possibilities than the six Canadian branches combined.

Possibilities rep the number of situations any one film can actually play in first and subsequent runs.

267 Personality P.A.s

Hollywood, April 13. George Murphy, head of the Hollywood Coordinating Committee, reveals that 69 volunteer performers made 267 appearances on 37 charitable, patriotic and public service programs during the month of March.

Events included fund-raising campaigns for CARE, Easter Seals and Red Cross as well as broadcasts for the Armed Forces Radio Service and numerous visits to Army and Navy hospitals.

Publicists Guild Terms With Columbia Thought Pattern for Distrib

Agreement on terms of a new contract between Columbia and the Screen Publicists Guild, representing homeoffice pub-ad staffers, is expected to establish a pattern for quick settlements with other film companies whose employees are members of the SPG. The Columbia pact, although not officially validated, provides for wage hikes of from 4% to 10%, and a new minimum of \$135 for staffers in the top classification.

Deal between Col and the SPG, reached last week, is regarded as a compromise since the pub-ad workers failed in their efforts to obtain a contract similar to that of the SPG's with United Artists. UA's pact provides for an \$140 weekly top minimum and for automatic progressive wage hikes. Latter stipulation, one of the thorny subjects of the prolonged negotiations, was dropped when Col adamantly nixed the demand. The wage boost at Col is retroactive to Feb. 5.

Managements of Warner Bros., 20th-Fox and Universal, it's anticipated, will agree to a similar settlement as that reached at Col. Meetings with these companies are scheduled for this week. UA, in recent years, has been the most liberal in negotiations with the pub-ad union. The other distributors dealing with the SPG, however, have failed to accept the UA settlements as a pattern for the industry.

FOUR HOLLYWOOD UNITS GIVE EASTER GI SHOWS

Hollywood, April 13. Fifty thespians and four pianists have volunteered for a series of four Easter programs in service hospitals under auspices of the Hollywood Coordinating Committee. Hospitals are in Honolulu, Colorado, Texas and Washington. Troupes and their destinations are:

Honolulu—Phyllis Applegate, Barbara Lee Cook, Carolina Cotton, Johnny Grant, Johnny Mack, Roberto Roberts, Penny Singleton, Olin Walker, Gloria Walker and George Finley, pianist.

Colorado—Arthur and Ernest Brunner, Helen Colby, Flora Feise, Ed Hennessey, Dick O'Shaughnessy, Frank Scannell, Ellen Sutton, Christine Townner and Phil Schwartz, pianist.

Texas—Mardel Anderson, Carol Burnett, Allene Flannery, Dave Ketchum, Barbara Luke, Jack Marshall, Jackie Watson and Armin Hoffman, pianist.

Washington—King Donovan, Jack Jerker, Mary Lou Martin, Adele Lambert, Larry Roberts, Wanda Shannon and Leo Wolf, pianist.

Howard Welsch 'Bullet' Goes Out Via Columbia

Columbia over the past weekend picked up distribution rights to "A Bullet Is Waiting," indie entry produced by Howard Welsch. While the pact covers only handling of this one pic, it's probable that other product from Welsch in the future will go to Columbia. Players in "Bullet" include Jean Simmons, Rory Calhoun and Brian Aherne.

Meanwhile, same company is readying an art circuit contender. Titled, "The Bandits," the film was made in Brazil by localities in association with Columbia. English titles will be written in.

Pay-TV in Homes Sure To Aid Exhibs—Lebedoff

Minneapolis, April 13. Those exhibitors hereabouts who think about the matter have been anticipating the eventual arrival of "pay as you watch" tv with trepidation. But one circuit owner and independent exhibitor leader, Martin Lebedoff, figures it will work to theatres' advantage.

Pointing out that important sports events for free on video have been the showhouses' biggest headaches, Lebedoff reasons that when setowners have to pay a dollar, perhaps, to watch a championship fight in their living rooms fewer will remain at home to do so.

If he's right, Lebedoff reasons, the theatres will suffer much less than now.

Amusement Stock Quotations (N.Y. Stock Exchange)

For Week Ending Tuesday (13)

1954	Weekly	Vol.	Weekly	Weekly	Tota.	Net
High	Low	In 100s	High	Low	Close	Change for week
17 1/2	14 1/2	Am. Br. Par Th	145	17	16 1/2	163 1/2 + 1 1/2
48 1/2	41 1/2	CBS, "A"	53	47 1/2	46 1/2	477 1/2 + 1 1/2
48 3/4	41 1/2	CBS, "B"	11	47 1/2	47	471 1/2 + 1
23 3/4	19 3/4	Col. Pic.	19	22 1/4	21 3/4	223 1/4 + 1 1/4
10 3/4	9 3/4	Decca	129	9 3/4	9 1/2	91 1/2 + 1 1/4
56 1/4	46 3/4	Eastman Kdk.	157	55 1/2	54 1/4	553 1/4 + 3 1/4
14 3/4	13 1/4	Loew's	165	14 1/4	13 3/4	133 1/4 + 1 1/4
7 3/4	6 1/4	Nat. Thea.	140	6 7/8	6 1/2	63 1/2 + 1 1/4
31 3/4	26 1/4	Paramount	72	31	29 3/4	301 1/2 + 1 1/2
33 3/4	28	Philco	80	33 1/4	32 1/2	327 1/2 + 3 1/2
28 3/4	22 1/4	RCA	693	28 3/4	27 3/4	277 1/2 + 3 1/2
6 1/4	2 1/4	RKO Pict.	1980	6 1/4	5 7/8	6 + 1 1/2
5 3/4	4 1/4	RKO Thea.	109	5 1/2	5 1/4	5 1/2 + 1 1/2
3 3/4	3	Republic	22	3 1/2	3 1/4	3 1/2 + 1 1/2
11 1/4	10 1/2	Rep. pld.	8	10 7/8	10 1/4	109 1/2 + 1 1/2
14 1/4	11 1/4	Staley War.	58	14 1/4	14 1/4	141 1/4 + 1 1/4
22 1/2	19 1/4	20th-Fox	166	20 3/4	20 1/2	205 1/2 + 1 1/2
21 1/4	18 1/2	Univ. Pix.	19	20 3/4	20	20 + 1 1/2
15 1/2	13 1/2	Warner Bros.	47	15	14 1/2	147 1/2 + 1 1/2
72 1/2	63 1/2	Zenith	70	72 1/2	69 1/2	72 + 2 1/4

American Stock Exchange

6	4 1/2	Allied Artists	8	4 1/2	4 1/4	—
10 1/2	9 1/2	Du Mont	83	9 1/2	9 1/2	+ 1 1/2
14 1/2	12 1/2	Technicolor	209	13	12 1/2	123 1/2 + 1 1/2
3 1/2	2 1/4	Trans-Lux	39	3 1/2	3 1/4	3 1/2 + 1 1/2

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	9 7/8	10 1/4	+ 3 1/2
Chesapeake Industries	3	3 1/4	—
Cinerama	2 1/2	2 3/4	+ 5 1/2
Color Corp. of Amer.	1 1/2	1 3/4	+ 1 1/2
King Bros.	11 1/16	1 1/8	—
Polaroid	35 1/2	37 1/2	— 1 1/2
U. A. Theatres	11 1/2	12 1/2	+ 1 1/2
Walt Disney	12 1/4	13 1/4	+ 3 1/2

(Quotations furnished by Dreyfus & Co.)

Inside Stuff—Pictures

Latest issue of the Episcopal Churchnews raises five questions in criticism of 20th-Fox's "The Robe." Mag's film reviewer, William Miller, makes the point that the CinemaScope pic may be spectacle—and popular spectacle at that—but that this doesn't automatically make it a religious film. Miller questions whether "The Robe" is religious art and quotes "an outstanding theologian" as saying that "there may be more religion in an honest and well-designed chair than in many sentimental and romantic modern pictures of Christ." He maintains that the film "represents a never-never land of Sunday school morality tales;" comments on the fact that, in the pic, becoming a Christian is tantamount to becoming a hero, and criticizes the conversion of Marcellus via Christ's robe as being the act of "a God who uses super magical tricks." In conclusion he asked: "Has the good and the true to do with the colossal? To make the screen bigger, the cast larger, the color brighter, the process costlier, the advertising gaudier, the promotion fancier probably hurts rather than helps the essential point: the quality of the content of the film."

Wally Heim, midwest publicist for United Artists, has cracked the usually steadfast Chicago Tribune for a contest promotion on "Heidi" with 141 daily awards and 32 grand prizes involved. It's one of very few times the Tribune has accepted a film-sponsored contest of any sort. A few years ago Heim similarly planted a "Loveliest Mother" contest with the Chicago Daily News for ballyhoo of "I Remember Mama." That contest still runs annually, though of course the pie tieup is gone. The Tribune contest is pitched at juvenes under 13 years old and involves the coloring of line drawings depicting episodes of "Heidi." Grand prizes are two all-expense vacations in Switzerland and 30 Mido Swiss watches. Daily awards include a Heidi doll, "Heidi" story books, sets of coloring pencils, coloring books, "Heidi" records, and admission tickets to the World Playhouse where the pic opens on April 17.

Reissue of "The Lost Weekend" cued Charles Brackett to a backward glance upon the situation in 1945 when he produced and coscripted with Billy Wilder the Paramount release. "The studio was against it right from the start," Brackett recalled. "When it was finished we had numerous sneak showings and the reaction was unanimously poor. Henry Ginsberg (then head man on the Par lot) was wonderful about it. He told me, 'We all make a bad one now and then.' He was sympathetic. Later the 'projection circuit' (showings in private screening rooms) began to produce highly favorable comment. And as things finally developed, we found we had a hit on our hands."

Since 1928 when Variety Clubs were first organized, some \$30,000,000 has been earned and contributed to charity. In 1953 alone, good works for tots accounted for \$2,700,000. These figures were reported here to the annual convention as some 2,000 barkers tented. Convention closed by voting (1) that Dallas become permanent international headquarters and (2) that William C. McGraw, of Dallas, the executive director, have the job on a fulltime basis. The 1955 encampment will be in Los Angeles.

American Indians, once numerous on Hollywood's film lots, have dwindled to less than 50 and most of them are well along in years. That is why John War Eagle, Redskin actor currently in Columbia's "The Black Dakotas," is organizing a school for Indian thespians. He intends to round up young braves on various reservations and visit Indian schools and colleges in Arizona, Montana and Wyoming seeking future film warriors.

Chicago filmgoer protests against the pocketing of boxoffice tax cuts by exhibs was sounded twice last week in letters to daily newspapers. Theatres have been keeping their price scales hush in advertisements, and several report vocal complaints by a few patrons who expected to profit by lower admissions when the excise tax was sliced. Theatre men are not so much concerned over the vocal comment as they are over the sentiment being spread by published letters.

Ed Dorfman's Stadium Network Television has revived its plan to present a series of closed-circuit concerts of the New York and Philadelphia Philharmonic orchestras. Dorfman is currently pitching the series to exhibs with theatre tv installations. Dorfman proposes to begin the program in October with the telecasts slated for Thursday nights. He is also lining up a number of name soloists. For the second concert of the series, he's offering Jascha Heifetz as soloist.

SPRING IS HERE!



**—and your
friendly
Leo is full
of PEP!**

WOW!

That thunderous Preview acclaim at Fox Village Theatre, Westwood, Cal. for M-G-M's rousing musical **"SEVEN BRIDES FOR SEVEN BROTHERS."** (CinemaScope—Color)

—Jane Powell, Howard Keel

OH BOY!

Those M-G-M Springtime Star Hits:
"FLAME AND THE FLESH" (Technicolor)

Lana Turner, Pier Angeli, Carlos Thompson

"BETRAYED" (Color)—Clark Gable,

Lana Turner, Victor Mature, Louis Calhern

And The Big Musical

"THE STUDENT PRINCE"

(CinemaScope—Color)—Ann Blyth, Edmund Purdom, and the singing voice of Mario Lanza

—And Many More!

HOORAY!

That exploitation job done in 4 test spots for M-G-M's **"PRISONER OF WAR"** playing "A" time proves that showmanship pays off!

Ronald Reagan, Steve Forrest,
Dewey Martin, Oscar Homolka

SOCK!

That **"ROSE MARIE"** business at Radio City Music Hall (tops **"Knights of the Round Table"**). M-G-M's romantic musical in color is a springtime tonic everywhere!

(CinemaScope—Color)

Ann Blyth, Howard Keel, Fernando Lamas

WHEE!

That ever-growing acclaim for M-G-M's **"EXECUTIVE SUITE"**! Critics at advance screenings state that they've already set it in among their "10-Best of the Year."

William Holden, June Allyson, Barbara Stanwyck,
Fredric March, Walter Pidgeon, Shelley Winters,
Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch

FLASH!

From Boxoffice Magazine: "M-G-M has 2 out of the TOP 3 money hits of the Winter Quarter; **'KNIGHTS OF THE ROUND TABLE'** (269%), **'JULIUS CAESAR'** (227%)."



Picture Grosses

BALTIMORE

(Continued from page 10)

25-30 -45-75—"The Neighbor's Wife" (20th). Modest \$6,500. Last week, "Eternity" (Col), \$7,200.
Keith's (Schubert) (2,400; 30-40-46-75) "Alaska Seas" (Par). Fairish \$7,000 or near. Last week, "Yankee Pasha" (U), \$8,000.
Little (Rappaport) (310; 45-60-95) "Captain's Paradise" (UA) (6th wk). Still fine at \$4,800. Last week, same.
Mayfair (Hicks) (980; 25-44-70) "Creature Black Lagoon" (U). Pleasing \$5,000 or close. Last week, "Ride Clear of Diablo" (U), \$4,200.
New (Mechanic) (1,800; 20-45-70) "Should Happen to You" (Col) (4th wk). Dipping to slow \$6,000. Last week, \$6,500.
Playhouse (Schwaber) (420; 50-51) "Moon Is Blue" (UA) (9th wk). Holding strongly at \$4,500. Last week, \$4,800.
Stanley (WB) (3,200; 25-30-45-80) "Riding Shotgun" (WB). Dull \$6,500. Last week, "Phantom Rue Morgue" (WB) (2d wk), \$6,000.
Town (Rappaport) (1,600; 30-45-60-95) "Night People" (20th) (3d wk). Still okay at \$7,800 after \$8,800 for second.

'Act Love' Hotsy 12G, Pitt; 'Lagoon' 51G, 2d

Pittsburgh, April 13.
"Act of Love" at the Penn is the only thing that's even registering this week. However, "Creature of Black Lagoon" is not doing badly in holdover at the Fulton. Spot campaign on television is believed to have helped it get a strong opening round. Everything else is feeling the effects of Holy Week, with the exception of "Living Desert," still stout in third stanza at Squirrel Hill.
Estimates for This Week
Fulton (Shea) (1,700; 65-85) "Creature Black Lagoon" (U) (2d wk). Good \$5,500. Last week, \$10,000.
Harris (Harris) (2,100; 65-85) "Racing Blood" (20th) and "Miss Robin Crusoe" (20th). Merely filling in franchise Holy Week until "Prince Valiant" (20th) opens Friday (16). Won't do more than \$3,500. Last week, "Yankee Pasha" (U) big \$11,000 in 10 days.
Penn (Loew's) (3,300; 65-85) "Act of Love" (UA). Nice \$12,000 or near. Last week, second of "Rose Marie" (M-G), same.
Squirrel Hill (SW) (900; 65-85) "Living Desert" (Disney) (3d wk). Looks like the biggest thing in art nabe's 2½-year history. Strong \$3,500. Second week, \$4,500.
Stanley (SW) (3,800; 65-85) "Boy From Oklahoma" (WB) and "The Bigamist" (FR). Very sad \$5,000. Last week, "Riot in Cell Block 11" (AA), \$8,000.
Warner (SW) (1,200; \$1,330-\$2.80) "Cinerama" (Indie) (17th wk). Fine \$13,500. Last week, \$14,500.

SAN FRANCISCO

(Continued from page 11)

"Knock On Wood" (Par). Sock \$18,000. Last week, "Riot Cell Block 11" (AA) and "Project Moon Base" (Lip), (2d wk), \$8,500 at 95c top.
Orpheum (Cinerama Theatre) (1,458 \$1.75-\$2.65) "Cinerama" (Indie) (15th wk). Smash \$30,000. Last week, \$29,000.
United Artists (No. Coast) (1,207; 70-51) "Act of Love" (UA) and "White Fire" (Lip) (2d wk). Oke \$4,000 in 5 days. Last week, \$9,200.
Stagedoor (A-R) (400; 85-135) "Julius Caesar" (M-G) (16th wk). Okay \$5,000. Last week, \$5,500.
Larkin (Rosener) (400; 51) "Genevieve" (U) (3d wk). Great \$3,500. Last week, \$3,700.
Vogue (S-F Theatre) (377; 51) "Justice Is Done" (Indie) (3rd wk). Fair \$1,800. Last week, \$3,000.

WASHINGTON

(Continued from page 11)

Sock \$11,000. Last week, "Ride Clear of Diablo" (U), \$6,500.
Metropolitan (SW) (1,200; 60-80) "Riding Shotgun" (WB). Pleasing \$6,000. Last week, "Duffy of San Quentin" (WB) and "Crime Wave" (WB), \$5,300.
Palace (Loew's) (2,370; 60-80) "Saskatchewan" (U) (2d wk). Good \$9,000 for final 6 days after \$14,000 last week.
Warner (SW) (1,300; \$1.20-\$2.40) "Cinerama" (Indie) (23d wk). Sold \$19,000 for second week in row. Stays.
Trans-Lux (T-L) (600; 60-81) "Beat the Devil" (UA). Big \$9,000, with crix kudos helping. Stays. Last week, "Wild One" (Col) (3d wk), \$6,000.

'CASANOVA' HOTSY IN ST. L., 10G; 'MILLER' 8G

St. Louis, April 13.
Holy week in this heavily-populated Catholic city is taking its usual toll at the film boxoffices with one exception. Reservations for "Cinerama" are the best they have been in weeks. "Casanova's Big Night" looks best bet of the new films, with good takings at the Fox. Most holdovers are doing okay but "12-Mile Reef" is rated only modest in second round at the St. Louis. "Glenn Miller Story" is fine in second frame at the Missouri. Fine weather over the past week-end was no help to trade.
Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40) "Cinerama" (Indie) (9th wk). Solid \$25,000. Last week, \$21,300.
Fox (F&M) (5,000; 5-1-69) "Casanova's Big Night" (Par) and "Drums of Tahiti" (Col). Good \$10,000. Last week, "Ma, Pa Kettle" (U) and "Ride Clear of Diablo" (U), \$9,000.
Loew's (Loew's) (3,172; 69-94) "Rose Marie" (M-G) (3d wk). Fair \$9,000 after \$13,000 last week.
Missouri (F&M) (3,500; 51-69) "Glenn Miller Story" (U) (2d wk) and "Ride Clear of Diablo" (U). Fine \$8,000. Last week, with "Taza" (U), \$11,000.
Orpheum (Loew's) (1,500; 69-94) "Julius Caesar" (M-G) (3d wk). Good \$7,500. Last week, \$8,000.
Pageant (St. L. Amus.) (1,000; 82) "39 Steps" (Indie) (2d wk). Neat \$3,500 after \$4,000 opening frame.
Richmond (St. L. Amus.) (400; 82) "Melba" (UA) (2d wk). Good \$2,000 following \$2,500 initial stanza.
St. Louis (F&M) (4,000; 78) "12-Mile Reef" (20th) (2d wk). Modest \$7,500 after \$10,500 initial session.
Shady Oak (St. L. Amus.) (800; 82) "Man Between" (UA). Fast \$3,500. Last week, "Forever Female" (Par) (5th wk), \$3,000.

'Diablo' Torrid 12G, Denver; 'Love' Trim 6G

Denver, April 13.
In a better-than-average week, two films, both playing solo, are getting holdovers. They are "Act of Love," trim at the Aladdin, and "Genevieve," which is fancy at the Vogue. "Ride Clear of Diablo," also single-featured, is rated neat but not remaining over.
Estimates for This Week
Aladdin (Fox) (1,400; 50-85) "Act of Love" (UA). Trim \$6,000, and holds. Last week, "Julius Caesar" (M-G), \$3,500.
Denver (Fox) (2,525; 50-85) "Ride Clear of Diablo" (U). Neat \$12,000. Last week, "Beachhead" (UA), \$17,000.
Esquire (Fox) (742; 50-85) "Heidi" (UA) (2d wk). Good \$3,000. Last week, \$4,000.
Paramount (Wolfberg) (2,200; 50-85) "Riding Shotgun" (WB) and "Blandings Dream House" (RKO) (reissue). Mhd \$10,000 or less. Last week, "Ma, Pa Kettle at Home" (U) and "Drive Crooked Road" (Col), \$13,000.
Labor (Fox) (1,967; 50-85) "Riders to Stars" (UA) and "Sea of Lost Ships" (Rep). Fair \$4,000. Last week, "Rails Into Laramie" (U) and "Fangs of Wild" (Lip) \$4,000.
Vogue (Pike) (442; 74-90) "Genevieve" (U). Fancy \$3,500 or near. Last week, on reissues.

KANSAS CITY

(Continued from page 11)

"Beachhead" (UA) and "Capt. John Smith, Pocahontas" (UA). Average \$8,000. Last week, "Act of Love" (UA) and "Great Diamond Robbery" (M-G), \$9,000.
Missouri (RKO) (2,650; 50-80) "Dangerous Mission" (RKO) and "Man from Cairo" (Lippert). Medium \$6,000. Last week, "Bait" (Col) and "Battle of Rogue River" (Col), same.
Paramount (Tri-States) (1,900; 60-80) "Appointment with Danger" (Par) and "Dark City" (Par) (reissues). Okay \$7,000. Last week, "Naked Jungle" (Par), \$11,000 in 9 days.
Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) "Jubilee Trail" (Rep) and "Hell's Half Acre" (Rep). Fair \$10,500. Last week, "Ride Clear of Diablo" (U) and "Highway Dragnet" (AA), \$14,000.
Vogue (Golden) (550; 75-81) "Man in White Suit" (U) and "Tight Little Island" (U) (reissues) (2d wk). Oke \$1,800. Last week, \$2,000.

'Jungle' Smash \$11,000, Port; 'Lagoon' Hot 9G

Portland, Ore., April 13.
"Creature From Black Lagoon" at the Broadway and "Jubilee Trail" at Liberty shape as standout among newcomers here this stanza. "Naked Jungle" is rated great at the Paramount. "Stalag 17" and "Roman Holiday," on return date at Oriental, still are fine in second round.
Estimates for This Week
Broadway (Parker) (1,890; 65-90) "Creature From Black Lagoon" (U) and "Project M-7" (U) all \$9,000 or near. Last week, "French Line" (RKO) (2d wk), \$8,800.
Guild (Indie) (400; 51) "Living Desert" (Disney) (5th wk). Fine \$2,000. Last week, \$3,400.
Liberty (Hamrick) (1,875; 65-90) "Jubilee Trail" (Rep) and "Hell's Half Acre" (Rep). Stout \$9,500. Last week, "Phantom of Rue Morgue" (WB) (3D) and "Saadia" (M-G), \$10,500.
Oriental (Evergreen) (2,000; 65-90) "Stalag 17" (Par) and "Roman Holiday" (Par) (reissues) (2d wk). Fine \$4,200. Last week, \$7,000.
Orpheum (Evergreen) (1,600; \$1.25) "Night People" (20th) (3d wk). Good \$6,000. Last week, \$4,000.
Paramount (Port-Par) (3,400; 65-90) "Naked Jungle" (Par) and "Cease Fire" (Par). Sock \$11,000. Last week, "Riot Cell Block 11" (AA), \$7,700.
United Artists (Parker) (890; 65-90) "Battle of Britain" (Col) and "Drums of Tahiti" (Col). Moderate \$4,500. Last week, "Act of Love" (UA), \$5,800.

RKO MOVES TO DISMISS STOCKHOLDER SUITS

Los Angeles, April 13.
Motion to dismiss the minority stockholder suit of Eli and Marion Castleman against RKO and Howard Hughes was filed in Federal Court here by studio counsel. Move was based on the dismissal of the action in Nevada.
Nevada court ruled that the suit there was the only one in which Hughes had been "validly served," and that his purchase of RKO was in effect a compromise settlement of all claims.
Studio also asked that another stockholder suit, brought last year by Milton Friedman, also be knocked off the books.

If Royalty Can Take It, So Can American Public

U. S. Customs agents, in reversing their own previous decision, have now okayed a scene in "Beauties in the Night," in which Italian actress Gina Lollobrigida appears about to plunge into a bath tub. Customs permitted entry of the Rene Clair production earlier but confiscated the bath bit.
About-face was attributed to the fact that the pic was presented in its entirety at a Royal Performance in London and there were no beefs about it.

LOEW'S BOWS TO SUIT

Agrees To Resume Product Split In Michigan City

Chicago, April 13.
Six-week old lawsuit of the Liberty Theatre in Michigan City, Ind., was settled out of court last week when Loew's agreed to continue splitting product between the Liberty and its two competing houses owned by Alex Manta and Jack Rose. Liberty filed a complaint, based on a threat against its survival, when Loew's tried to reinstate bidding practices in the city.
Case had been heard by Judge Julius Hoffman in Federal District Court. Liberty was repped by attorneys Seymour Simon and Sheldon Colleen and Loew's by Bryson P. Burnham.

Vanessa Brown's Film

Vanessa Brown, who has a top featured spot in "Seven Year Itch," is anking the legit comedy to embark on a picture project. Miss Brown and her husband, Robert Franklyn, have formed Vanessa Productions. They plan to lens "Moll Flaners," adaptation of the Daniel Defoe classic, in CinemaScope for release by 20th-Fox.
Script is by Roland Kibbee; director is not yet set. Miss Brown has an option to return to the Broadway play following a layoff of eight weeks for the pic work.

Note on Admissions

Minneapolis, April 13.
Whereas the admission tax development has brought no lower prices for the public, except in the few instances of 55c, being dropped to 50c, one local suburban theatre, the Oxboro, actually has boosted its scale, going from 25c. to 35c.
It's a 400-seater in the last 56-day slot and the reason for the upping is the necessity of employing a booth operator because of incoming C'Scope and 3-D, according to the owner who formerly manned the booth himself.

First Quarter L.A. B.O. Jumps 10% Over 1953

Los Angeles, April 13.
Grosses of first-run theatres in this sector for the first quarter of 1954, jumped to \$2,615,700, or about 10% above the take for the similar period last year. Top grosser was "The Glenn Miller Story," which took in \$138,200 in only four weeks.
Long-run champion is "This Is Cinerama," which ran up a total of \$411,900 in 13 weeks, for an average of approximately \$31,700 per week.

'Lorenzo' 1st Ty Power Release for Columbia

Hollywood, April 13.
Copa Productions, new indie unit formed by Tyrone Power and Ted Richmond, closed a deal to produce a number of pictures for Columbia release, starting with "Lorenzo the Magnificent."
Film will deal with the life of Lorenzo de Medici, Florentine big shot during the Italian Renaissance. It will be shot in Florence and Rome.

Bank Ups Herb Golden

Herbert L. Golden, member of the amusement industries division of Bankers Trust Co., N. Y., has been upped to title of assistant v.p. He handles film and television matters for the bank.
Golden was with VARIETY for 14 years, and switched to Bankers in 1952. Previously, he was with the Philadelphia Record for five years.
During the war, as a lieutenant in the U. S. Navy, he was a member of the film staff of the Coordinator of Inter-American Affairs.

Harry Arthur

Continued from page 1

ing stirred new public interest in the picture business. But on one count he feels that the industry missed the boat. "Can you imagine," he asks, "the tremendous influence these new forms of exhibition would have had on the return of patronage to our theatres if they had been sold at regular prices? What a chance was lost because as an industry we could not pass up the immediate gain in favor of the opportunity to benefit much more if we had as an industry stayed with our regular admission prices."

Re the legal point, states Arthur: "That the producer of the picture has no right to dictate the admission price policy of the exhibitor is unquestioned in law, but certainly not in the practical operations of the business. We are always under pressure from the producer who feels that his picture should be exhibited at increased prices. At those times when we have been successful in avoiding the increased price, it has only after the most intimidating pressures have been used, and we have not been successful in most of the cases. Our experience with 'The Robe' was ultimately one of our successes, but we were not certain until the last minute that the price would be the one we selected."

Arthur also quarrels with 20th-Fox policies on CinemaScope-pix and stereophonic sound. He insists that it has not yet been established that stereosound, or, for that matter, C'Scope itself, has been responsible for the success of such pix as "Robe" and "How to Marry a Millionaire." And he pitches for tests to determine the value of stereosound.

Ford's Closed-TV Repeat April 29

Largest lineup of theatres for a closed-circuit commercial meeting has been snared by Box Office Television for a Ford Motor Co. tele-session on April 29. Some 39 theatres in as many cities will carry the event, the second in three months for the auto firm. The previous Ford show on Jan. 28 went to 30 cities, with hotels and tv studios used as the sites in many cities. This time theatres are being used exclusively. Show, for Ford dealers and salesmen, will be seen in cities from coast to coast. It will be presented from 11 a. m. to 1 p. m., eastern daylight time.

Telecast will originate from Detroit, with an American Broadcasting Co. camera crew handling the technical details. BOTV and J. Walter Thompson, the Ford ad agency, are cooperating on the production arrangements.

Included in the hookup this time will be cities which have never before been part of a closed-circuit session. Portable units, supplied by BOTV, have been installed in such cities as Portland and Medford, Ore.; Lansing, Mich.; Wichita, Kans.; Oklahoma City, Memphis, El Paso, Phoenix and Knoxville. While 39 cities is the high for a commercial event, the largest number for a closed circuit hookup has been 50 for a boxoffice attraction—the second Rocky Marciano-Joe Walcott heavyweight championship fight.

The Ford show is the fifth closed-circuit business show staged by BOTV in a period of three months. In addition to the first Ford confab, BOTV was connected with the business sessions presented by Pan-American, the American Management Assn., and Sheraton Hotel Corp.

Tax Cut Relights Many; Latest Is Roxy, St. Paul

Minneapolis, April 13.
Industry spirits continue to rise as more shuttered theatres reopen. Latest to re-light is the St. Paul independent nabe Roxy. It's stated that the elimination of the admission tax for tickets for 50c. and under prompted this resurrection.

Within the Twin Cities alone six houses have tossed their hats back in the ring during the past half year. This compares with only a couple of shutterings.

More 20th Pix

Continued from page 3

the property had merit, but added that "we certainly are more interested now in this sort of thing than we were before." The implication left was that, if a financing deal is arrived at, the pic would be lensed on the 20th lot.

There are no plans at the moment for 20th to take on any additional 2-D pix, Skouras said. Asked whether this complete concentration on CinemaScope would in any way change 20th's attitude vs. tv in relation to the standard films in its vaults, Skouras emphasized that he was interested in the theatres only. As for subscription-tv, he hadn't given it any thought, he commented, and was not prepared to comment on it.

However, he was enthusiastic over the future of the Eiodorph color theatre tv development. Two prototype units of the system will be shipped to the U. S. from Switzerland next week, he said. There will be no public demonstrations.

Skouras pointed out the rapid growth of CinemaScope installations in the U. S. and said that another 150 theatres had recently been equipped abroad.
Regarding the Allied States deal for the production of 12 features via indie filmmaker Hal R. Makeim, Skouras thought it was a fine thing. "It's going to make the exhibitors realize some of the difficulties encountered by us producers," he declared. He further thought the project was "a wonderful thing" since it would create interest in production.

WALTER WINCHELL said it...

and soon every boxoffice from coast to coast will echo it: "New Yorkers are talking about—and so will the nation soon...**CARNIVAL STORY!** A King Bros. production for RKO, it opens coast to coast Easter' Week — Anne Baxter's finest performance in her long Hollywood career!"



CARNIVAL STORY

starring

ANNE BAXTER • STEVE COCHRAN • LYLE BETTGER • GEORGE NADER

WIDE SCREEN—Print by **TECHNICOLOR**

with **JAY C. FLIPPEN** • **HELENE STANLEY** • Directed by **KURT NEUMANN** • Screenplay by **HANS JACOBY** and **KURT NEUMANN** • A KING BROS. Production



'Paradise For The Engineers

Continued from page 5

squeezed and cropped to the proper ratio.

One print would serve theatres paying the regular 1.33 to 1 ratio; the second 1.875 to 1, which could be cut to 1.75 to 1 or expanded to 2 to 1, and the third 2.2 to 1, which could be varied from 1.85 to 1 up to 2.55 to 1. There is no reason, of course, why an exhibitor couldn't take a regular VistaVision or other film lensed with the wide screen in mind and project it via an ordinary short-focal lens or, in the case of 1.33 to 1, with just his regular projection lens, provided the print delivered to him hasn't been "squeezed" in the lab. The super-scope lens is compatible with C-Scope in the 2.55 to 1 ratio.

Advantage claimed by both Tushinsky and Gottschalk over CinemaScope is that the anamorphic effect is introduced in the lab, resulting in better definition and greater clarity. So far, only Par and RKO have indicated they'll use Superscope on their prints.

Vistarama—is an anamorphic lens system developed by Carl Dudley and resembling CinemaScope. In fact, Warner Bros. "The Command" was shot with a Vistarama lens in the 2.66 to 1 ratio. It's now being sold as a CinemaScope picture.

VistaVision—is Paramount's answer to CinemaScope and embodies that studio's belief that height as well as width are necessary. In VistaVision, the film moves through the camera horizontally with 2½ times the area of the standard negative being exposed over eight sprocketholes. In the printing, the image is reduced to the conventional frame. The result, according to Par, is a much better, clearer image and a film that plays best in the 1.85 to 1 ratio. Par will have both squeezed and standard prints available. Its VistaVision system is available to all without licenses or royalties, but there are no cameras available at present.

Todd-AO—another single-projector widescreen process using 65mm film and lenses developed by the American Optical Co. from originals used by the U. S. Navy. First film to be made in the system is "Oklahoma." Todd-AO is said to be capable of covering an area similar to Cinerama. It, too, uses multi-channel stereophonic sound.

SOUND

Magnetic stereophonic sound—was first used on a separate strip with the 3-D films. Later it was adopted by 20th which found a way of putting four narrow magnetic tracks on the same print with the picture image. It requires three horns behind the screen, the fourth or control track carrying side effects. Stripping and recording procedure is expensive and theatre installation of magnetic stereophonic sound runs anywhere from \$3,000 to \$8,000 and \$10,000 and more including the magnetic pickups and the wiring. In addition, a print with magnetic sound is incompatible, i.e., it can only play in houses that have the proper pickup equipment.

At this moment, 20th and Metro insist that all of their CinemaScope releases in the U. S. be played with magnetic stereo sound. WB, the only other outfit with a C-Scope pic in release, follows a more flexible policy.

Perspecta Stereophonic Sound—is a comparatively recent newcomer and is owned 50% by Loew's which is using it exclusively abroad and on all of its non-CinemaScope pic in the U. S. It's also to be standard for WB and Paramount. System involves a regular but cued optical track. An "integrator" unit at the projector separates the different sound channels and, in varying sound levels, sends them to the backstage speakers for what is described as "dimensional" rather than stereophonic sound.

Cost of a Perspecta Sound installation is estimated about \$400 less than stereo sound, but comes to less than \$1,000 for a house that already is wired for stereophonic sound. The integrator costs around \$850. Great advantage—primarily to the distributors—is the saving in print cost since Perspecta Sound, employing an optical soundtrack, is compatible with any projector. In

other words, a theatre with just a single horn can play a print with Perspecta Sound and never know the difference. Yet the equipped house, with the same print, will get a dimensional sound effect.

The Mixer—is a complicated electronic gadget capable of fusing a number of magnetic soundtracks into a desired number of speakers. For instance, a house with a single speaker but magnetic pickup equipment could play a CinemaScope picture via a mixer; 20th has contractually forbidden theatres to employ this method.

However, it has relented in the instance of the drive-ins using either two in-car speakers or a single dashboard unit combining three speakers. Ozoners employ a mixer to pair the necessary tracks.

3-D

The Nord System—one of the several single-strip 3-D systems on the market. The left and right-eye images are printed on the same frame. Needless to say, studios must make available these special prints, and exhibs must equip for them.

The Pola-Lite 3-D system—also combines the two images on the single frame.

Vectograph—developed over a period of years by the Polaroid Corp. and now being perfected in conjunction with Technicolor. The right and left-eye images are printed over one another on the same frame, constituting a registration problem. Like all other 3-D systems on the market, Vectograph requires the viewer to wear special glasses.

Russians

Continued from page 4

extent they might be "edited" and used as propaganda material.

Much-publicized interview in Cannes last week, quoting Marc Spiegel, the MPEA's continental manager, on the Russians' request for American pic, caused a good deal of consternation at MPEA headquarters in N. Y., where it was felt that Spiegel—in the story at least—had sounded much too receptive to the proposal, made to him by Gregori Alexandrov, head of the Soviets' delegation to the Cannes fest.

Spiegel was quoted as telling the Russian that, if Moscow wanted to pursue negotiations with any degree of seriousness, it would be best for them to formally invite Johnston to visit Moscow and discuss the matter. Alexandrov chimed in that they had "an interesting talk" and that further talks may be held in Paris.

Johnston's '48 Deal

Once before, in 1948, Johnston visited Russia and made an impressive deal—on paper—for the import of a good number (20-) of American films for which the Russians were to pay \$1,000,000. Even though MPEA did its best to cooperate, and sent along a long list of available titles, nothing came of the arrangements, the Reds being unable to make up their minds and stalling for time until MPEA, in disgust, called the whole thing off.

Within recent months, the Soviets—as well as some satellites—again approached individual companies with a bid for pictures. What they wanted was the renewal of licenses that had expired.

Puzzler here is that, in respect to some other Hollywood films, the Russians haven't shown a similar respect for legal niceties. They have been circulating a number of American pic without authorization from their producers and they have taken no note of protests lodged by these producers and delivered to the Russians by the U. S. State Dept. Moscow's contention is that these films are "war booty."

U. S. Commerce Dept. decision to enlarge the list of non-strategic commodities that can be exported to Russia has been noted with interest by film execs. They also didn't miss the statement by Harold E. Stassen, Foreign Operations Administrator, last week (9) before Congress. One of the points made by Stassen in defending the new

export policy to the Soviets was: "We are seeking to open up the Iron Curtain with what might be called 'merchants of a better life.'"

This is precisely the point made by those favoring film trade with the Russians, the argument being that anything providing Soviet citizens with a glimpse of Western life, democracy and its workings and advantages, is of inestimable 'truth' value.

Situation in Yugoslavia has some of the companies puzzled and was up for discussion again at a foreign managers meet in N. Y. yesterday (Tues.). Whatever the arrangements, the distributors still will have to deal with the Yugoslav State Monopoly. As long as they stick with MPEA, each company is assured of a certain cut of the proceeds, regardless of whether or not their films are selected for showing from the MPEA pool. Metro apparently feels that it can do better by operating on its own. Observers believe that, with Metro out of the MPEA fold, the other distributors don't have much choice but to follow suit in the long run.

However, Yugoslavia is definitely an exception. In view of the attitude prevailing as the U. S. at the other Iron Curtain countries, there is no chance at all of any company selling its product there. Some MPEA films are still circulating in Czechoslovakia and a trickle of revenue continues to come in. MPEA officially is no longer doing business with the Czechs.

United Artists

Continued from page 3

time to have its share of key producer alignments. Many film-makers already are linked with the distrib on a long-term basis and there has been no letup in the flow of newcomers to the company.

Product lineup being underlined in connection with the 35th anniversary celebration includes: John Huston's "Beat the Devil," Humphrey Bogart, Jennifer Jones and Gina Lollobrigida; Anatole Litvak's "Act of Love," Kirk Douglas; "Million Pound Note" and "Purple Plain," both starring Gregory Peck; Joseph Mankiewicz's "Barefoot Contessa," Bogart and Ava Gardner; "Bronco Apache," Burt Lancaster; "Vera Cruz," Lancaster and Gary Cooper, and Robert Rossen's production of "Alexander the Great."

Indie Lineup

Foster of indies affiliated with UA follows: Stanley Kramer, Hecht-Lancaster Productions, Mankiewicz, Huston, Rossen, Paul Gregory, Litvak, Victor Saville, Edward Small, Lopert Films Productions, J. Arthur Rank, Russ-Field Corp. (Jane Russell, Bob Waterfield, Aubrey Schenck, Maxwell Setton, Greene-Rouse Production, J. Barrett Mahon, W. R. Frank, Orson Wells, Chester Erskine, Ivan Tors, Henry Erlich, Steven Pallos, Nassour Brothers, Charles Reynolds, Frank O. Graham and Bes Peskay. Also, a tieup with Leonard Goldstein is set for signing.

To reprise part of a VARIETY story of last week, total of \$35,000,000 is slated for investment in 55 pic on UA's future lineup. Company will have varying participations in virtually all of these in addition to its distribution cut. Company takes a percentage slice for putting up its own money or establishing the production coin credit with Bankers Trust Co. and Chemical Bank & Trust Co., both N. Y., and the Walter E. Heller Co., of Chicago.

UA doesn't divulge its net profit ups and downs but it's clear that earnings have risen along with the gross business. This coin is being kept in the company for production investment and is part of the near \$3,000,000 revolving kitty maintained for that purpose. Thus the management pards, instead of declaring dividends to themselves and "outside" owners Charles Chaplin and Mary Pickford, are undertaking to further build the company as a key factor in indie production and production economics.

Management stockholders, in addition to Krim and Benjamin, are William J. Heineman, distribution v.p.; Max E. Youngstein, administrative v.p. with supervision over all ad-pub functions, and Arnold Picker, v.p. in charge of foreign operations. Matty Fox also has a block of stock but doesn't participate in management.

Brewer Draft

Continued from page 5

Richard F. Walsh, but I feel our members have a democratic right to oppose. I don't believe in sneak attacks. Many times we needed aid from the international and got it. Our percentage of employment is as high as any in Hollywood, and we're only nine years old. I erred when I acted in haste on this matter.

"I told Brewer that I won't commit myself, that I'll have nothing to do with a draft. Suppose the response to a draft isn't great—then where does it leave its supporters?"

"It's only right and just that we invite Walsh before a general membership meeting, and let him answer these charges being made, to see if they're true. I'm confused myself. I have heard so many good things about Walsh, and suddenly I'm told he does bad things. If this is a pre-planned campaign, or was born with Brewer's resignation, it should come out."

100 Sign Petition

It was reported over 100 members of the local have signed the petitions in the few days they've been handed around. It takes a two-thirds vote to rescind the action voted at the March 8 session.

Webber Jensen, member of Local 789, and one of those seeking reconsideration of the pro-Brewer action, explained he resented the fact membership hadn't been told about it in advance. He said he wants the action rescinded, that "we're out in left field—our necks are too far out."

Describing himself as neither anti-Brewer nor anti-Walsh, he said he didn't feel the sentiments of those at the March 8 session constituted majority will. "There are lots of things Walsh has done for us through the years, and I personally like Walsh," he said.

Criticizing Schiffman, he remarked, "I don't believe his actions since the March 8 meeting are in line with the rights we vested in him as our business agent. Suddenly we find our own office being used as campaign headquarters for Brewer. What about expenses? Who's paying for the campaign?"

Jensen questioned whether Brewer is technically qualified to run against Walsh, saying, "you can't do that unless you've been in a union for two years," and asked, "will Brewer even be elected a delegate in view of all this?"

Meanwhile, Pat Offer, secretary of the Southern California committee to draft Brewer, answered charges regarding expenses for Brewer's campaign and its organization. Schiffman, business agent of the Cinetechicians, has been under fire from some members, who claim that as head of the Brewer draft here, he is using union office space, and some have asked, "who's paying the bill?"

Offer said the committee has raised several thousands of dollars through voluntary contributions from IA members and also from local unions.

Offer said the draft-Brewer drive began about seven weeks ago in northern California, that several small locals there sent letters to every IA local in this country and Canada seeking campaign support. "It was the duty of all local officers to present the matter to the local membership. This was done in the case of Local 789, and this local, along with many other locals, responded favorably to this draft," he declared.

"As a result, committees similar to the California committees have been started in many other portions of the nation," he stated.

TOA Apes Allied

Continued from page 2

whether or not he approved of the Allied method of stimulating production and indicated that TOA might adopt any of a number of policies, including the one hit upon by Allied. The Los Angeles meet, he observed, would serve the important purpose of "getting across our ideas to production." He added that, in his opinion, exhibition's greatest opportunity at the moment lay with the Indies.

Prior to the L.A. confab, Reade will undertake a swing through the Northwest on TOA business.

Whereas exhibs on the whole responded favorably to Allied's arrangements with Makelim—Reade

said he certainly would play the latter's ptx if they were any good—distrib' execs were more questioning in their response.

"One prominent sales topper commented last week that, knowing the exhib' mind, he couldn't see how the Allied venture could work out. He wondered out loud what would happen if Makelim should deliver one or two bad pictures." Is an exhibitor with two or three changes a week going to pass up available film from major companies in order to play a major program picture?" he asked. There's also been comment about the low production cost cited by Makelim, particularly in view of the high cost of color prints.

Indirect Financing

Makelim's Allied deal didn't call for direct financing. Instead, Allied is pledging 2,500 theatres to book the 12 Makelim features on a flat fee basis. What it amounts to is an exhib' guarantee to Makelim for the return of his negative cost. His profit would come from other bookings in the U.S. and abroad. The exhib' guarantee presumably would help him get his advance financing.

Makelim has said that his films would cost \$400,000 to \$500,000. Production spokesmen have misgivings regarding this low estimate, even taking into account that Makelim won't be saddled with a high studio overhead. They point out that it is difficult to make films of substance at that price and there is the repeated assertion that the highly selective audience of today isn't in a mood to cheer low-budget productions offering material that compares to the mediocre fare dished up to tv.

In reply, exhibs say that the major studios tend to ignore small-town tastes and that it is precisely those "bread-and-butter" films which have been dropped that attract smalltown patrons and permit theatre ops to make a buck.

Makelim said last week that his films would all be made with a view to widescreen projection and that he may employ VistaVision and the Tushinsky lens. There isn't a chance of his turning to CinemaScope, he emphasized.

U's 3d C'Scoper

Continued from page 3

Coast meet between Alfred E. Daff, U's exec v.p., and Edward Muhl, U's studio topper. Former returned to N.Y. over the weekend.

Company has two CinemaScopes already completed. They are "The Black Shield of Falmouth" and "Sign of the Pagan."

While U has a policy of protecting the smaller houses, and of therefore releasing its CinemaScope pic in standard versions also, no decision has been made so far on when the flatie editions will be made available to the theatres. However, there's no question that U, unlike 20th-Fox, will authorize the release of its CinemaScopes with singletrack sound.

Company hasn't made up its mind re such gadgets as the Tushinsky lens and Perspecta Sound. It's understood that its execs are adopting an attitude of watchful waiting to see which way the wind blows and how many theatres will equip with the lens and the dimensional sound system plugged by Loew's.

Whereas its CinemaScope films to date were duplicated with standard cameras at a cost of around \$250,000 per pic, U is now on the trail of an optical process which will permit the "unscrambling" and reduction of the anamorphosed film. This will eliminate the need for duplicate lensing.

The Daff-Muhl conversations on the Coast reaffirmed the studio's policy of concentrating on bigger production values in a market which responds primarily to such films. Consequently, while not reducing its output of 35 pic a year, U will continue on the theory that upped budgets and important properties are a "must" under present conditions.

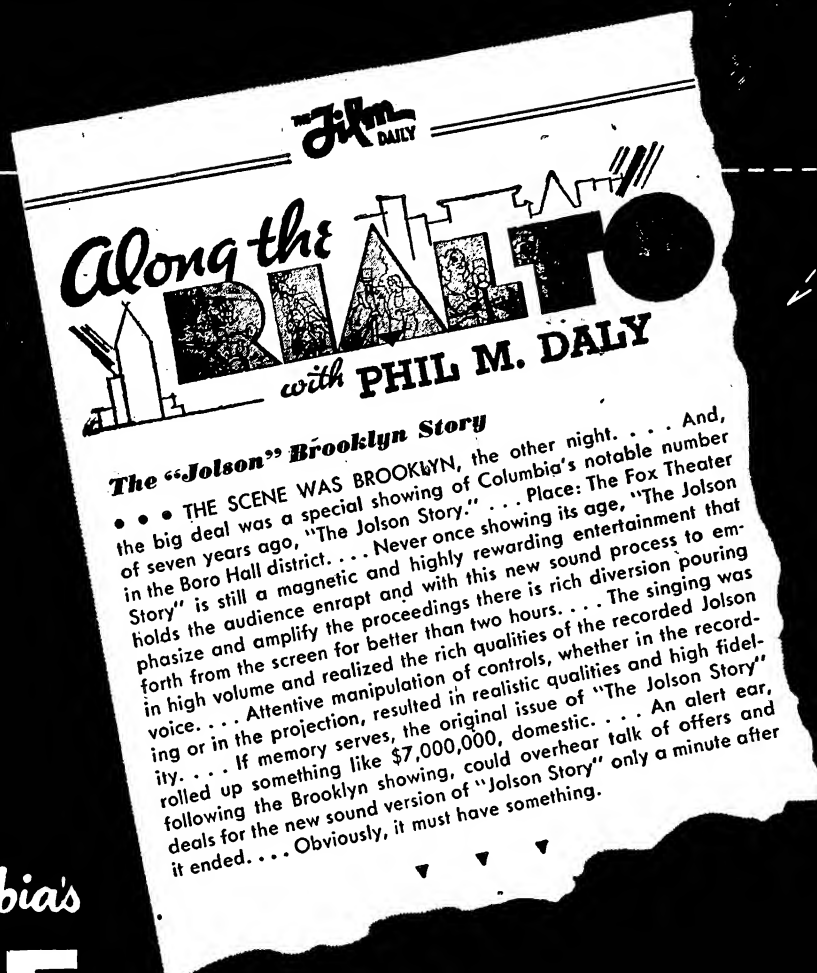
Al Stern's RKO Hoist

Al Stern, vet publicist at the RKO homeoffice, has been upped to publicity manager. Job had been held by Milton Mohr who is leaving the company.

Also awaited is a successor to Mervin Houser who, in a few weeks, will switch from ad-pub head in the east to exec assistant to national ad-pub chief Perry Lieber at the studio.

David Cantor is continuing as exploitation manager and Ben Grimm as ad manager at the h.o.

They're all saying that
THE BRAND NEW SOUND
GIVES IT A BRAND NEW LOOK!



Columbia's
THE
JOLSON STORY

ON WIDE SCREEN WITH FULL DIRECTIONAL SOUND!

COLOR BY
Technicolor

Dating For May...and Destined For New Greatness!

540 Foreign-Made Features Screened By New York Censors in 1953

Reflecting an upswing in the volume of foreign films imported into the U. S. and prepared for public exhibition, the office of Hugh M. Flick, the N. Y. censor, in 1953 reviewed close to 50% more foreign than Hollywood productions. The highlights of the data were contained in a boxed story in the March 31 issue.

Censor's annual compilation shows that the eight major importing nations shipped to the U. S. market a total of 615 features and shorts last year, compared with 547 in 1952. The total of pictures seen by Flick's office runs to 1,500.

Realistic comparison comes, however, when the volume of foreign and domestic features are matched. There were 540 from abroad in '53 against 368 from American film-makers. Large number of shorts submitted by Hollywood throws off the overall percentage.

Lineup of individual countries competing for screen time in the American market changed somewhat in 1953, with China, Italy, Germany, Spain and Russia gaining significantly and Mexico and France falling back significantly. Britain, too, sent in six films less than in 1952.

Increase in the overall total is significant in that it evidences the film producing countries' eagerness to gain a foothold in the U. S. market. At the same time, it tends to underscore the difficulties of getting a release in the U. S. since the vast majority of these films never see the light of day in N. Y. or anywhere else.

Any foreign film destined for exhibition in N. Y. must obtain a censor seal. However, it is reasonable to assume that an importer would not go through the expense of applying for a license if it were not intended to exhibit the picture. Thus import figures recorded by the U. S. Customs Bureau, which screens all incoming pic, are considerably higher than those shown by the N. Y. censor. In addition, Japanese, Mexican and other Chinese productions come in through the Coast, and may never show up in the east.

Whereas the boost in Italy and German imports signifies increased production activity in these former axis nations, the drop in French contributions to the market bears reminder of French concern over their lack of showing in the U. S. where once they reigned supreme in the arties.

MURDER IN MASSILLON

But Relief Promised From 33% Local Tax

Massillon, O., April 13. Unless City Council acts promptly, theatre operators in Massillon will have to pay 33% admission taxes—just because taxes have been lowered by the Federal government.

The present city admission tax calls for a 23% tax on all amusements not paying 20¢ Federal tax. The theatre paid a 3% city tax while the 20% Federal tax was in force.

With Federal tax reduction above 50¢, the theatres fall into the city's 23% bracket, and in addition, have to pay a 10% Federal tax, for a total of 33%.

Council is planning to pass an amendment before the theatres suffer.

New York Theatres

RADIO CITY MUSIC HALL

Rockefeller Center

"ROSE MARIE" starring

ANN BLYTH - HOWARD KEEL - FERNANDO LAMAS

in CINEMA SCOPE - Photographed in EASTMAN COLOR - An M-G-M Picture and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

CINEMA SCOPE

Lucky Me! WARNER COLOR

STARRING DAY ROBERT CUMMINGS and SILVER

PARAMOUNT

Managers Want Out

Minneapolis, April 13. Juvenile rowdism, especially Friday nights after the school week, is driving two classes of adults out of film theatres. These are (1) paying customers and (2) theatre managers.

Owners of theatres find they actually have to give salary boosts to house managers so they'll stay and face the young monsters.

Perhaps 2,500 U.S. Houses For Lingual Films

Market for foreign language pic is definitely growing but it's a slow process.

That's the impression of Donald L. Velde whose outfit services arties and other houses with trailers and other accessories for films from abroad. He said in N. Y. last week that the widest scope for indie-handled, non-dubbed foreign pic was around 2,500 houses. Of these only about 300 have anything resembling an "art" policy. The rest play foreign linguals only occasionally.

However, Velde reported, he had noted an increasing number of exhibitors coming in who had tried to spot book foreign films as an experiment with the understanding that, if they did well, they would go in for a heavier dose of imports.

Velde thought that the paucity of supporting features was already acting as a boost for foreign films. Drive-ins have also begun to book imports.

MEXICAN 3-D FILM RELEASED IN TEXAS

San Antonio, April 13. The first 3-D Mexican motion pic, "El Corazon y la Espada" with Cesar Romero and Katy Jurado, made its bow here at the Alameda Theatre. The pic is made with the old system of two color negatives superimposed upon one, instead of the regulation double reel projected simultaneously.

Most Spanish language houses are thus able to run the pic without the installation of new type 3-D projection equipment which they can't afford.

Mexican producers have other features in 3-D available but will not release them in States until shown in Mexico.

Screen Extras' No Contest

Hollywood, April 13.

Nominating committee of the Screen Extras Guild unanimously named Richard H. Gordon as candidate for president in the annual election. Other nominations are Franklin Farnum, first veepee; William H. O'Brien, second veepee; George Barton, third veepee; Kenner Kemp, recording secretary; and Jeffrey Sayre, treasurer. Other candidates may run independently if they are backed by petitions signed by 100 members in good standing.

Nominated for 15 vacancies on the board of directors were George Barton, Willie Bloom, Paul Bradley, Tex Brodus, Evelyn Ceder, Spencer Chan, Carmen Clifford, Connie Conrad, Emory Dennis, Vi Ingraham, Louise Lane, Frank Losee, Anna Babry, Eva Novak and Ann Roberts.

Freeman Joins Lesser

Hollywood, April 13.

Norman Freeman, former-veepee of Motion Picture Capital Corp., has been hired as veepee and general manager of Sol Lesser Productions, Inc., as part of the indie company's expansion program.

Program calls for deals with indie producers who have stories or scripts. Lesser himself will produce the next "Tarzan" film, starting late in May.

Brisson Foresees World 'Standardization' Likely Via VistaVision System

"VistaVision stands a good chance of being the one scope to be standardized throughout the world," states indie producer Frederick Brisson. "It produces better pictures, and with the Tushinsky variable lens, they can play anywhere," he opined.

Brisson is the first non-Paramount filmmaker to plan a pic in the system, which Par is pushing. Others have expressed interest but have been deterred by the unavailability of the required special cameras which expose two frames of "taking" film at once.

"A major problem facing Hollywood is standardization," according to the producer. "We are waiting to hear the answer from exhibitors on standardization and hope the answer does come in 30 to 60 days. Within that time VistaVision will have been shown." (Separate story on Par's V-Vision demonstration at N. Y.'s Radio City Music Hall on April 27).

Brisson revealed that Technicolor has agreed to furnish him with two V-Vision cameras for his pic. These will be modified versions of cameras which Techni has owned for some time or, perhaps, will be specially constructed. In any event, he intends to roll the film, "The Girl Rush," for RKO release, in August. Rosalind Russell (Mrs. Brisson) "will be among the seven or eight personalities in key roles."

Speaking generally, Brisson offered the observation that "independent production is going to be the life saver of the business." He made the point that the indies were the first to suffer in the slump which developed in 1948. "But now many of the top names are going independent again. The majors' key problem is studio overhead and uncertainty. They dropped their 'B' production and this means many stages have been going idle. Now they love to make deals with independents so as to put these stages to use. Also, players and others are free to tie up with independents, no longer being under major studio contract."

"Howard Hughes started as an independent. And I wouldn't be surprised to see many important independents operating at RKO from now on."

The legit musical, "Pajama Game," of which Brisson is a co-producer, opens in New Haven on trout Monday (5) and bows at the St. James Theatre, N. Y., May 12.

SLOW ACTION RECENTLY IN INSIDER STOCKS

Washington, April 13.

Period from Feb. 11 to March 10 was an unusually dull one for "insider" stock transactions. Latest Securities and Exchange Commission report, covering that month, shows that the single big-deal was Jack L. Warner's purchase of 4,650 shares of WB common. He now owns 266,799, plus 13,400 in a trust account.

Harry Brandt added 200 shares of Trans Lux common, Brandt, together with his family and trust accounts, now owns over 134,000 shares. Herbert E. Herrman bought 100 shares of Trans Lux to up his holding to 2,100.

Albert List added 100 shares of RKO Theatres common. He owns 530,053, with Vera List having another 443,000 in a family trust account.

Herbert Yates reported belatedly on a number of old transactions in Republic Pix common. In June 1953, he sold 82,331 shares. In September and November he bought a total of 11,000, which gave him 16,600.

New Publicists Pact

Hollywood, April 13.

Publicists Guild and indie producers got together on a new four-year working agreement, retroactive to Nov. 25, 1953. Pact calls for \$210 weekly for seniors and an option to reopen negotiations about wages and working conditions on Oct. 25, 1955.

Negotiations for the new contract were carried on by Marvin Faris for the Society of Independent Motion Pictures and Lloyd Ritchie for the Guild.

16m Films Stage Own Festival

Ford, Gen'l Electric, Eastman Kodak Sponsored
Non-Theatricals Accoladed

Apprentice Monsters

Regina, Sask., April 13.

Hugh Vassos, manager of the Roxy, Melville, Sask., has banned children 14 and under from his theatre unless accompanied by parents because of vandalism and incidents which included cruelty.

In one instance, three live sparrows were turned loose in the theatre and later two birds were found in rest room trash cans, covered with damp paper towels and almost dead from fright and starvation. Seats have been slashed and walls damaged on other occasions.

Vassos has also issued a warning to students over 14 that they, too, will be barred from the theatre if their conduct does not improve.

Kane Warns On Breaking Film Clearance Rules

Minneapolis, April 13.

Alleging an increasing disregard of established clearance on distributors' part, S. D. Kane, North Central Allied executive counsel, has warned the film companies that any further "violations" will cause him to seek injunctive relief and recovery of damages for theatres "victims."

In a letter to all branch and general sales managers, Kane informed the film companies he's acting on behalf of "several" of the Twin Cities' metropolitan area independent theatre owners.

"These theatre owners are greatly disturbed by the arbitrary action of some Minneapolis film exchanges in depriving them, in the case of some pictures, of their regular and normal run position," wrote Kane. "These owners represent theatres in every run bracket, from 28 to 56 days after the downtown first-run's conclusion."

"In order that there may be no misunderstanding, I give you this example: These theatre owners' demand is that a 49-day house be permitted to negotiate for terms which will allow bookings of any and all of your pictures 49 days after the first run's close. This example is applicable to any run position."

"It is obvious, and very easily provable, that the practice of some Minneapolis film exchanges in their arbitrary holding back of certain pictures has no relation to the availability of prints. I do not wish to belabor this point, but if you have any question about it I should be glad to give you the information upon which my statement is based."

One of the pictures which is being held back from the later runs in violations of established clearance, it's reported, is "The Glenn Miller Story," which went into the 28-day houses immediately after the end of its six-week downtown first-run.

Picture moved over to the loop Lyric for four additional weeks after playing a Radio City fortnight. Under local clearance regulations the availability dates from the end of the engagement at the first theatre played instead of the conclusion of the extended run in the moveover house. It was still doing good business at the Lyric at the end of the sixth week, and undoubtedly would have remained profitably for several weeks more at the least, except that it was available for opening in the 28-day nabe houses at a lower admission. Now, however, it's charged, the later availability houses, beyond the 28-day slots, are unable to book it.

Cresson Smith Sailing

Cresson Smith, general sales manager for Louis de Rochemont Associates, sails on the Queen Mary today (Wed.) to set up distribution deals for "Martin Luther" in England and on the Continent. Film is in release in Germany but has yet to be handled in other parts of Europe.

Chicago, April 13.

Twelve of more than 430 pictures entered in the Golden Reel Film Festival held here last week received awards as the best non-theatrical product issued during 1953. Festival of 16mm pix was sponsored by Film Council of America, which made awards per categories like agriculture, travel, home and family, safety, sales promotion, and science.

Over 1,200 people attended the three-day screening sessions, and 65 projectionists plus 40 projectors were required to accommodate the more than 200 hours of screening time. Local film councils around the country are arranging for exhibition of the prize films in their areas. Definitely set so far are showings in Topeka, Los Angeles, Dayton, Chicago, Spokane and Duluth and International Falls, Minn.

Among the winning entries were Ford Motor's "American Farmer" and "American Road"; General Electric's "A Is for Atom"; the Canadian National Film Board's "Land of the Long Day" and "Frustrating Fours and Fascinating Fives"; and Eastman Kodak's "Quality in Photographic Lenses." Group of 25 other films received the council's Recognition of Merit.

Films were submitted by 67 commercial producers, 48 business organizations, 14 universities, 51 associations, 10 government agencies, and 11 foreign countries.

Foreign Entries in L.A.

Los Angeles, April 13.

Total of 40 countries have submitted non-theatrical 16mm films for competition in the Foreign Film Fair to be held by the L. A. Chapter of the Film Council of America. Preliminary screenings will be judged by a Committee of Selection headed by Irving Pichel.

Final screenings will consist of six programs, each approximately 90 minutes long. First showings will be held May 6-9 in L.A., followed by others in Fullerton, Glendale, Burbank, Long Beach, Pasadena, Santa Monica and San Fernando Valley.

MORE 'ED & PUBLISHER' COMPO FULL-PAGE ADS

Because of favorable reaction among press, reps, Council of Motion Picture Organizations intends to continue its series of full-page ads in Editor & Publisher at \$200 per insertion! at least until 26 ads have appeared. Seventh of the series is in the current issue of the weekly.

Robert W. Coyne said in N. Y. last week that considerable favorable comment by editors and publishers has resulted. Further, although the film industry was given "special treatment" in the excise tax revisions, there was a "pleasing absence of comment in the papers."

This was in contrast with hostile press reaction last year when the trade was first making progress toward tax benefits.

Coyne attributed the new, friendly fourth estate attitude at least in part to the E&P "messages."

Ads are being prepared by the Donahue & Coe agency in collaboration with Oscar Doob and Harry Mandel, co-chairmen of COMPO's public relations committee, and Charles C. McCarthy, COMPO's public information director.

Film Editors Nix Pact

Hollywood, April 13.

Membership of Film Editors Local 776, IATSE, voted against signing a new basic agreement with the major lots, although other IA locals have accepted it. Its negotiating committee was instructed to demand more than the 5% raise offered by the studios.

Editors also installed new officers: Sherman Todd, president; Joe Dietrich, veepee; Robert Joseph, secretary; Walter Feldman, treasurer, and Ving Hershon, sergeant-at-arms.

NBC STILL RENDERS UNTO CAESAR

The Battle for 10:30

NBC-TV is determined to do what CBS-TV accomplished (with moderate success) some time back—move in on 10:30 to 11 p.m. and recapture the half-hour station time for network shows. CBS has taken over seven nights a week, and although station clearances are far from ideal (Ed Murrow's "Person to Person," for example, only enjoys a 33-station ride), nonetheless the web has a firm foothold on the period.

Now NBC is cracking down, despite resistance from stations and notably syndicators of vidpix who have long recognized 10:30 to 11 for what it is—the cream time period for local sales where a rating is pre-guaranteed. The syndicators know that once they lose it, they'll never get it back.

NBC already has notified 10:30 to 11 clients on the o&o stations that once their contracts are up, there's no chance of getting back. Ballantine Beer, for example, is being ousted from the Thursday night segment in three major markets—New York, Washington and Boston—where the suds outfit sponsors "Foreign Intrigue." Ballantine knows that, once ousted from the period, it'll never recapture such a rating windfall. Similarly, "Rheingold Theatre" (Douglas Fairbanks vidpix) is being ousted from the Wednesday night 10:30 to 11 stretch.

Thursday time is being cleared for the hour version of "Lux Video Theatre," going into the 10 to 11 period. There's still plenty of station resistance to giving up the half-hour. Network already has moved into the Tuesday 10:30-11 niche with "Mr. and Mrs. North," but here, too, it's a limited network, with the show's alternating sponsors forced in some instances to make separate deals with the balking stations.

Too Little, Too Late' Seen Verdict In Effort to Salvage Buttons Show

Arnie Rosen and Coleman Jacoby, ex-Jackie Gleason writers, are the newest to invade the production precincts of the CBS-TV Red Buttons show, bringing the current crop of scribes to six.

The revolving door of writers, producers, directors attending the Buttons show has been hitting a dizzy pace in recent weeks in the web's desperate bid to find the right formula for the show, with the recent excursion into situation comedy now reported due for another switch.

However, it's understood that there's slim chance of General Foods latching on to the show for the '54-'55 ride, despite the efforts be made to get it back on its erstwhile footing. Obviously, GF, in possession of the enviable 9:30 to 10 Monday slot post-"Lucy" slot, has no intention of relinquishing the period, but MCA, William Morris and the rest are in there pitching new shows to the client and Benton & Bowles agency, standing by in the ante room for the anticipated Buttons lopp.

The new Jane Wyman situation comedy is one of the entries being offered to GF as replacement.

'Tallu's World' Prepped for Fall

The Mark Goodson & Bill Todman packaging team is currently prepping a half-show tv series for the fall, starring Tallulah Bankhead. It's slated for auditioning early in May, with three scribes currently at work evolving the format. It'll be done at the ABC-TV studios, with that network getting first crack at the show because of time availabilities.

Program will be tabbed "The World of Tallulah Bankhead," with the star bringing on all types of personalities from many fields that she's known in her show biz career both here and abroad. It'll be a free-wheeling format, part variety, part person-to-person chitchat, touching on all topics.

Kabuki Stage Manager Adapts Benet for Kraft

A Stephen Vincent Benet script will be the April 28 teleplay on NBC's "Kraft Television Theatre." Dale Wasserman has done an adaptation of Benet's "Medicine Show" for the Wednesday Kraft hour.

Wasserman is production stage manager of the Japanese Kabuki troupe of dancers currently in Philly.

TV's New Threat?

Omaha, April 13.
Omaha tavern owners last week reported a mild checkers revival.

'MARGIE'S' TEXAS STORM

Sponsor Has a Change of Heart on Lubbock Blackout After Beefs

One Texas town took the Brahma by the horns on NBC-TV's "My Little Margie." Notice of a "Margie" closeout on KCBT-TV, in Lubbock, was posted last month by Scott Paper Co. and announced on the air. But the bulldozing tactics of George Tartar, station's veepee over sales, brought the Gale Storm-Charles Farrell starrer 4,949 letters (it sez here) when the outlet asked viewers for the "what goes" on the blackout. With characteristic Longhorn humor, Tartar wrapped the letters in a kingsize Scottie box and mailed the package to George Frey, the web's veepee over program sales, for transmittal to the sponsor. That did it. "Margie" has never left Lubbock.

PERPETUATING HIGH TV COSTS

By GEORGE ROSEN

Although the components have yet to be resolved, it's already been established that the new hour-long Sid Caesar Monday night (8 to 9) show on NBC-TV next fall will represent a weekly nut of \$92,000. This is for talent-production exclusively, and does not include time costs. This will make it the most expensive 60-minute show in television. (The current Sid Caesar-Imogene Coca Saturday night display, which is disbanding at the end of the season, runs anywhere from \$80,000 to \$115,000 weekly, but this is for 90 minutes, and is divided among multiple sponsors.)

New Caesar show is designed for three sponsors weekly. In addition to the 92G talent-production tab, the full hour of time will up the ante an additional \$60,000 a week. Thus under the three-way sponsorship deal, overall cost to each client will be at least \$50,000 a week. The question already has been raised whether NBC is moving in the right direction in perpetuating such stratospheric talent costs and creating a situation where the high-cost-of-living-with-television may invite the same dilemma as confronted "Show of Shows." Economics attending the latter display were such that, even with its SRO status, NBC found itself on the short end when the profits were tallied. This was one of the factors in the splitup of the Max Liebman-Caesar-Coca triumvirate, despite their recognition as one of the hottest parleys since the medium's inception.

Practically the same high-gear talent operation will also apply to Liebman's new 90-minute Saturday night venture, with the producer shopping around for top names in show biz. He's been talking with Columbia Pictures on the availability of Judy Holliday for a series of shows, which reportedly looms close to the signaturing stage. Nanette Fabray will be added to the list. Liebman has also negotiated a deal for 15 Steve Allen appearances next season, which will probably make him NBC's topmost marathon tv performer, with the web blueprinting the projected cross-board "Tonight" series (as an offshoot of Allen's present WNBT, N. Y., late night show.)

There's been no decision yet on the slotting of Miss Coca's upcoming (Continued on page 26)

Tom O'Neil Rides Herd on Mutual In Sweeping 'Streamline' Policy; Prelude to H. L. Hunt Takeover?

Real Gone

When four squad cars full of policemen pulled up in front of ABC-TV's 66th St. studios late Saturday (10) afternoon and the cops emptied into the balcony above the web's Studio TV-1, cast and staff of "The Mask," then in rehearsal, showed a mild curiosity but went about their work as usual. When they learned, however, that the police had received a phone call to the effect that a bomb would go off there at 5 p.m., they emptied out in a hurry.

Bomb scare was a phony, and the cast was back to resume rehearsal at 5:15. But when technical director John Broderick got the rehearsal under way, instead of the usual instruction, he called out, "Cameras and bombs, please."

Amid reports that Texas millionaire H. L. Hunt has been out to purchase Mutual Broadcasting there is seen a drastic modification of the entire network which involves "small fry" and top echelon alike as well as solid program retrenchment. It's felt that the "trimming" and reshuffling are moves on the part of the web prexy and board chairman Tom O'Neil to make the operation a more attractive purchase for a potential buyer like Hunt, and at the same time leave him and mother firm General Teleradio free to operate as they please in the vidpix market.

Several men from within have indicated that among the major moves being considered by O'Neil is elimination of existing chain of command. (It is believed too complex for the relatively small web.) In December, '53, he settled a hierarchy around him, with J. Glen Taylor as number two (administrative veep in charge of policy). Beneath them he laid out three more administrative veeps to whom all other veeps and departmental directors reported. A new plan, which it is said might become reality within the week, proposes that all sub-veeps and directors be moved up to a level with Earl M. Johnson, Bob Schmid and James Wallen, bearers of administrative veep titles. Further, Taylor, the watchdog sent out by big boss William O'Neil, Tom's father, is to be given official "carte blanche" in all network matters. This ostensibly is to relieve Tom O'Neil of the web burden.

Seebach Out

First top exec to be sliced was Julius Seebach this week. Seebach bore the title of v.p. and director of production, a job which has been described as a duplication of duties being carried out by v.p. and director of programming Herb Rice. Under the existing system, Seebach reported to Johnson, and Rice to Schmid, though both the former were handling parts of the same operation. Incidentally, Johnson is at the helm of production, engineering, and station relations and Schmid is at the head of sales, promotion, advertising and programs. This broadness of responsibility is typical throughout and has been the basis for puzzlement and occasional error. It is not known whether there will be further slices among execs, but several more persons are to "resign" elsewhere in Mutual.

Arnold Kaufman, longtime close friend and advisor to O'Neil and a General Teleradio exec with no (Continued on page 29)

Texaco's \$50,000 Capsule Comedy Hour in Fall Bow

Texaco, which dropped sponsorship of the Milton Berle show at the end of last season, is returning to bigtime tv programming in the fall, after a season's layoff (except for spot buying). Kudner agency, which handles the Texaco biz, is whipping together a major half-hour showcase, carrying a reported \$50,000 weekly tab, and it will be, in effect, a pint-size version of the Colgate "Comedy Hour," with rotating stars and name guests.

Agency is currently shopping around for favorable network time, with NBC, CBS and ABC all in the running. Since there's already a freezeout of prospective nighttime clients on both NBC and Columbia, with existing sponsors holding on to their time franchises, chances of ABC-TV grabbing off the show are considered good.

21st Annual

VARIETY

SHOWMANAGEMENT

AWARDS

FOR

Radio-TV and TV-Film

OUT NEXT WEEK

Hyde Renaming On Tap This Week

Washington, April 13.

Reappointment of Rosel Hyde as FCC chairman for at least another year is expected this week. VARIETY was informed yesterday (Mon.) by reliable sources, Hyde's one-year term expires Sunday (18) and the President must act by that time. It is believed that announcement would have been made by now if someone else were to be named, notably Comr. John Doerfer, to prevent disruption of Commission operations.

Earlier intentions of administration to promote Doerfer to the post have apparently been abandoned. Latter's identification with McCarthy, because both are from Wisconsin, may be a factor in favoring Hyde, inasmuch as Doerfer would be subject to confirmation by the Senate for renomination as Commissioner. Doerfer is filling out the unexpired term of Former Comr. Robert F. Jones, which ends June 30.

'STRANGE SILENCE' FROM NBC ON MCCARTHY IMBROGLIO RILES CBS

The CBS high command feels that NBC has backed away from the McCarthy vs. networks controversy and has left Columbia pretty much to shift for itself in carrying on the battle. It's known that Ed Murrow and the CBS high level are more than a little miffed over the "strange silence" from the NBC camp in its tv treatment—or lack of it—in carrying the anti-McCarthy torch.

What particularly distresses CBS is the fear of a "divide and conquer" McCarthy technique which could well bring defeat to the cause of "free" broadcasting. The web realizes all too well the need for a united stand in the issue. As one exec put it: "Certainly NBC should know that if McCarthy licks CBS he'll ride herd on all the networks and all of broadcasting so fast that they won't know what hit them."

While CBS gave extended coverage to Chi Catholic Bishop Sheil's scathing attack on McCarthy last week, it was more than mildly chagrined over the virtual tv brushoff given the pickup by NBC. Whether Murrow's dining last week with NBC-RCA board chairman David Sarnoff turned on this subject or was related to recurring reports that Gen. Sarnoff continues the drive to swing the commentator over to his network, is still being kicked around by those in the trade who are cognizant of the behind-scenes activities.

Carl Byoir Issue

What brings the CBS "versus" NBC topic to the fore in a rather odd way is Carl Byoir (& Associates), the veteran public relations consultant who coincidentally is adviser to NBC. His name and those of Hollywood producer Louis B. Mayer and Hearst columnist George Sokolsky, as well as several advertising agencies, had figured as aides in last week's film of the McCarthy "answer" to Murrow on "See It Now." Byoir denied that he had advised the Senator, saying that the latter had merely asked him to furnish material relating to the 1917 Russian revolution for incorporation into "See It Now." Byoir is also understood to have repudiated widely distributed reports that he was given a fee for his work. Nevertheless, what struck home was Byoir's official link with NBC and that

(Continued on page 32)

Murrow-McC Score

As of the latest CBS compilation, Edward R. Murrow was running ahead of Senator McCarthy by better than 2½ to 1. Exact count is 15,443 for the commentator via phone calls, wires and mail, and 6,018 for McCarthy. New York tally on calls is 5,749 for Murrow, 3,918 for the Senator. Chicago, 1,621 and 288; Los Angeles, 3,391 and 558; Philly, 458 and 175. On wires, Murrow drew 2,043 in his favor, 2,181 for McCarthy's 657; mail, 2,181 for the CBS'er, 422 for McCarthy.

Meanwhile, Mutual commentator Fulton Lewis Jr. accused CBS of "rigging" the mail in Murrow's favor via a form postcard returnable to the web at N. Y. headquarters and mailed from Boston and environs. Web said it knows nothing of the one-way postcard campaign, has not included the returns (about 70) in the Murrow column, and would gladly tally them for McCarthy should he need the "extra points."

Directors Still In Chi Deadlock

Chicago, April 13. Although the Radio-Television Directors Guild has come to terms with the networks in New York on a new two-year pact which will formally be signed when local negotiations are completed here and at other production centres, Chi RTDG bargainers and ABC, NBC and CBS are still deadlocked over wage scales.

Chief stumbling block besides the wrangling over weekly wage minimums is the Guild's attempt to install a fee schedule for local commercial shows. RTDG pact has a fee setup for network shows. Seven Chi NBC radio directors who two years ago asked the Guild to tie up with National Assn. of Broadcast Engineers and Technicians (CIO) are doing a switch and returning to the RTDG fold.

'Buzz' Blair to D-F-S As 'Valiant Lady' Producer

Leonard (Buzz) Blair, for the past six and one-half years with ABC, moves over to Dancer-Fitzgerald-Sample this week as producer of "Valiant Lady," the General Mills-Toni sponsored soap strip on CBS-TV. It's his first agency post, having moved into radio and tv from the Broadway stage.

Blair functioned at ABC as a tv director, then as eastern program manager of the radio web. His last post with the web, which he exits this week, was associate producer of the soon-departing hour-long mystery, "The Mask." No replacement's involved at D-F-S; the producer slot has been vacant for some time.

Lysol Lookin'

Lehn & Fink, producers of Lysol, are in the market for their own tv'er with situation comedy preferred.

Outfit is one of the shareholders on NBC-TV's "Show of Shows."

Weekend Ratings

Liberaire, guestarring on the Jimmie Durante "Comedy Hour," Sunday (11) over NBC-TV, drew a 31.2 Trendex against 24.2 for Ed Sullivan's "Toast of the Town" on CBS. ABC-TV's "The Mask" hit 5.1.

Eddie Mayehoff, preeming with "That's My Boy" on CBS Saturday at 10 p. m., rated a 19.4, considered a substantial score against last segment of NBC "Show of Shows," which rang up 29.2.

Status of News Writers in TV?

Washington, April 13. Dispute between Television Writers of America and Authors League of America over inclusion of news writers in the same unit with script writers at ABC, CBS and NBC radio and tv networks will be settled by elections directed last week by the National Labor Relations Board.

Ballots will be taken to determine whether news and script writers at ABC and CBS desire representation by TWA or ALA and its affiliated Radio Writers Guild. Writers at NBC will vote for TWA, ALA and RWG or ALA and Screen Writers Guild.

Board excluded reporters in the public affairs department at CBS from the news and script writers' units. These reporters, it found, obtain tape recordings of interviews for various shows and are listed on the talent payroll.

Army Screens NBC-TV Guatemala Red Rule News Documentary

Army Air Force held a screening yesterday (Tues.) with another skedded tomorrow (Thurs.) on "Guatemala—Red Rule On Our Doorstep." NBC news documentary covering Communist infiltration of the Guatemalan government. HQ Squadron Section of the First Air Force at Mitchell Air Base, N. Y., is employing the 30-minute, telecast originally on NBC-TV Feb. 14, as part of its information and education program.

Vidpiz traces the economic and political factors which swung Guatemala over to the Commie camp. Marshall F. Bannell, web's correspondent there who was expelled with the N. Y. Times' Sydney Gruson, is the narrator and NBC's Joseph C. Harsch the commentator. Pic has been shown to employees by a number of corporations doing business in Latin America.

Another of the net's documentaries, "Berlin, Window on Fear," was supplied to U. S. Army HQ in the German city for orientation of GIs.

Also on the military front is the Army's pacting of Tele-Q Corp.'s prompting system for training films to be made at Camp Gordon, Ga., for Signal Corps use. First to be instructed on its operation for cueing was Cpl. Robert Jones, who underwent a period of orientation. Tele-Q gives filmmakers an on-camera euer enabling announcer or instructor to look directly into the lens while reading from the device.

For the Record

Edward R. Murrow is about to "taint" cadets of the U.S. Military Academy at West Point, with the Government's consent. On April 25 he'll lecture at the Academy as the fourth and final talk in a series on national security sponsored by the Cadet Forum and Lecture Committee. Other speakers in the series were Bernard M. Baruch (Nov. 22), former Ambassador Chester Bowles (April 11) and coming up is Gen. Lucius Clay (April 24). Not exploited in the announcement is that April 25 is the CBS commentator's birthday—his 46th.

Before his historic March "See It Now" versus Sen. Joseph R. McCarthy, Murrow had received five honorary degrees: LL.D., Washington State College, U. of North Carolina, and Muhlenberg; Doctor of Humanities, Rollins College and Temple U. Alfred I. DuPont Award—twice.

Before his anti-McCarthy stand, Murrow was recipient of the Overseas Press Club Award five times and the George Foster Peabody citation four times. Overseas Press made it six after March 9 and Peabody made it five today (Wed.). There were a number of other awards before last month, including Sidney Hillman Foundation Prize, announced Feb. 24 and ritualized March 31, for his Lt. Milo J. Radulovich and Indianapolis "stories" on "See It Now."

The post-"See It" accolades for Murrow: Russwurm Award for "outstanding achievement in making possible a richer conception of democratic principles and in tribute for upholding those highest traditions considered as the ideals of the American way of life" (American Newspaper Publishers Assn.).

National Award of the Philadelphia Fellowship Commission: "His penetrating and objective reports on the universal human quest for security with dignity and freedom inspire countless people to work for social justice, with a quickened hope of achieving it in their time. Who upholds America's traditions of full and impartial investigation, fair play and innocence until proved guilty; and courageously presents controversial issues without fomenting personal animosities, without confusing evil with evil-doers. Who articulates the prayers of faithful Americans that in this insecure world we shall hold fast to the ideals of human dignity, equality and freedom by which America has grown to greatness."

Newspaper Guild: A second award, this time the highest in the field of public affairs, for "distinguished contributions to the adult and responsible use of broadcasting as a major medium of information and enlightenment for the American people." (Also includes "Person to Person.")

Tau Kappa Alpha, national college honor society in speech: "Speaker of the Year."

N.Y. State Speech Assn: "Outstanding excellence in the preparation and oral presentation of news events and special features through the media of radio and television during the year 1953."

Announced just before the "See" telecast: Doctor of Humane Letters from Hamilton College: "For the intelligence, honesty and clarity with which he has been broadcasting the news since 1938 and for the programs with which he has made history a living and personal thing" (to be awarded June 6).

Advertising Club of N.Y. (April 21).

Federation of Jewish Philanthropies: Special award for "splendid achievement in radio and television during 1953."

Student Council Award of College of the City of N.Y. (next month).

Current citations from publications: Radio-TV Mirror; TV Guide —to "See It Now," one of three Gold Medal Awards; TV-Radio Life—for "This Is Berlin" on "See It."

Honorary membership (with David Sarnoff and Andrew White) in Tau Alpha Sigma, frat of tv arts and sciences.

ABC YANKS 4 STRIPS, SUBS JACK GREGSON

In an all-out effort to get its weekly 8-9 p. m. strip out of the sustaining doldrums, ABC Radio is junking its entire schedule of four quarter-hour strips and is substituting a musical variety show, featuring Jack Gregson for the hour-long five-a-week period. Switch takes place May 3.

Involved in the revamp are "Three-City • Byline," "Sammy Kaye," Hollywood Starway and "Mike Malloy," with Kaye the only show ever hitting the black column via a shorter sponsorship by Burlington Mills some time back. ABC charted the quarter-hour setup last fall with hopes of bringing in smaller advertisers and as a contiguous rate attraction, but nothing came of it.

New program, "The Jack Gregson Show," has Peggy Ann Ellis as femme vocalist and a combo headed by Bobby Hackett. Show will use other ABC staffers for special features. Same show was on the web in the afternoons last fall as the "warmup" segment for Martin Block before he moved over from WNEW, N. Y. Gregson also handles an early morning deejay show on WABC, the web's N. Y. flag.

NBC Pacts Hub Symp

NBC this week officialized a pact with the Boston Symphony Orchestra under Charles Munch to take over next season's Saturday night airings in the retirement of Arturo Toscanini as maestro of the NBC symphony orch.

Broadcasts will originate from the Hub's Symphony Hall next October with arrangements by the web and Boston. Symp manager George Judd giving NBC the rights to the Boston "Pops," Esplanade Concerts and Berkshire Festival at Tanglewood as well. NBC Symp gets scrapped in the process. Guest conductors for 1954-55 will include Pierre Monteux and Guido Cantelli, and among soloists on the agenda are Claudio Arrau, Joseph Sziget, Robert Casadesu, Isaac Stern, Margaret Harshaw and Irmgard Seefried.

WABD's 'Flurry In A Hurry' Via Five

A flurry of springtime activity has clutched WABD, N. Y. tele station. The DuMont o&o got two new shows launched last week and three others on Monday (12). New stanzas include a brace of kiddie shows, a sports series, an afternoon strip for the hausfrau starring pianist-conductor Ted Straeter and last, the highly-touted Ernie Kovacs late night exposure, a quarter of which has gone to Roto-Broil for \$130,000.

"Mr. Adventure," with the standard western film-personality tieup, and "Post Time USA," a Wednesday night runthrough of previous week's racing results via clips, kicked off a week ago. Kovacs, Straeter and the other juve show, "The Funny Bunny," teed off Monday.

Kovacs, opposite Steye Allen on WNET, has hired, in addition to Edith Adams, the Eddie Hattrak Trio. Roto-Broil was the first to part for the comedian's strip. Larry Wynn, station sales boss, is out working on three other quarter-hour underwriters to fill the bill, or else participating sponsors, already in tow, will be used until other arrangements can be made.

Du Pont's 'Home' Buy

DuPont is returning to the NBC camp via a short term tv exposure on the 11 to noon "Home" show. Giant industrial outfit some time back had a contretemps with the web that relates to an old slotting hassle wound, presumably on its radio or video "Cavalcade of America." Latter went over to the sight medium last year but on ABC-TV, where it's berthed Tuesday at 7:30.

Last week BBD&O, the du Pont agency, put in for 13 participations on "Home" starting later this month and will carry institutional plugs on the uses of nylon.

Today' Score For '54: \$11,000,000

Dave Garroway's "Today" is running at a gait that will put a record gross of better than \$11,000,000 in NBC's tv pocket by the end of the year. First quarter of the aym crossborder rang up \$2,700,000 and second three-month cluster will pull an estimated \$3,100,000 for a peak-smashing million-a-month pace and a total of \$5,800,000 for the six frames which last year drew about \$5,000,000. Thus the 1954 "Today" is running 20% ahead.

A seasonal dropoff is anticipated during the summer swing, but the last two quarters are expected to lure another \$5,800,000 to give the show a year's total of over \$11,000,000 since the last three months are confidently seen going past April-May-June's anticipated highmark.

Krug's C-H-C Nod

Peter Arnold Krug has been tapped by Calkins & Holden, Carlock, McClintock & Smith as radio-tv director. He succeeds Henry Hull Jr., who becomes a tv consultant in England. Krug came over from Hicks & Greist, where he headed the radio-tv dept.

Harry Wayne McMahan joins McCann-Erickson May 1 as v.p. and member of N. Y. office copy plans board in charge of radio-tv commercials. He founded Five Star Productions, Hollywood commercial vidpix company, in 1939, with Chester G. Glassley, vet production manager of Five Star, succeeding him as prexy.

'No Heckling, Please'

Lewis D. Gilbert, who with his brother John J. Gilbert, has made a career of heckling the chairmen of corporation annual meetings, raised an unusual point at the recent Merritt-Chapman & Scott session. Gilbert asserted that the company had barred CBS from sending in a camera crew, and that this was a violation of free press. Chairman-president Louis Wolfson dissented. The meeting room was too small, the intrusion of tv film cameras not essential to "company democracy" as claimed by the dissident shareholder.

Another point was raised against Gilbert, namely that CBS sought footage showing Gilbert in action as a professional heckler. Any corporation meeting would suffice for CBS purposes. It was not Merritt-Chapman & Scott that interested the network showmen, but Gilbert as the picturesque offbeat asker of embarrassing questions and proposer of unwelcome resolution.

We're not having any, said Wolfson.

BATES' SUNDAY COLGATE HALO

Peabody Winners

George Foster Peabody Awards were to be made known officially today (Wed.) in New York at a Roosevelt Hotel luncheon, but meantime some of the major citations leaked out. NBC romped off with all three tv network accolades: "Opera Theatre," for music; special award in tandem for Imogene Coca and "TV Playhouse" (Philco-Goodyear), for entertainment; and Don Herbert, "Mr. Wizard," for education (show originates in Chicago).

Edward R. Murrow of CBS received special kudos. KNXT, CBS' odo in Hollywood, grabbed the palm for its "Cavalcade of Books." Another Columbia-owned station, WCBS-TV, New York, drew the education paean for its "Camera Three," done in co-op with the State Education Dept. It's been a Saturday 2-2:45 p.m. stanza since last May 16.

Chet Huntley, ABC Radio newscaster from the Coast, was cited for the second time (last one in '42). He's aired crossboard 12:15-30 and 8:30-45 p.m. New York time though not heard in Gotham.

Gerald W. Johnson, WAAM (tv), Baltimore, snared his third Peabody in four years. Newsman was on several ABC-TV stations in addition to WAAM during the period, covering the kudosing.

Salomon's 'Wisdom'

'Victory at Sea' Producer's Documentary Agenda Set; 'Fission & Fusion' 1st

Ambitious schedule is on tap for Henry Salomon Jr., originator, writer and producer of the NBC-TV "Victory at Sea" series, who has just been named chief of the newly-created tv documentary unit at the network.

On the immediate agenda are two installments in the so-called "Men of Wisdom" series—one on Edward Steichen, the renowned photographer, and the other, filmed last week, on Sir Osbert Sitwell, the English author, with Samuel Chotzloff as guest on the show.

Salomon will do four full-length documentaries: one on the H and A-bombs titled "Fission and Fusion"; another on "The New Look in Defense," a third on mental health, the fourth on the GI Bill of Rights and its effect on our generation.

Salomon will also supervise the scheduled program based on the films currently being shot by Lowell Thomas Jr. and his wife, who are on a slow-stage safari from France to Australia, in a single-engine plane, in which they'll penetrate remote regions of Africa and Asia.

As chief of the documentary unit, Salomon will report to Davidson Taylor, director of Public Affairs.

Paar Vice Lewis, If Latter Shifts

Robert Q. Lewis's dissatisfaction with CBS's whittling down his tv exposure from five to two afternoons a week, with resultant overtures being made to NBC-TV, will probably result in Jack Paar getting a buildup and taking over the afternoon segments earmarked for Lewis.

Lewis' lopsidedness was necessitated, by the CBS reshuffle of its daytime tv roster to make room for the Procter & Gamble programming inherited from NBC. As result, only Tuesday and Thursday segments become available for Lewis, although the network has assured him of sponsorship auspices for the two periods.

Lewis has been huddling with NBC-TV execs, but there's no final decision as yet on whether he'll make the switch. His contract with CBS permits him to shift in tv. He's under exclusive contract to Columbia on radio, where he's riding wide and handsome with six sponsors on his Saturday morning stanza.

Paar buildup by CBS has long been due, it's felt. Thus far he's been limited to morning exposure in the Friday Arthur Godfrey lay-off period, although Paar will be ousted from there as of July 5.

TV Scoreboard

Stations authorized.....	667
VHF stations authorized.....	349
UHF stations authorized.....	318
Stations on air.....	391
VHF stations on air.....	259
UHF stations on air.....	132
Applications pending.....	266
Applications in hearing.....	193
UHF authorizations re-	
turned.....	49
VHF authorizations re-	
turned.....	12

WGN-TV \$1,000,000

Ballcast Bonanza; 300G to Chi Clubs

Chicago, April 13.

WGN-TV's baseball package with exclusive rights to both the Sox and Cubs home schedules got under way last weekend representing a bankroller layout of close to \$1,000,000 for the games themselves and the various free and adjacencies. Again this season Hamms and Chesterfield are splitting the 135-game schedule down the middle with each getting four and a half innings.

Since the station negotiates with the two teams' front offices for the telecasting franchises, a WGN-TV spokesman says that some \$300,000 of the \$1,000,000 figure goes to the clubs for the tv rights. Included in the package are the entire 77-game home schedule of the Cubs and the 56 Sox day games, plus the two City Series contests between the local teams last weekend.

The WGN-TV diamond display tees off at 1 p.m. with the 10-minute "Batting Practice" conducted by Jack Brickhouse who also does the play-by-play. Miles Labs grabbed off this segment last week. The 1:10-1:25 "Lead-Off Man" with Vince Lloyd is backed again this year by Boyer International Labs. The "Tenth Inning" at the end of the games or between doubleheaders, helmed by Brickhouse and Harry Creighton, is being shared by United Airlines and Walgreens.

VOTE 'TOAST' RIDE THROUGH SUMMER

The six Lincoln-Mercury dealers entrusted with the task of making all tv decisions on behalf of all the L-M dealers, met in New York last week for their quarterly meeting and voted to continue the Sunday night CBS-TV "Toast of the Town" through the summer rather than take a hiatus.

Ed Sullivan, "Toast" emcee, will, as in past years, lay off for five of the summer weeks, with guestars taking over his chores.

20 FOR AGENCY. ONLY 9 TO NBC

Developments on the "Colgate Comedy Hour" are being viewed with more than passing interest, representing as it does perhaps the first major move-in by an agency to break up the networks' talent-package control on bigtime tv programming.

Fact that the Ted Bates agency, handling the Colgate biz, will be producing 20 of the 29 "Comedy Hour" shows next season, in a complete departure from the rotating of NBC-packed stars, is perhaps one of the most significant revelations attending the blueprinting of the '54-'55 programming rosters.

Colgate has already committed itself for the '54-'55 "Comedy Hour" ride, for which it has been spending approximately \$6,000,000 (time and talent) annually. However, it's no secret that the sponsor has been anxious to (1) effect some drastic changes in the week-to-week program pattern; (2) reduce the tab on the most expensive single-sponsor hour show in tv.

Understood that Bates got the go-ahead after promising to deliver on both counts—with a 50% quota on the season's schedule with its own shows and stars, and bringing them in at \$15,000 and more under the NBC cost of a single show. (Latter figure has been running from \$60,000 to \$75,000 per program on contractual commitments of the stars, plus other elements.)

Agency gripes over the increasing control of the networks on talent and programs have been on the upbeat, with the Colgate two-way spread as the first major test in determining who's right. Should the Bates segments fall on their face, it could clinch the network argument for all time. But vice versa reaction could bring the agencies right back in the picture where they were years ago.

"Comedy Hour" will be on a three-out-of-four-weeks basis over 39-week season. NBC's nine will consist of five Martin & Lewis starrers and four book shows with other top talent. Fourth week spots will be made up of the web's 10 "spectaculars" from 7:30 to 9, the opening half hour to preempt "Mister Peepers" of whatever show is slotted there next season.

See KWK Snagging FCC Nod on St. Loo's 2d UHF'er After KXOK-MVTC Exit

St. Louis, April 13.

KWK, operated by the Thomas Patrick, Inc., will grab the FCC license for the second UHF tv station on channel 4 here, according to a deal reportedly worked out last week. Under the agreement, KXOK, Inc., and Missouri Valley Television Co., both of which were in the running for the channel 4 plumb, have withdrawn their applications, leaving KWK sole seeker of the permit.

It's also reported that one reason for withdrawal of KXOK and Missouri Valley is that they will be given an option to purchase stock in KWK, Inc., options to be exercised within one year after granting of construction permit by FCC. KWK is headed by Robert Conway and the St. Louis Globe-Democrat, the sole arm rag here being a substantial stockholder in the company in addition to owning the modern building.

KXOK is owned and controlled by Elzey M. Roberts Sr., and it's understood that subject to FCC approval the station will be sold to a new corporation headed by Elzey M. Roberts Jr. and C. L. (Chet) Thomas, former prez and Thomas manager. Missouri Valley TV Co. is headed by Stanley Hubbard, of St. Paul, and includes a group of 38 St. Louisans. The only other local UHF station is KSD-TV, operating on channel 5 and owned by the St. Louis Post-Dispatch, the Pulitzer paper.

'Operation Giveaway' Moves Into Berle Summer Slot; Other Subs Set

One of the big question marks in NBC-TV's summer hiatus setup has been resolved with both halves of the Milton Berle show now past the "asked and bid" stage. Five-Day-Pada had previously jumped onto the 8:30 to 9 Tuesday time and was looking around for a show. It looks now like the property will be "Break the Bank," currently playing for Dodge as a Sunday nighttimer on ABC-TV. First half is even more of a surprise, with the Jan Murray starring "Dollar a Second," DuMont stanza for Mogen David Wine, tapped by Toni to fill the slot. Murray show had previously been reported shifting to a new period on DuMont, but apparently that was for pre-hot weather purposes only. (Toni, incidentally in tv upbeat, with the Gillette subsidiary already slotting Tony Martin starting April 26 for 7:30-41 Monday night on NBC.)

Thus NBC's Tuesday post-Berle bloc heads toward completion during the rising mercury period, with "Fireside Theatre" 9 o'clock time being held by P&G for probable reruns; Helene Curtis taking Armstrong's "Circle Theatre" spot and blueprinting "Ford Theatre" reprises; Fred Allen's "Judge for Yourself" Old Goldser being replaced by "Truth or Consequences," and "Mr. and Mrs. North" looking for an alternator with Con-Goletum-Nairn after Revlon-ankles in July.

Elsewhere on the NBC spectrum "Operation Summertime" is slow in the substitution components, excepting those already known for some weeks such as "Saturday Night Revue" going in for "Show of Shows" on Saturday. The web was considerably concerned last week when a report leaked that P&G, through Benton & Bowles, was ready to drop the Loreta Young Sunday-at-10 telefilm series but would hold the time. Still unfilled is Colgate's "Comedy Hour" though a probable summer entry of a musical format is envisioned to go against Ed Sullivan CBS-TV "Toast."

Biggest of the question marks is Friday at 8, where Dave Garraway's show for Pontiac is having trouble that's mostly of "Mama" origination on rival CBS and with no summer replacement format currently in view. Also not provided for is the pinchhitter for "Hit Parade," which last summer slotted "Private Secretary," the Ann Sothern skein.

ABC-TV's U.S.' As Companion-Piece To Disney Shows

With Walt Disney prepared to produce 26 hour-long telefilms for ABC-TV to start in the fall, the web is whipping up several other shows to augment the Disney segment so as to be able to pact a sponsor for a full 52-week ride. Segment getting the closest consideration is "This Is U.S.," described as a "slice of Americana," and starring John Daly as narrator and Paul Whiteman as conductor.

Program originally was mapped as a one-shot for this past Christmas, but never got on because the web couldn't nab a bankroller. Idea, though, is to present various cross-sections of American life and regions, musically, dramatically, and in documentary style. A program on the Mississippi, for example, would have music from "Show Boat" and perhaps a dramatic vignette from Mark Twain's works. Or Illinois would have a Lincoln play, a Carl Sandburg reading and perhaps Benny Goodman and a combo playing "Chicago style." Web wants George Abbott to produce.

As a complete package, it would be up to the sponsor to decide whether to slot "U.S." as an alternate week show or a post-Disney segment (26 weeks of Disney and 26 of the other). And while sponsor would decide the time slot, ABC is pitching midweek, preferably Wednesday, as the right slot.

'RICHARD II' KINNIES GOING TO COLLEGES

NBC has made arrangement to distribute kinescopes of the two-hour "Hallmark Theatre" production of "King Richard II," produced on NBC Jan. 24 with Maurice Evans starring. Kine will go to schools and colleges as the first major live production cleared for educational use.

Hallmark is paying for the 16mm prints of the program, while unions have waived their additional fees. NBC Film Division will distribute through the Institute for Visual Training.

Ted Straeter TV Show Vice 'Continental' Slot

With Renzo ("the Continental") Cesana axed from his WABD, N.Y., crossboarder, packaging team of Gerry Cross & Norman Baer has set the "Ted Straeter Show" into the 2:45 to 3 p.m. slot. Straeter is maestro of the Plaza Hotel's Persian Room, in his first season at that poshery as successor to Dick La Salle.

G&B has also worked out a better berth for "Your Show," Polly Bergen-Jerome Courtland (Mr. & Mrs.) starrer on WABC-TV, with program moving May 3 from 10:30-11:30 a.m., to 10-11, back to back with ABC networked "Breakfast Club."

Storer Changes Mind on Toledo

NBC-TV suffered a reversal last week when George Storer had a change of heart and tossed over the network to establish a primary affiliation with CBS on his WSPD-TV, Toledo, station. This shuts NBC out of the Ohio city, since it's a single station market. Switch thus gives Storer an almost complete CBS identification.

Unusual aspect of the situation is that Storer had planned to toss out all CBS programming on his Toledo outlet at the end of the month when daylight saving schedules begin. CBS apparently went into action, began a series of huddles with Storer, and, reportedly for considerations and promises involving strengthening Storer's CBS allegiance in other markets including Storer's Cleveland bid, effected a complete reversal, with Storer instead deciding to yank the NBC shows off the Ohio station.

Toothpaste & Taffy

Amm-I-Dent Toothpaste is alternating with Bonomo Turkish Taffy on WNET's "The Magic Clown," Sunday kidshow featuring Carl Caruso and title character.

EASTER PARADE OF STARS
With Irene Dunne, Phyllis Kirk, Nancy Olson, Ann Rutherford, Buff Cobb, Roxanne, Robin Chandler, Denise Lora, Eva Gabor, Evelyn Ay, Rex Marshall, others
Producer: Martin Manulis
Director: Byron Paul
Tues., 30 Mins., 8 p.m.
AUTO-LITE
CBS, from New York
(Cecil & Presbey)

The Easter Auto Show at the Waldorf-Astoria, like the television showing of the display, is a promotion of the Auto-Lite firm, which used the time ordinarily allotted to "Suspense" for the Waldorf exhibit. The Auto-Lite prexy, who hosted the show, had a "benny-guest" air. The toppers of the various automobiles using his products were crowned to complete commercial. Since there are a lot of car manufacturers on the show there were a lot of commercials, which doesn't make for fascinating video.

Saver was the fact that the centerpiece of the event televised was a dinner for the Army Emergency Relief Fund. As such there was a lot of cuff to talent supplied by the various branches of the armed services. The various acts, a Wave backed by four gobs: a harpist, and a few other turns which are by-products of the various services, weren't strong enough in themselves to overcome the wave of sales spiels. The fact that various glamor girls delivered the commercials didn't make the show any more palatable. As an aside the glamor industry is willing on evil days when prize outputs are bought for the delivery of commercials only, without the mitigating fact that they are part of the more entertaining sections of the show. The femmes participating included Phyllis Kirk, Nancy Olson, Ann Rutherford (who started her spiel much too soon as the audio was on announcer Rex Marshall) Buff Cobb, Roxanne, Robin Chandler, Denise Lora, Eva Gabor, and Evelyn Ay, last year's Miss America.

Irene Dunne made a charming confederacy, although the job had her a bit confused at times. After all, the load of names of sales officials, company presidents, the various cars, etc., would make for a trying session for quite a few people. *Jose.*

CHICAGO CROSSROADS
With Tony and Dorothy Weitzel, guests
Producer: Weitzel
Director: Bill Healion
60 Mins., Mon., 11 p.m.
MICHAEL J. MCCARTHY
WNBC, Chicago

If host Tony Weitzel, doubling into tv from his Chi Daily News columnist berth, can keep coming up with guests of the calibre of those on hand for the stanza watched (5), this late nighter interview show should do a satisfactory job for the car deal bankroller.

Package is unique for formats of this idiom in that there's apparently enough budgetary leeway to allow for some pro activity by the guests. Muggsy Spanier, backed by pianist Buddy Charles, supplied a trio of lowdown trumpet rides that must have been a pleasing tidbit for the Dixie devotees who don't get much of a nod on video. Between tunes, the trumpeter was joined by his wife Ruth for some chitchat with the major domo which added up to one big pitch for the Blue Note jazz emporium where Spanier is currently holding forth.

For this outing Weitzel had lined up a potent one-two punch for the first portion with Danny Thomas dashing over from the Chez Paree to fill the No. 2 spot. Comic and columnist chinned at some length over Thomas' breakin days at Chi's 5100 Club and the historical-religious background of his Wailing Syrian classic. It was good listening and watching.

Another segment with strong visual values was a showcasing by Lincolniana expert Ralph Newman of the Frank Phillips' New Salem paintings of the Lincoln era.

Unfortunately, except for actor Fredric Rolf's closing appearance the final half of the hour tailed off somewhat. Dorothy Weitzel's by-play with a perfume distiller was marred by her tendency to monopolize the yak yak. Distaffer is hep and telegraphic but needs to let up on the throttle. Chirper Joyce Taylor's quickie was a flash blurb for her latest Mercury etching. Painter Stan Rames' stint was pretty stiff.

In his role as a one man Windy City chamber of commerce, Weitzel is a bit over generous with the verbal bouquets he tosses at his guests. He could sharpen his patter by editing out at least 75% of the "wonderfuls."

Probably due to lack of rehearsal there were an unusual number of camera fluffs by the Channel 5 crew. *Dave.*

Dorothy Fields and Arthur Schwartz followed up their "By the Beautiful Sea" legit musical opening with a first-time intro by Guy Lombardo on his WNBC, N. Y., Lincoln-Mercury show, originating from the Hotel Roosevelt Grill, in an interview with the bandleader and the telegenic blonde Julia Meade. Incidentally, Miss Fields is likewise OK for the image orthicons, and of course Schwartz by now is a mike vet, having done a big pitch (with Howard Dietz) for their Metro filmusical, "Band Wagon." Obviously, the composer is dittoing the bally on behalf of the new Shirley Booth legit starrer. Lombardo recalled how "Dancing In The Dark" title (one of Dietz & Schwartz's most solid songs) was spawned at his spot. . . . In another idiom, Eddie Fisher's introduction of Irving Berlin's newest, "I'm Not Afraid" on his Coke-time show (NBC), directly after the Lombardos, was an unusual plug. The same night, Tex McCrary (on his radio show) reechoed how Berlin was inspired to write the ballad after his past Monday night (5) supper at the White House with the President. (Actually, it's a somewhat watered-down version of a song idea Berlin has had on the same theme for more days than the anecdote indicates). McCrary was even more revealing how he (and apparently with Governmental blessing) hopes one day to do an "Operation Irving Berlin," with a Yank talent caravan into the Russian birthplace of the famed songsmith. McCrary likened this to the Berlin (Germany) airlift in 1950 when Berlin (Irving) wrote an "Operation Vittles" tune for the occasion. As regards Fisher's fanfare introduction of "I'm Not Afraid," there are significant lyrical overtones to the ballad which, however, seemed to be a difficult-range key for the singer. Nonetheless, it was a dream songplug, including the Capitol dome for the background. McCrary flipped even a little stronger that "this makes our third national anthem," presumably referring to Berlin's "God Bless America" as the alternate paean to the "Star-Spangled Banner." This phrase is a bit of personal embarrassment to the songsmith who has no pretensions about "God Bless America" having "national anthem" significance, despite its popular accreditation.

Major premise of the show was his donning drag in order to sub for Gracie Allen in a bit with George Burns. It must be admitted that Benny looked enticing, but unfortunately the gab didn't measure up to the costume. The comic took Miss Allen's lines in the duet with Burns. It just didn't come off, and so the major part of the show went for naught.

Fore and aft sections surrounding this bit had some good Benny material with Rochester ably abetting the proceedings. There was one slapstick bit which didn't seem necessary. The Sportsmen acquitted themselves ably with one number which had a minimum of commercial in it.

This was Benny's second filmed demonstration in a row. He's so much better in the flesh. *Jose.*

The Cassinis couldn't but improve their pre-midnight Sunday stint over WNBC, N. Y., but it's far from over the hump although it has the ingredients. Igor (Cholly Knickerbocker) Cassini and his designer-brother Oleg should come up with a successful socialite cavalcade but it requires still further production and imagination application, and with it a touch of modesty. "As a newspaperman," to quote him, the typewriter-pounder errs more on that score although Oleg isn't amiss in doing a self-commercial for his haute couture. Let the camera and the outfronters spell that out—not the heroes of their own show. Patently they tried for more musico-variety with specialists like the Alexander Bros. and Marti Stevens, both competent, but it sounded like the Cassinis were paying them off in encomiums. Other interview guests in the pseudo-Eli Morocco set (zebra stripes 'n' all) included the Huntington Hartford, Phyllis Kirk, Otto Preminger (who was the most relaxed and authoritative, recalling to many who may have forgotten that this is one director-producer who was also fundamentally a good actor) and Mrs. Warren Johnson. There again the "mutual admiration society" stuff got into the image orthicons. And why not a little more of Chauncey Gray and some pseudo-terping since this is supposed to be a nitery? But it is a step forward for the freres who have all the ingredients to spark a good glam videorec. *Abel.*

Standout performance by Ruth Attaway in last Thursday's (8) "High Tension" presentation ("The Third Rose") on WOR-TV only serves to highlight the reverse thinking on the part of the station management in decreeing a loppoff of its nighttime live programming (effective next week), with result that both "Tension" and the howling "Spotlight" series get the heave, at least until the fall.

Miss Attaway's performance ranks among the best on the "High Tension" dramatic series to date, a one-woman tour de force that captured all the gripping nuances of the Bill Albright script of a frightened woman. In the face of the drawbacks and other physical limitations of small studio restrictions, the "Tension" series, in its own catch-as-catch-can way, has carried the late night live programming torch for the station in a commendable manner that will be missed. *Rose.*

Jackie Gleason came up with a corking show on CBS-TV Saturday night (10) with a situation framed around a prize fighter. The idea of having Gleason manage a boxer with a heavy punch and a heavier appetite, only to discover that he has a glass-jaw was not particularly original, but the session was consistently funny. The script's snappers were well placed and the performances by Gleason and Art Carney, as the trainer, were supplemented in the yock department by Audrey Meadows, as Gleason's harried spouse. Only law in the show was production chain-raiser by the June Taylor. Dancer at Gleason singing a roll-call of the 48 states. Number was too long and too familiar. *Herm.*

First find in WNBC's "Operation Search Warrant" talent hunt is vocalist Sandy Stewart, 16, who'll be spotted on NBC's N. Y. tv key starting next Monday (19) as a feature of the Allyn Edwards "Wake Up Easy" ayemer. Show added music recently, the Eddie Sandfranski group.

Youngster has been pacted by Dick Pack, WNBC-WNBC program director, under billing of "The Prom Queen." She's from Philly where she has been playing club dates.

St. Louis—Dick J. Kasten, president and general manager of KSTL, has been named as manager of KSTL-TV with several others named to executive positions. They are William A. Knight, salesman; James D. Neiswander, local salesman; and Tony Glenn, assistant program director.

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Tele Follow-Up Comment

tation in that direction. And for which, incidentally, a Governmental Gold Medal has been proposed in honor of Berlin. Meantime, the songwriter and his family are vacationing in Madrid, following a Paris detour. *Abel.*

Jimmy Durante was let down by a poor script that tried to stretch a weak plot too far on his turn on the NBC-TV "Colgate Comedy Hour" Sunday night (11). The gag revolved around the guest appearance of Liberace and his personality and keyboard appeal. How Durante discovered Liberace in a music store and trained him to be a star was the substance of some rather obvious situation comedy. Durante, of course, is a pro even with bad material and he milked the most out of the business. Liberace registered okay as a straight man and came up with some hoofing bits, which while not particularly difficult, were surprising anyway. He also joined with Durante on a barrelhouse piano duo incidental to some comedy byplay with the Schnoz wearing a toupe.

Marilyn Maxwell was spotted in a fair Mexican number and Eddie Jackson strutted with Durante on a couple of vaude oldies, including "Rufus Rastus Johnson Brown," with Liberace and his brother, George, coming in for "Alexander's Ragtime Band." Ben Wigley contributed one of the hour's highspots with his eccentric dancing routine.

Show wound up in bedlam style with Durante and the rest of the company marching down the aisle of the theatre studio for audience participation of the number, "Again You Turn." Show originated from the Coast. *Herm.*

Jack Benny coming in with a filmed show for his Sunday (11) CBS-TV exhibit, didn't bring along one of his more brilliant expositions. But he demonstrated that he's better at being Jack Benny than he is being anybody else.

Major premise of the show was his donning drag in order to sub for Gracie Allen in a bit with George Burns. It must be admitted that Benny looked enticing, but unfortunately the gab didn't measure up to the costume. The comic took Miss Allen's lines in the duet with Burns. It just didn't come off, and so the major part of the show went for naught.

Fore and aft sections surrounding this bit had some good Benny material with Rochester ably abetting the proceedings. There was one slapstick bit which didn't seem necessary. The Sportsmen acquitted themselves ably with one number which had a minimum of commercial in it.

This was Benny's second filmed demonstration in a row. He's so much better in the flesh. *Jose.*

1,001 Amateur Nights

The professionals took over for the gala marking the 1,001st broadcast of the "Original Amateur Hour" Saturday (10) on NBC-TV. Most of those on the show used to be tyros; now they are in the top echelons of the pro ranks. It was a program listing the accomplishments of the movement originally started by the late Major Edward Bowes, who ballooned the simonpures into a multi-million dollar venture. With the Major's death, amateurism slipped as a saleable commodity but with the advent of video, Ted Mack took over the reins together with Lou Goldberg, and the late Bessie Mack and they revived the show on DuMont.

Ted Mack moved in different directions than the Major. There's a touch of kindness in Mack's handling of the tyros as against the cruel gong by Bowes. Mack takes troupes on tours which have enriched various charities in several cities to the tune of \$1,600,000. The Major also believed in tours, but by underpaid amateurs who had to live in backalley boarding houses in order to make ends meet on the road. These units, incidentally, sold for terrific money, and were a goldmine for the Major. The idea of the theatre units was sold to Bowes by Goldberg.

However, the Major spawned a lot of name acts during the many years of his administration. The alumni of that show include some of the top performers in the business. Graduates of the program range from obscurity to grand opera. And in between there are names like Frank Sinatra who appeared as part of a quartet; Paul Winchell, who returned to reprise part of the act he did on the show; Teresa Brewer, Mimi Benzell, Regina Resnik, Larry Storch, and others. Ray Malen, also a grad, danced excellently.

Bert Lytell, former prexy of Actors Equity, and Norman Broken-shire emceed the show while Mack was relegated to a part of an interested bystander. Incidentally, the show also developed performer politicians. Jackie Bright, president of the American Guild of Variety Artists, who started in the no-pay ranks, presented Mack with a scroll of appreciation.

Indication of Mack's popularity is seen by the fact that he was once off the air for a spell—sponsor trouble. The mail response was so great, that he was recruited back. He's now a respected and entertaining member of the video community. The list of his alumni is not as impressive as that of the Major's, but it's remembered that Bowes lived in another era—one filled with a myriad of vaudeville, lotsa niteries, burlesques and all sorts of places where acts could develop. It's a rougher grind today for performers wanting to make headway. There's no place for them to be lousy in, as George Jessel once so elegantly put it.

Mack should be thanked, not only for digging up so many hopefuls, but for making the first brush in show biz as nice as possible for so many scared youngsters. Not everybody can be a star, but at least so many had a chance to see for themselves whether they had it under kind auspices. *Jose.*

CROSLLEY SUPER TV JAMBOREE

With Morey Amsterdam
Director: Lew Klela
Producer: Jack Steck
105 Mins.; Sun., 2:30 p.m.
CROSLLEY
WFIL-TV, Philadelphia

Crosley's "Jamboree" to introduce its new Super V television receiver shaped up as showcase for WFIL-TV staffers, paraded in auditorium style. Only new thing was the Crosley product, mishaps reminding of early days of telecasting. Sole name, Morey Amsterdam, was half-hour late (due to delay on New Jersey Turnpike) and session ran 10 minutes overtime. Production values were nil, despite long list of credits, writers, lighting, sets. Overworked "V for Victory" with the Beethoven Fifth theme, introduced the WFIL roll-call.

'Allen Prescott ("Wifesaver") stepped into the Amsterdam emcee spot during initial delay, acquitting himself more creditably than the import. Name star, with evident callousness, brushed off whole thing with old gags, mispronunciations of names of people he was bringing on, even bungling call letters.

Bonus to viewers was giveaway of a Crosley every quarter hour for people who could answer such posers as "What is the capital of Colorado?" "What is the tallest building in the world?" Program seemed geared to the level of intelligence of these questions. Each performer did spiel for sponsor: Amsterdam explaining that his wife enjoyed 'set in the kitchen, while working."

Fort Dix supplied most listenable talent: 13-piece jazz band, a well trained vocal group, an accomplished organist and a solo pianist who did Chopin's Impromptu. Bob Horn presented a portion of the station's popular "Bandstand" program with a picked group of jitterbugging teenagers. Chief Halftown brought on several of his kid "Star Performers," an 11-year-old acrobat and an accordion duo. The Sleepy Hollow Ranch Gang offered hillybilly vocals and instrumentals, while square dance group, Tom Moorehead put on a capsule shot of "Stop, Look and Listen" giveaway, explaining he usually had studio audience of 200 to work with.

Eddie Roeker's resonant baritone was heard to advantage in "Stranger in Paradise," but lead-on cue of phone call "Hello, is this Paradise?" may be the season's low. Roeker said he had to prove he was a baritone by "Ol' Man River" for an encore. Nancy Lewis, a graduate of Whiteman's TV-Teen Club, chirped "I'm Nobody's Baby" in modern style.

Session was a simulcast and radio listeners who contemplated buying a set could only hope for entertainment more worth the investment. Lensers had trouble getting chorus group of nine into picture, which is tipoff. *Gagh.*

NBC-Caesar

Continued from page 23

ing half-hour show. It's being offered to existing network clients as a replacement for a current show. In view of Miss Coca's \$10,000 weekly salary, strictly aside from the other production tabs and time costs, the 30-minute show will probably represent an overall nut to the client in excess of \$60,000 a week.

Sing a New Tune

Conversely, some interesting post-mortems have developed in connection with the yanking of the low-budgeted "Name That Tune" show out of the Monday night at 8 slot on NBC-TV to make way for the upcoming Caesar program. (Along with "Tune" network also dislodged "Firestone Hour" from its longtime berth.) As result of the new Nielsen rating releases (for the March 1-8 period), which gives the \$12,000-budgeted "Name" show a whopping 32 rating as against the competing Burns & Allen CBS show's 31.5 (budgeted at \$35,000), there's been some reappraisal of "Tune's" cost-per-thousand value and some stepped-up activity toward finding a falltime berth for the music-quizzier. No small factor in the web's "maybe-we-oughta-salvage-it" thinking are the results of a three-weeks boxtop come-on by the sponsor, which elicited 733,000 viewer responses. Fact that "Tune" topped all other Monday night NBC-TV entries for the March period (including the Robert Montgomery show) has cued the concern in some web corners: "Good or bad you don't throw this away."

WNBT's 'Prom Queen'

First find in WNBC's "Operation Search Warrant" talent hunt is vocalist Sandy Stewart, 16, who'll be spotted on NBC's N. Y. tv key starting next Monday (19) as a feature of the Allyn Edwards "Wake Up Easy" ayemer. Show added music recently, the Eddie Sandfranski group.

Youngster has been pacted by Dick Pack, WNBC-WNBC program director, under billing of "The Prom Queen." She's from Philly where she has been playing club dates.

St. Louis—Dick J. Kasten, president and general manager of KSTL, has been named as manager of KSTL-TV with several others named to executive positions. They are William A. Knight, salesman; James D. Neiswander, local salesman; and Tony Glenn, assistant program director.

ERNIE KOVACS SHOW

With Edith Adams, Peter Hanley, Eddie Hatrak Trio; Sam Levenson, Morey Amsterdam, Jacqueline Susann, Vincent Sardi Jr., guests
 Director: Barry Shear
 Producer-writer: Kovacs
 60 Mins.: Mon.-thru-Fri., 11:15 p.m.
 Participating
 WABD, N. Y.

This one's real gone—probably the wackiest entry (on or off of tv) since Olsen & Johnson initially installed their "Hellzapoppin'" at the Winter Garden. It's the Ernie Kovacs late night entry on the DuMont key, and it can safely be said that once the opening night confusions, bedlam and uncertainties are out of the way, it should settle down to perhaps the most frantic hour on the video circuits. There's no pretense at making sense, and it's the only known display where the backstage clamor is more appropriately attuned to and rightfully belongs with the on-camera behavior.

DuMont's WABD has a lot riding on this one (outrageously running into \$1,000,000 on a longterm basis) in a bid to assert itself in the ever-expanding late night live programming sweepstakes, with the Steve Allen WNBC entry, of course, as the major competition. Not that Kovacs'll permit his audience to digress completely from the feature mix mania, for his constant reprising (27 times) of the same film clip of a copper slugging it out with a couple of gunmen was only one of the milder excursions into Pandemonium, Inc.

Strictly aside from the crazy pattern, the show is not without its more attractive, sane elements, with the decorative Edith Adams, Peter Hanley's vocals and the background of the Eddie Hatrak trio as plusses. If the whole was lacking in perfection, and obviously perfection was not the intent, it had a fleeting quality and suggested that, even more so than his early-morning cutups on WCBS-TV, Kovacs will be more at home in the 11:15-12:15 late night segment.

Opening night ceremonials, with tv personalities running all over the place, was strictly temped to the Kovacs brand of showmanship; the opening remote pickup from outside the studio which found the cast members arriving in doled-up Lanvin carriages, Roto-Broil 400 trucks, even a motor scooter ("23 strangers" got billing in the credits, along with the petit point stitching made by Kovacs' mother); exposing Sam Levenson to the "This Is Your Life" treatment ("Sam's Song") in which Vincent Sardi Jr. told the comic he can henceforth go peddle his tablecloth doodling at "21," plus a bout with Morey Amsterdam and the guy who cuffed Levenson into the upstate Concord. Not to mention the inevitable Percy Dovetonsils characterization in an Ode to Spring.

Even the plugs (only Lanvin was played straight) got it coming and going with horizontal, vertical and upside down displays (as with KLM airline).
 Rose.

ADVENTURE SCHOOL

With Marian Koehler Rowe, guests
 Producer: Sue Burnett
 Director: Forrester Mashbir
 30 Mins., Mon.-Wed.-Fri., 9 a.m.
 KPIL, San Francisco

This is the local answer to the network "Ding Dong School." A late fall entry, "Adventure School" has turned into a carnival of fun for the pre-school children. Session is loaded with games, singing, dancing, painting, sculpturing and music. Gentle hints of juvenile behavior and etiquette are also stressed.

Hostess Marian Koehler Rowe is a charming, sedate woman with a marvelous knack for handling children. Under her tutelage, small guests relax, play studio games and generally have a ball for themselves. Seldom does a child become rowdy or noisome.

Mrs. Rowe has worked actively with children over 17 years. Owner of a Southern Cal nursery (which she still supervises), she has practical experience in what should appeal to tiny audiences. This knowledge and interest is dominant in her half-hour galaxy of entertainment, instruction and frolics. Her warm personality and serene patience encourages kiddies to make great adventures of their everyday lives.

Last session viewed (7), Mrs. Rowe's three studio guests brought their treasures to show viewing audience. Rag dolls, rubber toys, little autos, etc. A roundtable discussion of their adventures was topped off with a soap-bubble contest and play with a small turtle. Music followed with guests participating in singing and playing.
 Tone.

PORTIA FACES LIFE

With Frances Reid, Donald Woods, Elizabeth York, Richard Kendrick, Renne Jarrett, Charles Taylor, others
 Producer: Beverly Smith
 Director: Lloyd Gross
 Writer: Mona Kent
 15 Mins.: Mon.-thru-Fri., 1:15 p.m.
 GENERAL FOODS
 CBS-TV, from New York
 (Young & Rubicam)

It appears that the pioneering days of tv soap opera are over, and now the time-tested properties of radio's halcyon days are moving in. In "Portia Faces Life," General Foods and CBS have one of the most tried and true, and it seems to have made the jump to tele with the greatest of ease. If daytime tv soapers are here to stay, so is "Portia."

Young & Rubicam has gone all out to vest the cross-the-board stanza with the best of its available talent. Beverly Smith, for many years in charge of radio soapers and now heading up Y & R's tv daytime dramatic setup, is producing, with Lloyd Gross directing. Mona Kent, who's scripted the segment for many years on radio, is continuing the writing chores on tv. And the cast is an above-average one for daytime tele—Frances Reid is Portia, Donald Woods is her husband, Elizabeth York and Richard Kendrick are the neighborhood couple. All showed up well the first week of the segment.

Of course, "Portia Faces Life" is no great shakes as a dramatic vehicle. The situations are contrived and intensified and there's always the cliffhanger element present. But that apparently has been the formula for success in radio, and there's no reason why it shouldn't be in tele too. Particularly since most of the actors appear to make their anguish or righteousness (or whatever's called for) pretty realistic.

Smith and his staff have framed the segment with good production values—some nice sets, good camera work, quick directorial pacing. Tony Mottola's guitar, an added feature, seems strangely right for the background music.
 Chan.

LET'S LOOK AT THE NEWS

With John Wingate, Ed Newman, others
 Producer: Enid Roth
 Director: James Elson
 Writer: Gerry Meyer
 30 Mins.: Sunday, 3 p.m.
 WNET, New York

A combination news survey and quiz kid exposure, "Let's Look at the News" is the latest public service feature out of NBC's New York key. Station's news and special events director, Bill Berns, under the aegis of city school brain-truster William Jansen, has laid out a sensibly paced and generally effective survey of the week's news as seen through the eyes of a teenage panel, but geared for all age groups.

There was a tendency last Sunday (11) toward cuteness, as is occasionally the case when an attempt is made to show off the intelligence of youngsters. Moderator and regular WNET newscaster John Wingate gave a vague impression of feigned awe at the accomplishments of his youthful panel. Otherwise, he was smooth and knowledgeable in welding together the stanza's many facets.

Highlights in the national and international news were gleaned for thoroughness by WNET staffers. The diversity, in last week's words by President Eisenhower anent "the frame of mind" of the people, Churchill's reasoning about the H-bomb, NBC correspondent Ed Newman's answer on England's politics, the story of Arturo Toscanini, etc., was maintained in a variety of valid reportorial approaches. Film clips were utilized; statements by the three high school panel members at proper intervals were brought in, their questions too, and even a cleverly conceived quiz at the end of the show (at which time they were the "experts") helped round out the 30-minutes of news.

Each of last session's three panelists was given "homework." For example, a glib kid was asked to lecture on N. Y. State income tax returns, and a gal cohort delineated the personal history of the retiring "Toscy." Though in these instances the kids showed little more than average knowledge, they did make with a surprising amount of self-confidence and personality.

The sense of proportion shown in time devoted to each news topic was well planned and well served. "Let's Look at the News" never got far out of hand.

CONVERSATION

With Ben Grauer, guests
 Producer: Louis G. Cowan
 Director: James Elson
 Sat., midnight to closing
 Sustaining
 WNET, New York

"Conversation" is "The Immoralist" in extension. This class, stimulating roundtable was undoubtedly inspired by the WNET, N. Y., format of the Billy Rose-Andre Gide-Ruth & Augustus Goetz play after it opened at the Royale Theatre last February and was cross-boarded on the NBC flagship via high plane show biz and other names. In "The Immoralist" the "play" (about homosexuality) was the thing; in "Conversation," the themes are unlimited, based on the proposition that vis-a-vis communication is fast scrambling the American scene.

This is packager Louis G. Cowan's and WNET's joint attempt to revive the art vicariously for such viewer-inners who ply the Saturday midnight circuits in their parlors. Launching show, woven around American humor, brought together author Alan Greene, British book publisher and ex-BBC diplomatic correspondent George Weidenfeld, author Laura Z. Hobson and wit Roger Price. Second stanza caused some a Time magazine pundit Louis Kronenberger, author of the book, "Company Manners"; Sir Cedric Hardwicke, the legit actor; Russell Lynes, managing ed of Harper's and author of "High Brow, Low Brow, Middle Brow" and "Snoobs"; and Ruth Ford, stage-screen-actress and wife of the Zachary Scott.

Anchor man is Ben Grauer. NBC's and the local's No. 1 fireman and long considered a gent whose words never fail him. Aside from keeping the chatter moving and stepping in at the lulls, Grauer is bossman on the time element since he can call a halt at will, i.e., when the wordage seems exhausted. Thus the wordage last Saturday (10) went about 25 minutes; it could be shorter or longer under the flexible technique.

Subject kicked around last week was American manners, plus understandably digressive themes and anecdotes. To be sure, this is a spontaneous coffee klatch, but some elementary preparation seems indicated if "Conversation" is to survive viewer caprices on tuneouts (that goes for the cameras, which were not too hep last week). Moreover, Cowan and WNET might consider retaining one or two guests as holdovers when, as and if they prove out. A high IQ'er of the Kronenberger stripe, for instance, can be expected to expound on most anything in the area of ideas and arts, assuming that his public face is on a lower level than his presumed egghedness in private. James Elson, who's director, dittoed on the "Immoralist" telecast. Trau.

NEW JERSEY LEGISLATIVE REPORT

With Benjamin Franklin III, Malcolm Forbes, Frank Shershin, Thomas Hillery, James F. Murray
 Producer: Bob McDougall
 30 Mins., Sun. (11): 7:30 p.m.
 WATV, Newark, N. J.

The outgrowth of a resolution by the New Jersey State Legislature, as prompted by Sen. Malcolm Forbes, for equal air time to Gov. Robert Meyner, was an isolated stanza (at least for the time being) built around a pet legislative proposal by the same Sen. Forbes. Idea of opposing a handful of politically opposed men but a hot issue back and forth. Sen. Forbes had a greater potential than the more comprehensive but relatively dry recital of "my week" by Gov. Meyner during the preceding half-hour. But Forbes' plan, as discussed and ultimately discarded by three other members and himself of the Committee on Federal and Interstate Relations, wasn't the hottest legislative fare.

The official meeting of politicians in a tv studio is unprecedented. More are planned, but it is hoped that more is made of the issue and less of the political rhetoric time.

After a brief introductory speech by Assemblyman Benjamin Franklin III, the committee, comprised of Forbes at the helm, Frank Shershin, Thomas J. Hillery and James Murray (the only Democrat) spent about five minutes each explaining how they felt about the Port Authority's vehicular construction as it affected long-standing rapid transit problems. With the sole exception of Hillery, who came quickly and succinctly to the point, each committeeman spent four minutes circumlocuting and less than one trying to get across his actual feelings. When Sen. Forbes called for a vote, just before the program's end, was it clearly understood that at least two of the gentlemen were definitely against the proposal. It was quite a surprise.

JUSTICE

With Oscar Homolka, Dane Clark, Philip Abbott, Lilli Daryas, others; Westbrook Van Voorhis, narrator
 Producers: Arthur Sussman, John Rust
 Director: Dan Petrie
 Writer: Irving Gaynor Nelman
 30 Mins.; Thurs., 8:30 p.m.
 BORDEN CO.
 NBC-TV, from New York
 (Young & Rubicam)

There's a touch of poetic justice to Borden's choice of "Justice" to replace "Treasury Men in Action" in its valuable NBC-TV post-Groucho pre-"Dragnet" slot. "T-Men" went to ABC in a deal that left Borden's without a vehicle; the dairy outfit chose "Justice," which was showcased on ABC a year ago on its "ABC Album" and since has been unable to find a network niche.

It's poetic justice because this John Rust-Talent Associates package can more than hold its own (leading ratings and pre-"Dragnet" audience aside) in the Thursday night sweepstakes, while "T-Men's" fate at ABC is at the moment a matter for speculation. Big surprise is that the packagers couldn't land a spot for it before now.

For as the preem show emerged, "Justice" rates as one of the better half-hour dramatic series on the air. Whether it can retain the rep depends on future scripts and stars. But judging the way director Dan Petrie and a top-notch cast handled a shaky script on the initialer, "Justice" is here to stay.

Irving Gaynor Nelman story, based on the files of the Legal Aid Society (as all the scripts in the series are) used a theme that in other hands would have required a good deal of credulity on the part of the audience. But Oscar Homolka, Dane Clark, Lilli Daryas and Philip Abbott turned in taut performances that soaked across the story in an aura of reality.

Clark and Abbott were cast as sons of Homolka, a headstrong immigrant who favors the wild Clark over the scholarly Abbott. When Abbott's arrested for carrying a packet of dope Clark asks him to deliver for him, Homolka and Clark ask him to stand trial because as a first offender he'll probably get a suspended sentence. While Clark, who's been in jail before, would get a 20-year sentence, Abbott finally agrees, but when the judge sentences him to seven years and Homolka subsequently finds that Clark knew the packet contained dope, he turns on Clark and forces a confession out of him so that Abbott can go free.

On the face of it, a crude plot, but under Petrie's direction and some topnotch playing, it emerged as powerful dramatics. Homolka was outstanding and believable as the father; Clark scored as the favored son; Abbott got a lot of fire and bitterness into his stint and Miss Daryas came through solidly as the wise mother.

All other production values were carefully attended to; Bob Wade's sets were properly realistic; Westbrook Van Voorhis' narration fitted nicely over some good footage and Bernie Green's music.
 Chan.

STUDIO B WITH BARTLETT

With Tommy Bartlett, Ron Peterson
 Producer: Roy McClain
 Director: Carl Tubbs
 30 Mins.; Mon.-thru-Fri., 10:30 a.m.
 Participating
 WBBK, Chicago

These daytime interview sessions are all cut pretty much from the same cloth with the host gabbing with a seemingly endless parade of guests, most of whom have something to sell, usually via the institutional approach but sometimes via specific labels. Their dialer appeal over the long pull is split about 75-25 between the strength of the emcee and the interest values of the invitees with the latter having the heavy end of the ratio.

In this case, with Tommy Bartlett in the pivot post, the show has the benefit of a big name draw and a smoothly genial conversational catalyst. But the segments viewed have failed to space much excitement, largely because the visitors made of the humdrum variety with either a cause or a product to peddle. With five half-hours a week and at least three guests on each segment, it's admittedly a toughie to latch onto topgrade interview material day in and day out. That's a problem inherent in the format that hasn't been too well worked out on this enterprise apparently.

Ron Peterson's duties are confined to opening and closing the show, rather unnecessarily formal motions tacked onto an informal affair.
 Dave.

THAT'S MY BOY

With Eddie Mayehoff, Gil Stratton Jr., Rochelle Hudson, Lyle Talbot, others; Bill Goodwin, announcer
 Producer: Cy Howard
 Director: Jack Donahue
 Writers: Howard, Everett Freeman
 30 Mins., Sat., 10 p.m.
 PLYMOUTH
 CBS-TV, from Hollywood
 (N. W. Ayer)

Jackie Gleason, Herb Shriner, "My Favorite Husband" and Eddie Mayehoff—sounds good as a back-to-back parlay. And CBS-TV's got it, with Mayehoff's new situation comedy series, "That's My Boy," premiering last Saturday night (10) in the 10 to 10:30 slot vacated by "Medallion Theatre" (with Chrysler still picking up the tab, on behalf of its Plymouth Division).

Were it solely dependent on Mayehoff, "That's My Boy" would already register as a big plus and as still another bright starter in CBS-TV's penchant for bringing in situation comedy winners. But unfortunately "That's My Boy" is too dependent on Mayehoff. Basically the premise for "That's My Boy" is sound; as was amply demonstrated at the b.o. by Paramount a few seasons' back when the Hal Wallis filmization of the Cy Howard story served as a Martin & Lewis starrer. For this is an extension of the same theme—the ex-college athlete (Mayehoff) whose academic-minded son hasn't any desire to emulate pop's athletic prowess.

For obvious reasons named Mayehoff (who it's recalled almost stole the picture away from M & L) the video series, in which Cy Howard gets billing as creator-producer while doubling as scripter with Everett Freeman, is slanted rightfully for the Mayehoff build-up. Mayehoff's magazine Jackson, with the kid role toned down and put in its proper perspective. It's a part, too, ideally suited for Mayehoff's talents, and it could yet bring him out of the tv obscurity in which he's been shrouded thus far because of some sad shows.

But CBS' troubles are far from over. It's a cinch Mayehoff'll deliver his end of the deal, but on the getaway show there was too much evidence of pressing too hard to make up for script deficiencies. As good as Mayehoff is, he'll rise or fall on this series on the support given him by the Howard-Freeman writing combo, because they'll have to ease the burden of so much reliance on Mayehoff's name and reputation to the inevitable sports-motif clichés ("go, go, go"; "this requires some fourth down thinking," etc.). A half-hour of that is much too much.

Gil Stratton Jr., as pop's disappointment, and Rochelle Hudson (remembered from films) as the wife of Jarrin' Jack, slide right into their respective roles. Show is live from the Coast.
 Rose.

PELLEAS AND MELISANDE

(NBC-TV Opera)
 With Davis Cunningham, Virginia Haskins, Carlton Gauld, Lee Cass, Mary Davenport, Bill McIver, others; Jean Morel, conductor
 Producer: Samuel Chotzinoff
 Director: Kirk Browning
 Costumes: John Boxer
 90 Mins.; Sat., 4 p.m.
 NBC-TV, from New York

Chalk up another entry in the winners' column for the NBC-TV Opera staff. In its latest Saturday afternoon outing, the staffers put together a standout version of Claude Debussy's "Pelleas and Melisande." It was an inspired production which even the most captious must admit suffered little in transition to English from the original French.

Major credit belongs to the NBC staff which collabed on the translation and the selection of scenes from the opera to round out the 90-minuter. All of the tragic opera's impact was retained by slick anglicization and sharp scene selectivity.

Another plus for the Saturday (10) showcasing was the production's mounting. William Molner's settings and John Boxer's costumes added to the overall mood of the tragedy. The vocal department, too, was first-rate. As the doomed title-role lovers Virginia Haskins and Davis Cunningham fit the bill excellently. Also tops were Carlton Gauld as the jealous husband who slays his brother (Cunningham) for loving his wife (Miss Haskins). Effective in lesser roles were Lee Cass and Mary Davenport. Jean Morel gave it all a class orchestral setting.

The NBC-TV Opera series has maintained a standard for which the net can be proud and the viewer thankful.
 Gros.

OHIO STATE INSTITUTE SIFTS REMEDIES FOR TV'S 'TEXTBOOK STRAITJACKET'

By DEAN MYERS,

Columbus, April 13. Some 800 educators went back to their home bases from Ohio State U.'s 24th annual Institute for Education by Radio-Television here last week with the admonition that learning about television themselves in order to run their own stations is not nearly as important as teaching young people television techniques.

This admonition was met on every band during the four-day gathering at the Deshler-Hilton hotel but nowhere was it put more strongly than in the banquet speech of Harold E. Fellows, NARTB chief, who stated "there is a tendency presently for the student to become the forgotten man of television; I mean the student who is planning to make a career of television as weighed against their professional pursuit of getting others into it."

The Institute, following a trend that began three years ago, was more concerned than ever before with the practical and technical ends and means of television. Educators received assurance from FCC Chairman Rosel Hyde that they will have the channels reserved for them as long as there is interest in them.

Hyde, who spoke at a luncheon meeting of the National Assn. of Educational Broadcasters, reviewed the work of the Commission during the past year, figuring that this might be his last chance, he said (his term expires April 18 and he has not been reappointed as yet). He hailed the Sixth Report as "a notable decision" and remarked that the Commission had accomplished its work on license granting in two years, where many industry experts had figured it would require from three to five years.

He reminded his audience that the reservation of 242 educational channels is "a real policy, not a procedural policy." Hyde warned that no FCC rule can make a grant permanent, but it can stand as long as there is any tangible interest in its implementation.

32 Work-Study Sessions

In 32 small work-study and special interest meetings, the talk was pretty much of practicalities and modus operandi. Professionals like

(Continued on page 29)

Azcarraga's Mex Radio Expansion

Mexico City, April 13. While television is progressing in this city, there is plenty of excitement in the competitive radio situation. Radio station XEBZ on 660 kc has been purchased 100% by Radio Programas de Mexico. This organization is controlled to a large degree by Emilio Azcarraga, one of the major figures in Latin America's operation.

Azcarraga and his associates operate the fabulous XEW and also hold a large interest in XEQ. Now picture may see exciting activity in the promotion of XEBZ. A special high-powered program dept. already has been set up, with the competitive battle shaping up being watched closely.

NBC SALVAGES P&G

'TRAVELERS' ON AM

Chicago, April 13. NBC managed to salvage something out of Procter & Gamble's wholesale daytime defection to CBS-TV. Although the tele version of "Welcome Travelers" is moving over to Columbia, P&G is staying with the AM portion on NBC. Taped audio of the tv show played back on NBC radio at 9 to 9:30 a.m. (CST), and the soap is keeping it to give the show a bi-media spread on the two webs.

P&G's identity with WT on NBC AM dates back to 1949. Two seasons back the afternoon tv version was launched with the soap firm holding down four quarter hours weekly. P&G took over the entire tele show cross-the-board last fall.

Chinese Yen FM

Of the 30,000 Chinese in the New York metropolitan area well over 95% own FM sets, it has been reported by Chinese merchants. The number of FM receivers is believed to heavily outweigh AM sets, and only 20% of the city's Oriental populace possess video sets.

Major reason for the accent on FM is WHOM's hour-and-a-half weekday strip on its FM counterpart for the Chinese market. It's the only Chinese-language stanza in New York. Wong Bak Fye deejays behind imported Chinese records and delivers the news.

Hal Fellows Well Met at Ohio State Educators' Meet

Columbus, April 13.

The educator and the broadcaster, like Oscar Hammerstein's farmer and the cowboy, can be friends, and for the betterment of both they should be, Harold E. Fellows, president of the National Assn. of Radio and Television Broadcasters, told members of Ohio State U.'s Institute for Education by Radio-Television at its banquet session here Friday (9).

Fellows pointed out the very real community of interests the two have in their respective "dynamic medium" and ask that they try to understand each other. The both bear a terrific public trust, he said; the one the philosophies for living of young people, the other "the most powerful instruments of communication ever known to mankind."

He said the greatest single problem of the broadcaster is an economic one, i.e., he has the "coldly realistic responsibility of meeting a payroll—providing a proper reward for those who are rewarding him by their endeavor."

It would be an exaggeration, Fellows said, to say this man is brooding over his contribution to the educational advancement of the less-educated in his audience when he is more than likely brooding over a profit and loss statement. "This is said not in criticism of his morality but rather, in praise of his sense of duty."

"...when a broadcaster broods over a financial statement, he is performing a basic service in the interest of the people, who have determined on a course of government which precludes governmental control of media."

He also characterized a broadcaster as someone "who has a

(Continued on page 31)

WLS RATE REVAMP IN POST-MERGER MOVE

Chicago, April 13.

WLS, now operating fulltime as the result of the merger with ABC which submerged the latter's WENR, is wasting no time in letting it be known that it means business in its new role as a full-fledged ABC affiliate. One of the first moves by WLS, Inc., new corporate structure jointly owned by Prairie Farmer interests and ABC, was a revamping of the post-merger station's rate card with a boost in daytime rates to take effect May 1.

Station is putting into effect a new Class A rate setup that extends from 6:45 a.m. to 10:30 p.m. for both programs and spots. The reclassification of the daytime hours pegs them at a top of \$900 per, the present A rate for evening hours. Extension washes out the old B and C fee schedules based on hourly rates of \$800 and \$540 respectively.

Minute spots charges are based on the minimum-discount top of \$150 per for the Class A period.

Radio, TV Ban in Mpls. Racketeering Hearing Cues Verbal Fireworks

Minneapolis, April 13.

Verbal fireworks exploded here at the start of a congressional subcommittee's investigation into alleged labor racketeering when it was announced that tv cameras and radio mikes would be barred from the federal courtroom where the open labor-management hearings are being held.

James Bormann, WCCO radio news director, and Charles McCuen, WCCO-TV news commentator, both protested vigorously against the subcommittee's order. Bormann, who is chairman of the Northwest Radio and tv association, also immediately filed with Rep. Bender (R., Ohio), the subcommittee's chairman, a written charge that "the action represents a violation of the people's right to know."

The subcommittee, however, refused to rescind its order.

Coast RWG Backs '1 Writers Union'

Hollywood, April 13.

By a seven-vote margin, the western region membership of the Radio Writers Guild took the first step toward the "ultimate objective of a one writers union" by voting to adopt a reorganization committee's proposal similar to that recommended by the Screen Writers Guild.

Vote was 64 to 57 for the RWG Council's plan and six for a Television Writers of America proposal. A total of 55% of the membership participated in the mail referendum. After the vote was tabulated, a national RWG Council session was held via a telephone hookup between Los Angeles, Chicago and New York on which the reorganization plan was discussed.

Western region v.p. Gomer Cool said similar preferential referendums would be requested for the east and the midwest so that for the first time the membership throughout the country could express its opinion on the proposed reorganization.

Patt Stands Pat

Detroit, April 13.

In a report to stockholders, John F. Patt, prexy of WJR, declared: "We believe that radio will always be the most universal, the most accessible, the most flexible, and the most imaginative of all advertising media. Even though we are hopeful of expanding into television in the near future, we expect to maintain our radio operations at a high level. We have come through five-years of severe competitive conditions and we are sure the future remains bright for your company."

Seven directors were reelected: Mrs. Frances S. Parker, Patt, Worth Kramer, William G. Siebert, Selden S. Dickinson, G. F. Leydort and F. Sibler Moore. Reelected officers were Patt, prexy; Kramer, veepee and general manager; Siebert, secretary-treasurer; Leydort, veepee; Moore, veepee, and George W. Cushing, veepee.

Color TV Schedule

NBC-TV

Easter Parade—April 18, noon to 1 p.m.

Frontiers of Faith (Catholic Hour)—April 18, 1:30 p.m.

Kraft TV Theatre—April 21, 9 p.m.

CBS-TV

New Revue—April 16, 5:30 p.m.

UHF's Death 'Greatly Exaggerated'

Columbus, April 13.

Although he pronounced a long list of UHF woes, Hyman Goldin, accountant in charge of economics for the FCC, told a general session of Ohio State U.'s Institute for Education by Radio-Television last week that "rumors of UHF's death are greatly exaggerated."

It's a service that will have to succeed by the very nature of the FCC spectrum and U.S. geography, he said, and revealed that the FCC is considering two measures to aid the ultra high TV situation.

One proposal would establish "a higher minimum on transmitter power for new UHF stations," the other would permit multiple station owners to acquire two UHF stations in addition to the present maximum of five TV stations.

He pointed out 125 UHFers are now operating and serving an area in which there are 130,000,000 people. Of the 51 UHF drop-outs, only seven were stations actually on the air; the rest were paper grants.

It's not going to be a slick trick, Goldin concluded, but "I have a basic optimism that in the long run with imaginative programming educational UHF stations can build up a substantial audience. The going will be slow and difficult but progress should be continual."

Agencies, Advertisers, AFTRA Fight Proposed 3% Sales Tax Hike in N.Y.

WOV's Biz Upbeat

Bilingual radio indie WOVI, N. Y., hit the greatest number of advertisers, 133, in its annuals during '53. Programs were used by 48, announcements by 82 and both forms by another three sponsors.

Station maintains a 10-and-a-half-hour daily upbeat on Italian language programming and another six hours nightly for the Negro market. In these lay the biggest share of coin return. Topping the underwriters list were 48 food product firms, followed by 26 retailers.

Sweeney's Plan How to Win Radio Friends & Billings

Chicago, April 13.

Now that radio, thanks in part to more vigorously selling and promotion, has reassessed itself as a force to be reckoned with, it's up to the programmers to follow through with new show ideas and personalities. That was the thesis expounded by Kevin Sweeney, Broadcasting Advertising Bureau prexy, before the Broadcast Executives Club here last week.

With the creative personnel backstopping the time peddlers with better and different programs, AM could boost its billings by 50%, the BAB topper predicted.

Chiding the radio program chiefs for so generously turning over to tv their top personalities, many with years of radio identification behind them, Sweeney argued that AM should develop and hang onto its own exclusive talent. The same thing applies to exec personnel, not only in station management, but in the ad agencies as well. Stating that radio and video have no more in common than tv and magazines or other media, he said that radio should have its own specialists in both the broadcasting operation and the agencies.

News is one area where radio has many inherent advantages that can be exploited to give the sound-only medium new excitements, Sweeney pointed out. He warned that too many stations are taking the easy way out, relying too much on brief wire service reports that only skim the surface. The operation that attains some depth in its news coverage with detailed comment and interpretation and goes out after the exclusive local news angles, is the station that wins friends and influences people in its hometown.

'Story' Gets Rich

David Rich, director of the CBS-TV Arthur Godfrey "Talent Scouts," became stager of "The Big Story" effective last Friday (9) on the NBC-TV'er. He reined "T-Men In Action" up to March 25 (it moves over to ABC-TV as a teleplay for unweaving in the fall). Rich replaced Dick Schneider on "Big Story."

He continues with "Scouts."

A 3% extension on New York City's sales tax, proposed by Mayor Robert F. Wagner, to include a levy against advertising agencies and possibly actors, has drawn heavy fire this week. Planned as a tax against a list of several "services" it is seen by agency execs as the straw which could very well drive their organizations out of New York and by George Heller, national AFTRA exec secretary as a "discriminatory" move that will destroy many opportunities for theshing before the camera or behind the mike. Since the tax, if passed by the city fathers, will decrease advertising budgets, and hence production outlays, the agencies feel that it will prove a deterrent to broadcasters also.

Using the extension in city taxes against "services" is the only means, according to Majority Leader Joseph T. Sharkey, Brooklyn Democrat, and other local politicians, to raise the necessary \$30,000,000 a year (toward a goal of \$53,000,000) to give raises to city employees.

However, it has been reported that Mayor Wagner has shown some vacillation since meeting last Friday (9) with a group of protesting American Assn. of Advertising Agencies members headed by that organization's prexy, Fred Gamble. Public relations fees were also listed in the proposed city tax broadening via 3% levy. Action on the move is expected soon after April 21 (April 20 is the date for a public hearing).

Gamble and his cohorts stressed at the meeting with the Mayor and a subsequent gettogether the same day with City Corporation Counsel Adrian P. Burke that the agency services were essentially of national nature, constantly in competition with out-of-town agencies. Moreover, if the agencies in New York pulled up stakes and moved to Chi or L.A. (as so many of the larger

(Continued on page 50)

Record Turnouts At BMI Clinics

With the BMI Program Clinic being held today (Wed.) in Syracuse, N. Y., the organization will have completed the first half of its 1954 sked of 36 such sessions since January. Banner attendance has been reported in nearly every case, culminating in what will undoubtedly remain the alltime high when 231 Canadian broadcasters gathered Monday (12) at the Hamilton, Ont., clinic, which was held in co-operation with the Central Canada Broadcasters Assn. Eleven more clinics will be held after the NARTB Convention and these will start June 7, in Winnipeg and on June 14, in Butte, Mont.

Twelve teams of three "traveling" speakers and 72 local broadcasting officials provided the main subjects on the agendas with additional subjects and ideas thrashed out at the "bull sessions" or open forums following each session.

Each gathering was attended by one BMI official in either Carl Haverlin, Glenn Dolberg, v.p., Station Relations, and Russell Sanjek, Director of Projects.

Ohio State Institute

Continued from page 28

radio-TV dramatist Rod Serling explained that entertainment and the educative process in writing need not be incompatible.

Freddie Bartholomew, the former film star and now staff director of WPIX, New York, plugged the same theme. An educational broadcaster that "is not at heart a showman," he said, "doesn't really belong in television."

William Hodapp, "American Inventory" producer, punched home the same idea with "The educators' prime job lies in the analysis of how best scientific miracles can be used to clarify and enlarge objectives of learning."

Two fresh voices at the Institute were those of an educator who came out against literacy and a broadcaster who said radio stations should deemphasize the networks because their programs are deteriorating anyhow.

The educator who hailed radio-TV education as "providing the first widespread antidote to literacy" is Dr. Ray L. Birdwhistell, anthropologist at the U. of Louisville. "While literacy was a great boon," he said, "it was at the same time an invention which shut man within the frozen boundaries of the over-read word and compressed him in the vise of grammar."

"The belief is the reality of the written word can become not only a device for the spread of culture, but also the instrument of authoritarianism and conformity," Birdwhistell said. "Our research indicates that we may at least tentatively suggest that education by radio and television may well unlock the textbook straitjacket."

'Fat and Flabby'

Frank C. McIntyre, v.p. and general manager of KLIX, Twin Falls, Idaho, speaking on community programming in radio, said local stations have had it easy for so long (with network service) that they have grown fat and flabby and become "pushbutton stations." Too many of them have ridden too long on the coattails of the networks, programming of which is deteriorating. The networks will get worse before they get better, he said, and pointed out that radio will survive only if it is realized that the picnic is over and it's the end of the free ride.

He plumped for the development of a local news staff and for editorializing. "A radio station that doesn't editorialize," McIntyre said, "is a station without a soul."

The Institute closed down Saturday noon after the morning was spent in viewing and criticizing five live educational television programs piped to the hotel ballroom by WBNS-TV, in whose studios four of them were demonstrated. The fifth, "On the Carousel," was put on the cable from WCBS-TV, New York, especially for the Institute.

Institute, which as usual was directed by Dr. I. Keith Tyler, head of the department of radio education at Ohio State U., came this year more under the responsibility of organizations. A pre-conference session, for instance, was arranged by the Assn. for Education by Radio-Television; NARTE had charge of another general session, and the final session was arranged in cooperation with the newly-formed American Council for Better Broadcasts, which held its first national meeting Saturday following the Institute.

ACBB is nine months old and is composed of groups such as listener and viewer councils, PTAs, American Legion Auxiliary and the AAUM, besides individuals. Professionals and broadcasters are barred from membership. This is

the first time the many scattered groups and individuals representing the layman interested in better radio and television programs have been united in a single national organization.

Dr. Leslie Spence, Madison, Wis., first president of the Wisconsin Association for Better Radio and Television, is ACBB president. The convention held Saturday afternoon here featured a panel on "Can Teachers Help Students Evaluate Out-of-School Radio-TV?" a report on the "Look-Listen Project," by Mrs. Ralph McCanse, ACBB project chairman, and a banquet panel on "East-West Understanding through Radio-TV."

Tom O'Neil

Continued from page 23

definite title, moved on Monday (12) into the office Seebach vacated to take, as he called it, "a four week vacation." One Mutual spokesman defined the move as one that goes beyond changing offices. He said that Kaufman seems to be

the guy O'Neil throws in to carry the ball in all tight spots, and the informant believes that Kaufman will take hold to see the web through the critical period.

Mutual's kid and mystery blocks are being axed shortly also. As it is, the network is carrying few shows of its own creation plus only a few more to fill out the network schedule.

Gordon Gray, general manager of WOR and WOR-TV, GT outlets, has set definite dates for ending four live video shows. In an attempt to show a marked profit by next fall, he is depending on his baseball telecasts, and enforcing a summer hiatus on Sloane Simpson's tv'er, "Spotlight," "High Tension" and the new "Art Ford Show." All exit next week.

Duggan Changes Mind

Chicago, April 13.

After telling his tv audience that he was pulling up stakes to return to the Coast, WBKB sportscaster Tom Duggan did an about-face and announced that he's staying in the Windy City.

He said he changed his mind about exiting the Chi scene when his fans asked him if the crime syndicate was running him out of town.

Lamb in Vigorous Denial to FCC On Commie Rap; Tactics Blasted

Washington, April 13.

Charges raised by the FCC reflecting on the loyalty of Edward Lamb, broadcaster-publisher and Democratic Party contributor, were firmly denied in the formal reply filed with the agency last week by former Attorney General J. Howard McGrath, Lamb's counsel in the case.

"With all the force and sincerity that language can convey," McGrath told the Commission, he "wholly foresees, rejects and denies any and every Communist attachment, affiliation or sympathy, of which sources undisclosed to him have informed the Commission."

In denying the charges, Lamb also questioned the Commission's authority in starting another inquiry after investigating him five times and clearing him each time. The present inquiry, he asserted, "embraces no new or different facts of any kind."

If the Commission believed he had Communist affiliations, Lamb said, it should have revoked the

license of his Erie, Pa., tv station, WICU, without waiting for renewal time. But this would have placed "the burden of proof" on the agency. Instead, he asserted, the Commission waited for renewal and "improperly" shifted the burden of proof on him. The agency, he declared, has no authority to inquire into "such alleged activity" on a renewal application. Such procedure, he added, denies him "due process."

Lamb urged speedy action by the Commission including the proceedings, either through renewal of his application or hearings on the charges. He said the agency's "lack of decision" in the case has caused injury to himself and family and hurt him in the community. He still does not know, he said, who his accusers are.

In an affidavit accompanying the reply, McGrath said he investigated the charges before becoming associated with the Lamb Enterprises as vice president and counsel and became "thoroughly satisfied" that they are "baseless and . . . basely motivated."

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THE WETBACKS
(Feature Project No. 11)

With Ron Cochran, Herbert Brownell Jr., others; Ben Ludlow music conducted by Alfredo Antonini
 Producer: Stuart Novins
 Reporters: Don Kellerman, Jack Beck, Bob Ferris, Red Voigt
 60 Mins., Sun. (11), 5 p.m.
 CBS, from New York

CBS Radio's Public Affairs sector under Stuart Novins merits a low for diffusing the problem of "The Wetbacks" to the nation at large, however dull the illegal immigration traffic from the Mexican border to the U. S. may shape up as a tape-recorded report. "What seems an apathetic subject to an eastern seaboard and many an inlander is a frightening drama to those more closely linked to the sombrero hoppers, although in the large sense this is very much a national problem of concern to everyone. California, Texas, et al., are as much affected ultimately by New York's socio-economic problems stemming from the very legal influx of our own native Puerto Ricans, for instance."

Novins & Co., including fieldmen Don Kellerman, KNX (L. A.) news director Jack Beck, and KNX newsmen Bob Ferris and Red Voigt, plus a few dozen of the web's affiliated special eventsmen, could have laid it on a bit thick as to the country's vulnerability via penetration by enemy subversives and agents, and the jury is still out on that. Atty. Gen. Herbert Brownell Jr., who came on at the finish, said that last year the Border Patrol apprehended over 1,000,000 "swim" characters, but he said also that the records of the Immigration Service "do not support the claim that any substantial number of subversives were involved in this movement," though toying with that possibility. On this theory, Brownell reasoned there was no current need to expand the Patrol's personnel. The radio documentary indicated to take an opposite view.

Feature Project has belted out 10 other stanzas of national and even international weight; but seldom has it hit harder or more tellingly—if less "entertainingly"—on the chapter & verse attendant upon the Mexicanos' using the border as a jumping off point to carry out a virtual invasion of a sovereign state with the obvious connivance of citizenry in high and low places. The case histories cited and the swashbuckling manner in which CBS'ers and their hired cohorts conducted their investigations constitute a dramatic chapter in radio programming. The web's Washington news staffer, Ron Cochran, served as narrator.

Trau.

MALAYA—WAR WITHOUT END
With Irving R. Levine, Rhona Connery

Writer: Levine
 30 Mins., Sat. (10), 7 p.m.
 NBC, from New York
 One of the advantages of having a world-wide news staff is the ability to save and compile taped matter for reshaping into an extensive study of a problem point when the area looms importantly in the world's news. That's what NBC has done on the internal war in Malaya. With Irving R. Levine, who covered the Far East for the web taking the mass of material taped on the spot by Rhona Connery and rounding it into a half-hour study, the web aired it last Saturday (10) as a prelude to the Geneva Conference.

With all the trouble in the Far East, the long British vs. Communist strife in Malaya has taken a back seat in the news, although it's probably the oldest war in Asia. What Levine and Miss Connery did, consequently, was to place it in perspective with the rest of the Asian problem, pointing out that it was as much an adjunct of the Communist movement there as the Indo-China fighting. Also, it's a more shapeless war—comprising small-scale attacks and ambushes on plantations and transport units. But it's as much a part of the Communist grand strategy as other larger actions.

These points were brought out in Levine's commentary and expanded upon and illustrated in Miss Connery's tapes—interviews with plantation owners, with soldiers doing the fighting, with Communist deserters. The tapes brought a sense of realism to the situation—a listener knows a war is going on when he hears the gunshots or listens to a plantation owner's wife tell how good it feels to sleep without guns.

Credit both correspondents with a topnotch reporting job, and NBC with a good sense of timing in getting the program on at this point. More and more radio is turning to the meatier type of news coverage and more and more it's developing this style to a point where it can be as complete and revealing as the best magazine and newspaper coverage can be. "Malaya—War Without End" falls into that category.

Chan.

Dr. Scholl's News Coin

With Campana dropping out of Bill Shadel's newscast on CBS Radio after a couple of years' bankrolling, Dr. Scholl's Foot Pads will latch onto the nooner April 24.

Scholl coin is via Donahue & Coe.

Radio Followup

The morning Mr. and Mrs. breakfast palaver teams, such as the pioneering Ed & Peggen Fitzgerald, Dorothy (Kilgallen) & Dick (Kollmar), and Tex & Jinx (McCrory), who are the outstanders in the Gotham a.m. AM kilocycles, have had some bright new opposition, in recent weeks, from another type of Mr. & Mrs. team (the Ted Browns), and in a Mr. & Mrs. combo, Bob (Goulding) & Ray (Elliott). The Browns are on WMGM, and the two-man team on WINS. The latter have transmuted some of their adult evening comedy to the breakfast hours and their satires on "Mary Backstage, Noble Wife," and all their other unusual cliché soap opera lampoons make for bright morning moments. Same goes for Brown and his "loud-mouth redhead" vis-a-vis who is a versatile mimic with accent on Sadie Gowanous, ZaZa Goulash and hoity-toity British brogue. They are a genuinely funny pair, and their commercial lead-ins are refreshing all the way. Brown also interlards his stuff with Boyer, Godfrey and kindred takeoffs, and is an excellent foil as the pseudo-long-suffering spouse. Abel.

MUSIC BY CAMARATA
 With Tuti Camarata Orch
 Producer: Bill Marshall
 Director: Charles Manno
 Writer: Don Witty
 30 Mins.; Mon., 9 p.m.
 ABC, from New York

"Music by Camarata," longtime staple in the disk field, is now getting a showcasing on the air via new Monday night series on ABC. Camarata's forte on wax is the lush, tasty instrumental and he's sticking to this format for his airings.

On the preem show Monday (12), Camarata spotlighted such rich orchestral items as MacDowell's "Woodland Sketches," "Fiddle Faddle," "Pizzicato Rumba" and "Rhumalero." In all it was a delightful medley but it's the kind of repertoire that'd go better at a later hour.

Opening stanza was marred slightly by the sugary welcome for Camarata by Paul Whiteman, Martin Block and Perry Como. Most of it was embarrassing and unnecessary. Followup programs will feature guest stars in the vocal and instrumental field, which should help round out the 30-minute in a more appealing manner.

Gros.

CRIME AND PETER CHAMBERS
With Dane Clark

Director: Fred Weihe
 Writer: Henry Kane
 25 Mins.; Tues., 9:35 p.m.
 Sustaining
 NBC, from N. Y.

According to a publicity release from NBC, Henry Kane, writer of this new 25-minute weekly entry, has penned eight "Peter Chambers" novels that have sold more than 2,500,000 copies. Title character of the show is a private eye, whose adventures, judging by opener, Tuesday (6), are stock for that trade. Ailer follows the pattern of having the gumshoe provide the connecting narration for the episodic sequences presented.

Scripting by Kane is grooved along routine sleuth-for-hire lines. Program is loaded with the usual descriptive lines as pertain to wretched places and hoods encountered by the shamus. A twist, story apparently attempted to accentuate, was the palsy-walsy relationship between Chambers and the police, with whom most private eyes are usually on the outs.

Dane Clark handled the title role in a subdued manner that's in keeping with gumshoe characterizations. Other cast members acquitted themselves capably, while Fred Weihe's direction sustained a proper atmosphere. In italer, incidentally, revolved around Clark's attempts to prove himself innocent of a murder rap frame.

Jess.

Brokenshire's Frank
Autobiog of a Not So
Anonymous Alcoholic

By JO RANSON

Norman Brokenshire, the one-time bad boy announcer of American radio, has written an uncorseted story of his turbulently alcoholic days, nights and lost weekends in radio row during the era of needled beer and speakeasy gin.

Graham McNamee, Major J. Andrew White, Tommy Cowan, Milton Cross, Ted Husing, John B. Daniel, Keith McLeod, Bernhard Levitov, Godfrey Ludlow, Ray Perkins, the Snyder Catsup Hour, Jerry Wald, Bill Schudt, Nick Kenney, Jack Foster, these and many more names bounce through the Brokenshire studio and saloon saga tagged "This Is Norman Brokenshire" and subtitled "An Unvarnished Self-Portrait" with an introduction by Dr. Norman Vincent Peale and published by David McKay (\$3.50).

It is indeed an unvarnished and genuinely moving account of his announcing accomplishments as well as his colossal excursions on Alcoholic Avenue and how he finally managed to banish the demons of rum from his tortured mind and body. It is not always a pretty picture Brokenshire paints, but it is one worth relating largely because it does prove that with courage and the essential helping hand of one's fellowmen an alcoholic can restore himself to a respected place in society.

Brokenshire had the voice and a show biz savvy as well as countless opportunities to display these talents on the heated kilocycles but the bottle proved his downfall time and again. He started drinking in 1931 and continued to 1944. During this period he also tried all the advertised cures—the Keely Institute, the Peabody Method and scores of other prescriptions—but not until he stumbled on what he calls the 24 Hour System did he come out of the terrible darkness to once again win the trust and respect of his co-workers in the fifth estate.

This book is brimful with revealing anecdotes of the early days of broadcasting and the reader is constantly meeting up with the colorful a.k.'s who sold time, sang or shouted into the carbon mikes, managed stations or built transmitters. It is a frank story of all the men and women "Broke" encountered on his many trips up and down the radio ladder.

"Broke" certainly knows the saga of those around him who helped make possible all the hoopla from the days of the hoop antenna to Massa Hooper. For providing us with "This Is Norman Brokenshire" he deserves three stars—but please don't make it brandy.

Salt Lake City—For the second consecutive year Coors Brewing Co., Golden, Colo., has inked to pick up the tab for seven Pioneer League baseball games to be aired via KDYL-TV.

WAYNE & SHUSTER SHOW
With Johnny Wayne, Frank Shust.

Director: Terry Dale, Herl May Eric Christmas, Ben Lennick, Ed McNamara
 Producer-Director: Jackie Rae
 Musical Director: Samuel Hersenhoren
 30 Mins.; Thurs. 9:30-10 p.m.
 CHRISTIE BISCUITS
 CBC, from Toronto
 (McLaren)

Wayne & Shuster are a pair of self-billed comedians that many radio listeners can leave alone but they have such a lively following as currently to mark continuance of their 13th season in Canadian radio. Cross-fire comics write their own material, with velvet-voiced Herb May as straight man, and celebrated their 13th anni with some l'ane chatter on Toronto's subway situation but then whammed across with a burlesque on "Shane" that's their highlight to date. It's a very funny piece of satirical writing on the winning-of-the-west theme, complete with all the kidding of cliché situations.

Interspersed were the "ballad singing of Terry Dale in her 'Answer Me My Love' with stars Johnny Wayne and Frank Shuster on for a "Test Your Memory" duet, with their own parody lyrics over to hefty studio audience response; but their "Shane" burley over big on continuous belly-laughs in their caricatured cowboy characters on the side of the homesteaders, plus the drawing vernacular or monotone delivery that was a carbon of the western B film. Solid was the yeoman comed' background of Samuel Hersenhoren's orch, with the invigorating, polished production know-how of Jackie Rae.

McStay.

WINS Ups-Rates

A general increase in the rate card, in some cases doubling the former fee, has been set by topper Bob Leder for radio station WINS, N. Y. The upgrading becomes retroactive to March 1.

Team of Bob & Ray, which Leder lured away from WNBC, the NBC oco, have been listed as the most expensive items in the new WINS rate structure. Participations for their three-and-one-half-hour morning stanza will be sold only in strips of \$300 (one week).

Bob & Ray have picked up eight accounts since taking the WINS airwaves two weeks ago, and the new Les Kelter's 15-minute sports strip is SRO.

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● **STARTING MAY 3rd:**
 Break the Bank for
 Miles Laboratories
 Mon.-Fri., NBC & MBS



Television Chatter

New York

John Tillman, WPIX newscaster, teaching radio-TV announcing at New York U. (Washington Sq. College) Friday nights. . . . **Pete Barnum** and **Joe Sandley** planned from Coast to Houston to complete details on presenting "Ice Capades" on "Comedy Hour" April 25 from the Texas city.

Author **Marc Brandel** is having a double preem in June. His novel "The Time of the Fire" comes out via Random House and also a tele-drama via Kraft. . . . **George I. Stanford Jr.** to WPIX as sales account exec. . . . **Betty Lou Holland**, of "Picnic," to star in DuMont's launching of "Love Story" on April 20.

Millicent Brown, a regular on "Nora Drake" soap, into "Colonel Flack" on DuMont Saturday (17). . . . **Katherine Kinne** (who did the Sally Smart cooking chore on WOR-TV for two years) chosen as successor to **Poppy Cannon** as the Home Cook Editor on the "Home" show effective April 19. . . .

John Pavelko cast for "Man Behind the Badge," Sunday (18) and "Circle Theatre" April 27. . . . April 7 arrival at the **Jack Sterlings** named **Patricia Ann**. . . . **Mike Donovan**, virtually a CBS-485 Madison Ave. landmark on his doorman-ship, will display his hand carved miniature furniture April 17 on WCBZ-TV's "On the Carousel." . . . **Charles (Chuck) Taylor**, kid thesp with a lead role in "Magic and the Loss" which opened at Booth Theatre last week, signed for "Portia Faces Life," new CBS-TV daytime, with first appearance on Monday (12). . . . **Heywood Hale Broun** set for "Studio One" (19) and NBC-"Kraft TV Theatre" (28). Broun's last legiter was the late "His & Hers."

Polly Bergen returning to her WABC-TV show today (Wed.) after appendectomy. . . . **Mannie Manheim** returning to Coast after wrapping up his production chores on "The George Jessel Show." . . . Organist **Billy Nalle** plays his 1,000th tv show with this Friday's (16) "Mama" segment. . . . **Harry Sosnik** composed the theme and incidental music for the upcoming Tom Ewell tv'er, "The Education of Mr. Blandings," and will also baton the show when it goes on. . . . **Ken (Rhythmeless) Barry**, young Negro dancer and singer, gets his first acting role on "Studio One" Monday (19).

Chicago

Peter Childs, ex-production manager of the Chi Board of Education's Radio Council, joins Chi CBS-TV as network sales service manager. . . . **Admiral Corp.** has sent out a second shipment of color tv sets to its distributors with the price tags reduced \$175 to \$1,000. . . . Vet radio farm-specialist **Lloyd Burlingham** being added to the talent roster of NBC-TV's "Out On the Farm" show. Ambitious hour-long agricultural showpiece is, currently being pitched to prospective clients. . . . **WNBQ** has purchased a two-year run of Morton TV Productions quarter hour "This Is the Story" pipdix. Series is now riding on 31 stations. . . . **Jim Conway** pinching hitting for vacationing **Irv Kupcinet** on the latter's 10:45 p.m. weeknight slot on WBBM-TV. . . . **Burr Tillstrom** and his "Kukla, Fran & Ollie" troupe to make four appearances on NBC-TV's "Home" next month. . . . Now that the Supreme Court has okayed radio-tv giveaways, **Hal Tate** is moving his "Who's Talking" package into tele syndication. Package is currently riding on 28 AM's. . . . **Singer June Valli** and pianist **Caesar Giovannini** will be featured with the Chi NBC orch on Illinois Bell's monthly binaural simulcasts on WNBQ-WMAQ starting this Thursday (15). Phone company will use a panel show moderated by **Don Herbert** on WNBQ the other three weeks. Herbert guests on NBC-TV's "Today" today (Wed.).



COLGATE COMEDY HOUR

Sundays

Mgt.: William Morris Agency

DEFER UHF HEARING;
McCARTHY CONFLICT

Washington, April 13.

Because of the McCarthy-Cohn-Schine probe due to begin April 22, hearings by the Senate Interstate Commerce Committee on ultra high tv have been postponed from April 27 to May 4.

Delay is occasioned by the fact that Sen. Charles E. Potter (R-Mich.), chairman of the Commerce subcommittee on communications, is also a member of the Senate Investigating Committee conducting the McCarthy inquiry, which is expected to require 10 days with both morning and afternoon sessions.

WCAU-TV Hikes Rates

Philadelphia, April 13.

In its first rate increase since Sept., 1951, WCAU-TV announced a general price hike to apply to all time categories except class "D." Station is tying in increase with its construction of 1,000,000 maximum power transmitting plant with 1,000-foot tower, highest in the area, skedded to be in operation by June 1.

The new rate structure calls for a basic class "AA" rate of \$2,400 with an overall increase of about 20% in the time categories affected.

WCCO-TV, Adams Settle
\$370,000 Suit Vs. CBS

After 3 Days in Court

Minneapolis, April 13.

An out-of-court settlement terminated the \$370,000 personal injury suits brought by WCCO-TV and radio top personality **Cedric Adams** and others of its staffers against CBS and others because of injuries sustained in an auto accident while the plaintiffs were en route to a personal appearance.

The trial had been in progress three days when the settlement was reached. The terms were not revealed.

Adams had asked \$50,000 for a broken ankle, shock to his health and nervous system and impairment of his earning capacity. He testified he had been unable to continue staging his traveling shows since the mishap. The shows, he said, had netted him approximately \$500 less what he paid to other entertainers. The accident has cost him about \$6,000 to date and will subject him to future financial losses, he said.

The car in which Adams and his troupe were traveling had been provided by CBS and another defendant, Coca-Cola Co. of Minneapolis, an Adams sponsor. It went into a ditch.

Hal Fellows Well Met

Continued from page 28

pretty good report card to start with; a man voted most likely to succeed." He gave the following account of the FCC hearing ordeal:

"I know of a man who has been in hearing in Washington six weeks. His daily schedule has consumed 18 hours. During this period, he has been examined concerning his qualifications to operate a station. Most of the time has been consumed not with his financial responsibility, for that is easily and quickly resolved. This had to do with his qualifications of character, deduced through a tedious process of questioning about his background. It's probably fair to say that a Commission examiner knows more about a man than his mother does after one of these lengthy and complicated hearing expeditions. I doubt if there is another comparable experience in industry today. A man who is going to become a broadcaster is subjected to a search as intent as a man who is going to jail—and may be the parallel applies in other ways as well."

Besides living in his own community, a broadcaster must live with other broadcasters, said the NARTB president, and he does this by adopting Standards of Prac-

tice for Radio and a Television Code.

He asked educators to understand that what this man is trying to do is "operate a profession in such a fashion that it can afford to be a business."

The single difference of consequence between stations designated "commercial" and those marked "educational" is one of programming, he said. The one entertains, informs, sells and teaches. The other teaches. Teaching is the common meeting ground where "we find cause for conference, rather than conflict. It is here that we can and should get together."

There are many ways to cooperate, Fellows insisted, but the most important is finding ways to know each other better. He invited educators to attend the NARTB convention in Chicago, May 23. He pointed out NARTB has made available to educational institutions with curricula covering broadcasting subscriptions to its publications at nominal cost.

Fellows called on educators to assist in the development of writers, talent and men and women trained specifically for a television career.

"If petty quarrels remain, let's resolve them in conference," he concluded.



This is the one...

(AND IT JUST HAD TO BE A ZENITH)

It was inevitable that the new television console you see on the right should bear the familiar Zenith Crest. Because only Zenith, out of 35 years of devotion to engineering and making radionics products exclusively, could have produced it.

There is only one picture tube that can truly be called **CINEBEAM**... Zenith's. This is the original tube that works just like the movies' own Silver Screen. It concentrates all the light to bring you a picture with virtually twice the brightness, clarity, depth of field.

There is only one Super-K Chassis, and it's built by Zenith. Together with the Cinebeam Picture Tube, it gives wonderful, long-lived performance way out on the fringe, even in TV's toughest trouble spots.

There is only one leader in FM, the High Fidelity of Broadcasting, and that's Zenith. Zenith's Super-Sensitive FM sound is built into this and every other Zenith TV set.

Until you've operated all other sets you can't appreciate Zenith's one-knob, one-click Tuning. UHF strips optional, extra. Optional at slight extra cost is a Zenith-engineered Continuous Tuner giving easy access to all 70 UHF channels. Spotlight Dial shows channel from across room. Exclusive "Lazy Bones" Remote Control and private earphones optional, extra.

Every Zenith television receiver is built to one fine quality standard, whether it is the lowest priced table model or the highest priced combination. The model illustrated is the Zenith Sutton, 21" Cinebeam Television, at \$299.95*.

*Manufacturer's suggested retail price (subject to change) includes Federal Excise Tax and Parts and Tubes Warranty. Slightly higher in Far West and South.

ASK ANY ZENITH OWNER

ZENITH

The royalty of radio and TELEVISION

Backed by 35 years of Leadership in Radionics Exclusively
ALSO MAKERS OF FINE HEARING AIDS
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60PS. 1064 BUY U.S. SAVINGS BONDS



THE SUTTON, Model M2250R,
21-inch television console with
Cinebeam Picture Tube.

From the Production Centres

IN NEW YORK CITY...

Nicholas Boscia, 10-year-old son of CBS press staffer Mike Boscia, discussed "The Baseball Outlook" on panel of WCBS-TV's "An Eye on New York" Sat. (10) ... Margaret DeMille, fashion director of Bloomingdale's, speaking on CBS' "Second Mrs. Burton" today (Wed.) ... Elliott Lewis, CBS producer, narrated seventh annual International Folk Dance Festival at Los Angeles (10) ... Two new Saturday newscasts with Griffing Bancroft and Daniel Schorr preem on CBS Saturday (17) ... Donald Buka new to "Helen Trent" ... Ivor Francis has joined cast of "Backstage Wife" ... Madeline Sherwood into "Stella Dallas" ... Madeline Pierce added to "Lorenzo Jones."

IN CHICAGO...

Charles Dilleher, headman at the John Blair office, awarded his veepee stripes last week ... CBS Radio Spot Sales brass out for a WBBM-hosted sales clinic last week included Wendell Campbell, station administration veepee; Henry Flynn, general sales manager; Milton (Chick) Allison, eastern sales chief; George Castleman, sales development manager, and Sherril Taylor, sales promotion manager. Affair was emceed by Gordon Hayes, western sales chief. New York contingent moved to St. Louis over the weekend for a similar clinic at KMOX ... Jim Harbut's 5 p.m. WMAQ newscast remains SRO with Richman Bros. Clothes taking over three days a week ... Mutual's "Game of the Day" team, Al Helfer, Dicky Dean, Gene Kirby, Buddy Blattner and Art Gleason, in town today (Wed.) to air the Sox-Cleveland Indians game ... Ed Kobak set as featured speaker for the May 5 meeting of the Broadcast Executives Club ... Wilson-Jump Furniture bankrolling Norman Ross' Saturday morning 8 to 8:30 disk show on WMAQ ... Chi American radio-TV ed Janet Kern off to the Coast to scan the Hollywood scene.

IN OMAHA...

Kay Wilkins had several "Ice Capades" stars on her "Kay's Parasol" program on WOW-TV last week ... First locally-produced reducing show will be by Esther Dougherty on WOW-TV, starting April 25 ... KWWL-TV, Waterloo, Ia., will begin telecasting live network shows this week, general manager R. J. McElroy announced ... Most popular outstate Nebraska show is "Hello-o-o There" of KMMJ, Grand Island, in which Ted Haas goes from town to town in the trade area staging sidewalk interviews. Show features one person in each town who is designated as "Home Town Booster" and takes to a soapbox to speak one minute on why his town is the best in the entire state ... Lyle DeMoss, assistant general manager of WOW-TV, emceed Holdrege, Neb., Barbershop Quartet competition.

IN SAN FRANCISCO...

Bill McGraw and Barbara McRitchie officially took the reins (12) of KGO-TV's 90-min. "Join the Gang" show. Friends gifted outgoing emcee Les Malloy a half-hour of sponsored airtime on Malloy's newly-

purchased San Mateo radio station KVSM ... Bay area's new UHF station KSNB-TV, took to the air (5) with a banquet telecast. Following day station leased its first baseball game ... Look Mag interested in a series on Marian Koehler Rowe, hostess of KPX's "Adventure School" ... Muriel Landers subbed recently for Palm Springs vacationer Marjorie Trumbull on latter's KRON-TV "Exclusively Yours" ... Ralph Sacks resigned as commercial mgr. of new UHF station KSNB-TV ... George Lemont returned his kiddie show to KRON-TV airing (9) ... KNBC's Marjorie King incorporated (13) problems of social adjustment in her week day ayeem: sesh ... "Nite-Mayor" with Phil Holman premed (10) on KSNB radio.

IN CLEVELAND...

Cleveland Press radio-tv editor Stan Anderson into Berkshire Hotel for week New York stay with two winners of "This I Believe" contest ... WJW flack Flo Roth into New York for promotional stint ... WTAM-WNBK in channel changeover with opening of new \$1,000,000 transmitter April 25, according to Lloyd E. Yoder, general manager ... Jack Graney out of retirement to do daily WEWS "Cities Service Sports Page" with Paul Wilcox ... Glenn Rowell celebrated 30 years broadcasting (12) with visit from old partner Ford Rogers on his WNBK "Burkhardt's Custom Inn" ... AFTRA threatening WXEL strike ... ex-diskier Howard Lund got six-month suspended sentence for illegal possession of barbiturates ... WGAR sponsoring Seventh Annual Western Reserve Speech Tournament ... WJW's Jane Stevens adding Wednesday interview on obstetrics to "Woman's Page" ... WHK's Tom Brown doing late disk spots from Luccioni's.

IN WASHINGTON...

Pat Priest, 17-year-old daughter of Mrs. Ivy Baker Priest, U.S. Treasurer, has replaced Aletha Agee, who recently resigned, as Art Lamb's partner on the "Lamb Session," a twice-a-day lip-synching d.j. show on WTTG-DuMont ... Bob Wolff, WWDC-MBS sportscaster, has turned sports writer via a weekly column syndicated in 20 newspapers in Maryland, Virginia, and North Carolina ... Frank Slingland, producer-director of WBNB-NBC's award-winning "District of Columbia Public School Series" and NBC-TV's "American Forum of the Air," was a featured speaker at the 24th annual Institute for Education at Ohio State U. past week ... Pick Temple, WTOP-CBS hillbilly tv star, who is rated No. 8 on latest Telepulse survey for all live strip or multi-weekly shows appearing in area, is currently on vacation, with Sunshine Sue, of the "Old Dominion Barn Dance" Show, Richmond, Va., pinching in for him.

IN PITTSBURGH...

Henry Jackson has rejoined the Dubin-Feldman ad agency. He's a nephew of the late playwright, Frederic Jackson ... Jack Kear, the KQV engineer, and his wife celebrated their sixth wedding annl ... Fontane Sisters, regulars on his tv show, will accompany Perry Como here for the Variety Club telethon on WDTV April 24-25 ... James Murray, manager of KQV, will speak on "Programming Against Television" at the Pennsylvania Association of Broadcasters meeting in the Poconos late this month ... E. Elbert Hutchison, winner of the KDKA agricultural scholarship at Ohio State U. for 1951-52, has been named farm director of WEAU and WEAU-TV in Eau Claire, Wis. ... Al Checco, former Playhouse actor, came home over the weekend for a visit and landed on the Duquesne "Show Time" program, "A Salute to the People of Italy," as a replacement for Louis Prima, who had been hospitalized in New York a few days before. Gloria Marlowe was co-featured with Checco ... Andre Philippe becomes a regular for six weeks on the weekly "Rhythm Rendezvous" half-hour over Channel 2 beginning this Thursday (15).

IN BOSTON...

William Williamson, former salesmanager of WLWD, Dayton, has been appointed salesmanager of WBZ, WBZA, replacing Tom Meehan, who has been transferred to the Westinghouse headquarters in Washington, D.C. ... Theodore (Ted) Pitman, Jr. has been upped from WTAO-TV program director to general manager of WTAO and WTAO-TV ... WEI announcer, Wally O'Hara off the air for about a month while he undergoes surgery. During his absence, Art Smith will handle his "Top of the Morning" early a.m. shows ... Sidney Stadig, for past several years technical supervisor at WBZ-TV, has been transferred to Philadelphia as assistant chief engineer of KYW and WPTZ-TV, with Thomas F. Ely, former chief engineer at KEX, Portland, Ore., replacing him here ... WEI's Priscilla Fortesque, and her banker husband, Pan-Amed to Europe over the weekend for a month's visit to the French and Italian Riviera's.

Murrow and NBC

Continued from page 24

web wasn't making any statements on the subject.

McCarthy's "reply" last Tuesday was a combination Commie-linked attack on the man (Murrow) who furnished the time as offered on the original Murrow telecast of March 9 and an unrelated pitch on the Red-hot question, including an allegation that there had been an 18-month "deliberate delay" by the U. S. in the development of the H-bomb. This quickly took the play away from McCarthy vs. Murrow as such and got into the realm of Administration and global affairs, with bigwigs from President Eisenhower down, and major newspapers across the country, giving the lie to the "delay" statement.

Murrow's reply to the Senator was ready at 11 p.m. Tuesday and was put on the air immediately after the Badger legislator's denunciation of the analyst. Said Murrow in a seven-page statement: "Senator McCarthy's reckless and unfounded attempt to impugn my loyalty is just one more example of his typical tactic of attempting to tie up to Communism anyone who disagrees with him." He said that he now joins the "distinguished list" (of big-league newspapers and General George C. Marshall) under McCarthy's attack. He then answered the Senator point by point, including Murrow's alleged membership in the IWW, which he denied, and the favorable appearance of his name

in books and the leftwing press (especially the Daily Worker).

Murrow concluded: "With his massive research on me the Senator could not even get my relationship with CBS straight. He repeatedly referred to me as the Educational Director of the Columbia Broadcasting System, a position I have not held for 17 years."

CBS itself issued a 200-word statement making no reference to McCarthy and championing its No. 1 commentator merely by citing the record of his achievements. "CBS subscribes fully to the integrity and responsibility of Mr. Murrow as a broadcaster and as a loyal American," it declared.

Murrow had only one answer above all others: "I went into this thing consciously."

HOUSE IN WESTCHESTER COUNTY, N. Y. FOR SALE BY OWNER

It's about two miles from Pound Ridge, New York post office and five miles from the New Canaan, Conn., RR station. New England type white clapboard on two and one half acres of woods, lawn and flowers. Situated on a high hill overlooking two lakes. Three bedrooms, three baths, maid's bedroom and bath. Solarium and patio. Open for inspection. There is no mortgage (but I'll take one). Call Pound Ridge 4-5645 between 1:00 and 8:00 P.M.

Price \$35,000. That's It.

CBS 5% Pay Hike On Labor Grades

Labor grade employees of CBS on the New York end found their Friday (9) paychecks upped 5% retroactive to March 29 as result of employee-management negotiations. In addition, the web said it would hike all minimums by roughly 2% and upgrade 11 job classifications.

Employee group openly expressed disappointment with the net's reaction to its package plan submitted last month. Workers had moved for a 7½% across-the-board boost plus establishment of a merit fund amounting to 2½% of the total labor grade payroll for the payment of merit increases. The new minimums after six months' service range from \$45 to \$110 in 12 labor grade classifications.

NBC Resolves 'Kukla' Sun. Berth for Swift

Chicago, April 13. Swift and the J. Walter Thompson agency have given a verbal okay to NBC-TV's proposal to reberth "Kukla, Fran & Ollie" from its present Sunday 2:30 to 3 p.m. slot to the 4:30 period being opened up three weeks out of four when Hallmark Cards cuts back its "Hall of Fame" series to 30 minutes. Switch is due April 25 and is designed to offset the bankroller's dissatisfaction with the earlier period which in a couple of weeks runs afoul of the local baseball telecasts and which during the fall and winter months runs into station clearance problems posed by the networked pro football beamings.

The changeover is for the final eight weeks of the present Swift pact for the show with meetings slated for this week to decide about a continuation in the fall.



BOB CARROLL

Currently
Fred Allen Show
NBC-TV, Tuesdays, 10 P.M.

• DERRY RECORDS •
Management: VAL IRVING
Direction: WILLIAM MORRIS AGENCY

NEB. B'CASTERS ELECT HARRY BURKE PREXY

Omaha, April 13.

Harry Burke, general manager of KFAB, Omaha, Thursday (8) was elected president of the Nebraska Broadcasters Assn. at the annual confab at Beatrice, Neb. He succeeds Bob Thomas, WJAG, Norfolk.

Max Young, KSID, Sidney, was named v.p. and Gordon C. (Bud) Pentz, KWBE, Beatrice, secretary-treasurer.

New directors chosen were Robert Johnson, KFGT, Fremont; Bill Martin, KMMJ, Grand Island, and John Alexander, KODY, North Platte.

Association voted to add a new director for tv and named Owen Saddler, KWTW, Omaha, to the post.



Eileen BARTON

Coral Records

Currently
CHUBBY'S
CAMDEN, N. J.

Dir.: William Morris Agency

SPECIAL WEEKLY rates

FROM \$17.50

TRANSIENT ROOMS ALSO AVAILABLE

Winslow

A KNOTT HOTEL Madison Ave. & 55th St.
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SPECIAL OPTICAL EFFECTS AND TITLES

On FIFESIDE THEATER Television Show

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RAY MERCER & COMPANY
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Send for Free Optical Effects Chart

Time for sales

WDEL-TV

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Hundreds of local and national advertisers use WDEL-TV consistently... proof positive of its profit potential. Write for information.

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WDEL
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New York • Chicago • Los Angeles • San Francisco

Inside Stuff—Radio-TV

RCA prez Frank M. Folsom photostated that triple-tie at Laurel (Md.) racetrack last week, when three nags (it was almost a four-way tie) finished neck-and-neck for third place. It was the first triple dead heat in Maryland's history, and the fifth in the U.S. since the photo finish camera was invented about 20 years ago. Folsom's intracompany memo, accompanying a reproduction of the picture was: "What you see here is a three-way tie for third place. There happens to be two horses ahead of these three. There is a moral to this too."

To pitch its side of a recurring hassle, the New York City Teacher's Guild purchased time on tele station WPIX to enlist public support for pay increases. The teacher coin will not go, as has been the usual practice in the past among civil service groups, for a program a la the panel or speech format. Instead, the Guild has firmed for a run of 10-second announcements through the Nathan Fein agency. An AFL affiliate, the New York teacher group will fill in the 10-second spots with slides and taped announcements. Pact calls for an immediate start. This is the first time the Guild has used tv in its campaign for higher salaries.

Michael Horton has been tapped for double duty at NBC where he's in charge of the web's publicity on color tv activities. He's now also director of information, a post created under press v.p. Syd Elges, who up until now has been info factotum as well. Elges is expanding info's scope with Horton's upgrading, accenting the institutional and service facets relating to broad, public groups and to the departments and divisions of the web.

Horton joined NBC last year on tint operations. Before that he was on the European staff of the N. Y. Herald Tribune (1946-51), Paris correspondent for Mutual, staffer of the Washington Times Herald (now merged with the Post in D. C.) and Buffalo Evening News, and was chief of the press branch of ECA's (now Mutual Security Agency) mission to France.

Jo Ranson, WMGM, N. Y., publicity chief, has a lark every year about this time. In conjunction with the Brooklyn chapter of the American Red Cross, he has laid out the fourth edition of a safety manual for Dodger fans.

The New York radio man calls this one "How to Avoid Hyperpiesia Strahlor Enthusiastae" or "Ulcus Brooklynensis Ludorum (Duodeni, Pepti et Gastril) and Broken Noses." Done with Red Crosser Ray Popkin, previous tomes have elicited much serious response as favorable explanations on mob behavior and "how to stay sound."

Florence S. Lowe, VARIETY Washington correspondent, was reelected to a second term as President of the D.C. chapter of American Women in Radio and Television by unanimous vote of the membership, last week. Mrs. Lowe will be chapter's official delegate at the forthcoming annual convention of the national organization in Kansas City April 22-25. Other officers elected to serve one-year terms are v.p., Dorothy Carr, WMAL-ABC; Recording Secretary, Betty Coclough, National Citizens Committee for Educational Television; Corresponding Secretary, Patricia Searight, WTOP-CBS; Treasurer, Fran Riley, National Assn. of Radio-Television Broadcasters.

Humphreys, Re TV

Washington, April 13. In one of the deepest political kudos to television so far, Robert Humphreys, campaign director of the Republican National Committee admits that tv can now take "an almost unknown man" and elect him by putting him on tv.

Humphreys, who addressed delegates to the Republican Women's Centennial Conference, warned the GOP gals not to "underestimate" the political wallop of video in the fall campaign. He pointed out that by October an estimated 32,000,000 American families will have tv receivers in their homes, contrasted with the 17,000,000 in the 1952 Presidential campaign. This, he said, would probably make 1954's, the greatest off-year campaign in our history.

"This will be an eye campaign, compared with the ear campaigns of the past," said Humphreys.

Seek Jack E. Leonard For 'All Yours' Quizzer

Masterson, Reddy & Nelson have bought a tv quiz, "It's All Yours," from Elroy Schwartz and Art Stark. Schwartz scripts "Double or Nothing" and Stark directs "Name That Tune."

Packagers are negotiating with comic Jack E. Leonard for moderator role, with outfit committed to make a kipe within 90 days for network consideration.

Wagoner Retires

Schenectady, April 13. Clyde D. Wagoner, an organizer of the General Electric news bureau, its director for more than 25 years, and a pioneer in radio and DX broadcasting, will retire May 1, at the company's mandatory quitting age of 65. Wagoner was credited with originating or playing a part in many radio firsts: World Series ballcasts (in 1922); gridcasts; voice around the world (in 1930); broadcasting from Schenectady, etc.

Telethons Alienating Top Performers, Sez Howard; 8-Point 'Control' Pattern

New York.

Editor, VARIETY:

If the telethons continue on their merry way in the future as they have in the past they will sooner or later alienate every performer in show business and have as much impact upon the audience as a test pattern. When one is backstage at a tv telethon he sees many things. He sees honest workers for a cause become so hysterical with sincerity and so obsessed with their ability to contribute to the cause involved that they step on the toes of every foot in sight. You see performers emceeing these affairs for hours on end kept up only by black coffee, stamina and the desire to have a heart attack.

As a result of fatigue, these emcees and femcees forget politeness and are rude—downright rude—to the performers, who immediately get a complex because they haven't been up all night but have only been waiting to get on in the wings for two or three wings. You see able producers become so confused by the downright mess of poor coordination that they too forget the basic elements of good programming to hold an audience, and in their hysteria pull boner after boner. Frankly, you see a wonderful project partially drowned and kept up only by the sincerity of effort.

May I make some suggestions for controlling these affairs.

(1) A representative of every theatrical union should be at the receiving table to see that the performer is welcomed properly and informed of his status of appearance.

(2) Emcees be allowed to work only in intelligently set up shifts so their tempers be kept from becoming short. (Somehow they can be convinced all will carry on even if they rest for a half hour.)

(3) A definite time be set as to the amount of time a performer will have, so he won't have the

curtain come down on him as he's about to give the punchlines.

(4) Control rooms be stripped of all except director and crew. This is one of the major reasons for the horrible audio and video problems besetting all of the recent telethons.

(5) Every person except performers, producers and stagehands be forbidden backstage.

(6) A system of alternating director and producer teams to enable each team properly to coordinate his segments and check with the waiting performers.

(7) Most important point: All the production should come under the thumb of one showman at a time and that all the helpers be reminded that to hold and build the audience means to give them entertainment, and that the appeal for funds can be resented by the mass audience of overdone.

(8) Utilize film segments of the telethon to prepare properly for following live segments.

Sandy Howard.
(Sandy Howard Productions.)

Norman Quits KLAC TO Take Care of Own Biz

Hollywood, April 13.

Gene Norman, a disk jockey for more than a dozen years, deserts platter spinning—at least temporarily—the end of this month to concentrate on his other activities, all of which have been more financially productive. He's handed in his resignation to KLAC where he has been conducting a four-hour nightly wax whirl, seven nights a week, for a considerable period.

"For that 28 hours," Norman points out, "I get the smallest return of anything I do."

In addition to the platter program and a television show, Norman promotes jazz concerts along the entire Pacific Coast and is launching a new jazz disk company next month.

EXCITINGLY DIFFERENT!!!

INTRIGUE!

HEROISM!

DRAMA!

ADVENTURE!

*** Top Drawer
ENTERTAINMENT!

HUMAN INTEREST!

"THE RESOLUTE"

Half-Hour Action-Packed Series Filmed for TV

PRODUCED BY TELEVISION PRODUCERS, INC.

with Full and Official Cooperation by

THE UNITED STATES MARINE CORPS.

Stirring and Heartwarming Tales of
U.S. Marines!

They Live! They Love!
They Laugh! They Fight!



Each ½ hour a
complete story!

Now Available Through
WILLIAM MORRIS AGENCY



VARIETY City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad-agencies listed as distributors handle the national spot for which the film is aired.

NEW YORK

Approx. Set Count—4,175,000

Stations—WCBS (2), WNBT (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

Top 10 Programs and Types	Sta.	Distrib.	Day and Time	Rating	COMPETING PROGRAMS					
					Program	Sta.	Rating	Program	Sta.	Rating
1. Superman (Adv)	WNBT	Leo Burnett	Mon 6:00-6:30	19.7	6 O'Clock Report	WCBS	*5.8	Rootie Kazootie	WABC	*3.7
2. Rheingold Theatre (Dr)	WNBT	Interstate	Wed 10:30-11:00	19.0	Early Show	WCBS	*10.3	Magic Cottage	WABD	*2.9
					Blue Ribbon Bouts	WCBS	21.8	Basketball	WPIX	3.1
3. Foreign Intrigue (Dr)	WNBT	J. W. Thompson	Thurs 10:30-11:00	18.7	Sports Spot	WCBS	18.4	China Smith	WABC	2.0
					Place the Spot	WCBS	18.0	Man Against Crime	WABD	1.8
4. I Led Three Lives (Dr)	WNBT	Ziv	Sun 10:40-11:00	18.5	What's My Line	WCBS	32.2	Western Prairie Theatre	WPIX	1.6
5. Range Rider (W)	WNBT	CBS	Sat 6:30-7:00	13.4	Dotty Mack	WABC	2.6	Rootie Kazootie	WABC	*3.7
6. Wild Bill Hickock (W)	WNBT	Leo Burnett	Wed 6:00-6:30	12.6	6 O'Clock Report	WCBS	*5.8	Magic Cottage	WABD	*2.9
					Early Show	WCBS	*10.3	Captain Video	WABD	4.7
7. Victory at Sea (Doc)	WNBT	NBC	Tues 7:00-7:30	12.4	Early Show	WCBS	15.6	Marge & Jeff	WABC	
8. Cisco Kid (W)	WNBT	Ziv	Thurs 6:00-6:30	*12.2	6 O'Clock Report	WCBS	*5.8	Rootie Kazootie	WABD	*3.7
					Early Show	WCBS	*10.3	Magic Cottage	WABD	*2.9
9. Abbott and Costello (Com)	WNBT	MCA	Sat 6:00-6:30	12.1	Ramar of the Jungle	WATV	6.0	Sky King	WOR	2.9
10. Annie Oakley (W)	WABD	CBS	Sun 7:30-8:00	10.6	Beat the Clock	WCBS	26.8	Ethel and Albert	WNBT	7.3
* Multi-weekly average.										

CLEVELAND

Approx. Set Count—1,000,000

Stations—WNBK (3), WEWS (5), WXEL (8)

1. Liberate (Mus)	WEWS	Guild	Wed 9:00-9:30	35.7	Kraft TV Theatre	WNBK	31.2	Strike It Rich	WXEL	9.7
2. Range Rider (W)	WEWS	CBS	Sun 7:00-7:30	30.0	You Asked for It	WXEL	19.7	Paul Winchell	WNBK	10.4
3. Superman (Adv)	WNBK	Leo Burnett	Mon 6:00-6:30	29.1	Movie Matinee	WEWS	5.6	Desert Deputy	WXEL	2.6
4. Foreign Intrigue (Dr)	WEWS	J. W. Thompson	Sun 10:00-10:30	27.1	Loretta Young	WNBK	31.0	Bob Neal	WXEL	1.8
5. Annie Oakley (W)	WNBK	CBS	Sat 6:30-7:00	25.6	Inside Catholic School	WEWS	0.5	Break the Bank	WXEL	7.7
6. Cisco Kid (W)	WNBK	Ziv	Sat 6:30-7:00	25.1	Green Thumb	WEWS	0.5	Rocky King	WXEL	7.2
7. City Detective (Myst)	WNBK	MCA	Wed 10:30-11:00	25.0	Beat the Clock	WEWS	10.9	TV Travel News	WXEL	0.8
8. I Led Three Lives (Dr)	WEWS	Ziv	Fri 10:30-11:00	24.6	Blue Ribbon Bouts	WXEL	20.8	News	WXEL	0.3
9. Wild Bill Hickock (W)	WNBK	Leo Burnett	Wed 6:00-6:30	21.2	Sports Spot	WXEL	15.9	Polka Time	WEWS	7.2
10. Victory at Sea (Doc)	WNBK	NBC	Mon 7:00-7:30	21.1	Cavalcade of Sports	WNBK	28.8	Down You Go	WXEL	7.1
					Movie-Matinee	WEWS	6.4	Desert Deputy	WXEL	3.3
					7 O'Clock News	WEWS	7.4	Bob Neal	WXEL	2.6
					Art Linkletter	WEWS	10.8	Captain Video	WXEL	6.2
								News Parade	WXEL	6.2

WASHINGTON

Approx. Set Count—575,000

Stations—WNBW (4), WTTG (5), WMAL (7), WTOP (9)

1. Badge 714 (Myst)	WNBW	NBC	Wed 7:00-7:30	31.2	Captain Video	WTTG	3.6	Waterfront	WTOP	3.4
2. Superman (Adv)	WNBW	Leo Burnett	Tues 7:00-7:30	25.2	News—John Daly	WMAL	3.4	Jim Gibbons	WMAL	3.4
3. Wild Bill Hickock (W)	WNBW	Leo Burnett	Thurs 7:00-7:30	24.6	Mark Evans	WTOP	5.7	News—John Daly	WMAL	4.8
4. Annie Oakley (W)	WTTG	CBS	Sat 7:00-7:30	20.0	Mark Evans	WTOP	5.0	Jim Gibbons	WMAL	2.4
5. Victory at Sea (Doc)	WNBW	NBC	Mon 7:00-7:30	20.0	Red Skelton	WTOP	14.1	News—John Daly	WMAL	5.5
6. Foreign Intrigue (Dr)	WNBW	J. W. Thompson	Thurs 10:30-11:00	17.4	Range Rider	WTOP	11.7	Mr. Wizard	WNBW	2.8
7. Hopalong Cassidy (W)	WNBW	NBC	Fri 7:00-7:30	16.8	Favorite Story	WTOP	10.8	Jim Gibbons	WMAL	5.1
8. Hans C. Andersen (Ch)	WTTG	Interstate	Tues 7:30-8:00	16.6	Ames 'n' Andy	WTOP	11.8	News—John Daly	WMAL	7.0
9. Death Valley Days (W)	WTTG	McCann-Erickson	Sat 7:30-8:00	14.6	Dinah Shore	WNBW	13.5	News—John Daly	WMAL	3.4
10. Boston Blackie (Myst)	WTOP	Ziv	Tues 8:30-9:00	13.5	News Caravan	WNBW	17.8	CBS News—D. Edwards	WTOP	8.9
					Beat the Clock	WTOP	19.5	Jo Stafford	WTOP	6.3
					Milton Berle	WNBW	30.7	Ethel and Albert	WNBW	8.0
								Pantomime Quiz	WTTG	5.3

MEMPHIS

Approx. Set Count—235,000

Stations—WMCT (5), WHBQ (13)

1. Favorite Story (Dr)	WMCT	Ziv	Wed 7:30-8:00	41.3	Godfrey and Friends	WHBQ	18.2			
2. Hopalong Cassidy (W)	WMCT	NBC	Fri 8:30-9:00	37.8	Our Miss Brooks	WHBQ	23.1			
3. Range Rider (W)	WMCT	CBS	Sun 4:30-5:00	34.7	OmniBus	WHBQ	6.9			
4. Badge 714 (Myst)	WMCT	NBC	Sun 9:30-10:00	34.1	What's My Line	WHBQ	19.4			
5. Cisco Kid (W)	WMCT	Ziv	Mon 8:00-8:30	30.0	I Love Lucy	WHBQ	46.0			
6. Superman (Adv)	WMCT	Leo Burnett	Tues 5:30-6:00	25.3	Mars Patrol	WHBQ	3.5			
7. Liberate (Mus)	WHBQ	Guild	Sun 3:30-4:00	20.6	Ethel and Albert	WMCT	12.5			
8. Wild Bill Hickock (W)	WMCT	Leo Burnett	Thurs 5:30-6:00	20.3	Mars Patrol	WHBQ	3.8			
9. Captain Midnight	WMCT	Tatham-Laird	Sat 10:00-10:30	20.6	Winky Dink and You	WHBQ	4.7			
10. Victory at Sea	WMCT	NBC	Tues 9:30-10:00	14.4	Make Room for Daddy	WHBQ	30.6			

BIRMINGHAM

Approx. Set Count—200,000

Stations—WBRC (6), WABT (13)

1. Superman (Adv)	WABT	Leo Burnett	Wed 6:00-6:30	36.4	Hal Burns	WBRC	3.3			
2. Kit Carson (W)	WABT	MCA	Tues 6:00-6:30	32.8	Wisdom's Window	WBRC	1.1			
3. Ramar of Jungle (Adv)	WABT	TPA	Sat 6:00-6:30	31.6	It's Up to You	WBRC	3.3			
4. Liberate (Mus)	WABT	Guild	Sun 3:30-4:00	30.3	Mr. Wizard	WBRC	6.7			
5. Gene Autry (W)	WABT	CBS	Mon 6:00-6:30	26.4	World Is My Beat	WBRC	0.3			
6. I Led Three Lives (Dr)	WABT	Ziv	Tues 9:30-10:00	24.1	Hal Burns	WBRC	7.0			
7. City Detective (Myst)	WABT	MCA	Thurs 9:30-10:00	23.3	Pride of the Family	WBRC	8.6			
8. Wild Bill Hickock (W)	WABT	Leo Burnett	Fri 6:00-6:30	22.5	Foreign Intrigue	WBRC	8.3			
9. Badge 714 (Myst)	WBRC	NBC	Mon 9:30-10:00	18.9	Hal Burns	WBRC	6.4			
10. Captain Midnight (W)	WABT	Tatham-Laird	Sat 12:30-1:00	16.4	Studio One	WABT	27.0			
					Side Show	WBRC	4.7			

FRESNO

Approx. Set Count—85,000

Stations—KERO (10), KMJ (24), KVVG (27), KJEO (47), KBID (53)

1. Hopalong Cassidy (W)	KMJ	NBC	Mon 6:30-7:30	50.2	Dave Slogner	KJEO	10.0	Dick Tracy	KBID	4.1
2. Waterfront	KMJ	UTP	Sun 7:30-8:00	49.5	Studio One	KJEO	8.8	Captured	KVVG	3.5
3. Gene Autry (W)	KMJ	CBS	Thurs 6:30-7:00	48.3	Life With Elizabeth	KVVG	6.5	Victory at Sea	KERO	4.1
4. Kit Carson (W)	KMJ	MCA	Tues 7:00-7:30	46.3	Kraft TV Theatre	KJEO	6.2	Our Changing World	KBID	5.3
5. I Led Three Lives (Adv)	KMJ	Ziv	Sun 5:30-6:00	44.1	Ramar of the Jungle	KJEO	12.9	Racket Squad	KBID	5.9
6. Annie Oakley (W)	KMJ	CBS	Sun 5:00-5:30	38.3	Jimmy Wakely	KBID	2.9	Curtain Time	KJEO	1.8
7. Art Linkletter (Com)	KMJ	CBS	Tues 7:30-7:45	34.1	Sunday Matinee	KJEO	4.1	Sunday Matinee	KVVG	3.5
8. City Detective (Myst)	KVVG	MCA	Mon 8:00-8:30	32.7	Robin's Theatre	KBID	13.5	Life Is Worth Living	KVVG	8.8
9. Range Rider (W)	KMJ	CBS	Sat 5:00-5:30	32.4	Orient Express	KMJ	17.4	Crusade in the Pacific	KJEO	10.3
10. Life of Riley (Com)	KVVG	NBC	Mon 7:30-8:00	28.0	Saturday Matinee	KJEO	2.4	Western Action Theatre	KERO	1.2
					Mad. Sq. Garden Highlight	KMJ	27.7	Studio One	KJEO	8.8
					News Caravan	KMJ	22.4			

VIDPIX'S MAJORS & THE MINORS

Comet's 'Save UHF' Vidpix Formula

Partial solution to programming and budget of hard-hit UHF stations was offered last week by Oliver Unger, president of Comet Television, Inc. The N. Y.-based vidfilm outfit offered to make its entire film catalog to any UHF station at a price to be determined by the station. In a letter to UHF operators, Unger pointed out that while the U's may currently be in difficulties, they potentially represent the lifeblood of the telepix distribution business. Because their existence is vital to his, Unger said, he's offering his films at their own price.

Response in a week's time has been overwhelmingly favorable, with Comet having received replies from some 60 station owners and managers. Comet also got a letter from the UHF TV Assn., which offered to communicate the offer to 100 stations and to cooperate in the scheme in any way it could. Involved is all Comet's product, which comprises a large group of features, a couple of half-hour shows and several quarter-hour and five-minute series.

Most of the replies showed that the offer comes at a much-needed time. Many of the stations are operating on a day-to-day existence, some of them having trouble even maintaining a payroll. With film prices representing a big investment for them, many are unable to afford to buy competitive product. At the same time, the vicious cycle of conversion makes it mandatory on them to program expensively and strongly if they're to achieve conversion or audience. Many see the Comet offer as a limited solution to their most pressing problem.

NTA-Harris Deal Folds; Reactivating Of Flamingo on Tap; Features Set

National Telefilm Associates, the states rights franchise distribution outfit, reportedly moved into the feature film phase of the business this week with the acquisition of two packages comprising 56 features in all. One of the packages is the 25-picture group owned by Milton Gettinger's TV Exploitation, comprising late-vintage films with star names.

With the two-package deal, NTA is understood to be at a stalemate with the Harris Group. Latter had placed some of its product with NTA and was negotiating to buy into the firm. It's understood that the confabs have reached a final impasse, and the Harris Group, with distribution commitments already made to outside producers, is preparing to reactivate its Flamingo Films distribution setup.

NTA, since its formation in mid-January, is understood to have done some \$750,000 in gross billings, mainly on the Procter Television International product, which it took over upon its formation and prexy Ely Landau's own vidpix shows. Harris Group had been closely associated with the NTA venture, but with the NTA feature film buy, the Harries are presumably now on their own. It's also understood that the four properties being handled by NTA will revert to the Harris Group as the basis of Flamingo, which they operated while connected with Motior Pictures for Television. Harris group has a commitment to distribute Bernie Procter's "International Police" series and is also negotiating for "Cowboy G-Men."

Gettinger deal, under which NTA distributes his 25 features, has special significance since it involves the turning over for distribution purposes of a major package to an outfit working under a new concept in vidfilm distribution. Gettinger, who's attorney for Chemical Bank & Trust Co. and has had a hand in much independent theatrical production, is under-

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P&G, Pepsi, Singer In Vidpix Renewals

Hollywood, April 13. Trio of telefilm renewals has brightened the Hollywood vidpic production outlook. Procter & Gamble has renewed the Loretta Young show with a \$1,250,000 production budget for 35 films: Pepsi-Cola has renewed with Revue Productions for 52 Pepsi Playhouse films with production budget exceeding \$1,000,000 for series.

Singer Sewing and Parker Pen have renewed "Four Star Playhouse" for 40 pic on a production outlay of approximately \$1,250,000.

DISTRIB POWER BEGINS TO SHOW

By BOB CHANDLER

In the face of a continuing flurry of foldings, mergers, new organizations and new productions, a definite pattern is beginning to emerge in the telepix distribution field. What some of the more prophetic-minded vidpix execs predicted a couple of years ago is now happening: several firms are forging to the front as the "majors" in the field, while other outfits, strongly entrenched financially but limited in their expansion, are comprising a secondary line of "minors." Finally, in a field that's rampant with idea men and "make-a-million" schemes, there are several outfits that are still subjects for speculation.

Certainly, there's no question about who comprises the majors at this point—there's Ziv, at the top of the heap with a completely staffed production and distribution setup, owning all its product, moving slowly but positively to build what's probably the largest and most commercial backlog of film in the country. There's the NBC Film Division, which despite a lot of expenditure and more than a little trial-and-error, appears to have found sure footing and the key to saleable product. There's MCA-TV and its Revue Productions sister company, which in spite of a lack of recent new product for syndication, continues to hold one of the most potent catalogs in the business.

Not to be underestimated is the newer Television Programs of America, which with plenty of coin and knowhow behind it appears to be on the way toward the top of the heap. Screen Gems, having taken a back seat with only "Ford Theatre" and some 15-minute shows, is now making a definite show of strength with several new half-hour series set for syndication and more than a couple readied for national sale. And CBS Film Sales, with a tremendous backlog of saleable product and some new personnel at the top level, can't be counted out.

In-Doubters

There are three firms in the "uncertain" class at the moment, outfits which could in the course of a few months rise to the top of the heap or become also-rans. One is National Telefilm Associates, the Ely Landau-headed states-rights franchise setup, which has been acquiring new product rapidly and is involved in several other deals through its association with the Harris Group. Thus far, no clear-cut indication of the course it's taking has come through. Another is the giant General Teleradio operation, which on paper and with the General Tire & Rubber backing looks very strong but which has been proceedings at a snail's pace

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UTP'S SALES PUSH ON 'LONE WOLF' SERIES

With the Roland Reed-produced "Waterfront" series already set in more than 60 markets, United Television Programs is readying a concentrated sales push for next week on its Louis Hayward-starring "Lone Wolf" series, being produced by Gross-Krasne, owners of the distribution outfit. Although official release date isn't until tomorrow (Thurs.), series has already been set in a number of major markets on the basis of pre-selling promotion.

Series has already been sold in Hollywood, St. Louis, San Francisco, New Orleans, Seattle, Boston, Milwaukee, Salt Lake City, Phoenix and Albuquerque. UTP is moving heavily into the merchandising and promotion field with the series, offering various lines of jewelry and glassware as self-liquidating premiums, etc., on the show. First 15 half-hours are already in the can.

Feverish 'Pulse'

Some sort of record for reruns has been set in a deal whereby WABC-TV, ABC's N. Y. flagship, has acquired the 30 quarter-hour "Pulse of the City" vidpix for showings 10 times weekly. Under the deal with Teleselec Film Productions, the station is showing the films twice a day, five times a week. Its contract calls for a minimum of 10 runs of the series with options for more.

To top it off, the films have already been shown twice in N. Y., once on WABD, with repeats on WOR-TV.

Seems There's A Ford Pix Rerun In Everyone's Future

Screen Gems scored a pre-emptive sweep on its current crop of "Ford Theatre" reruns this week by selling all of this year's 39 pictures for replay via network and national spot this summer. Screen Gems inked Ford to carry 13 replays through the summer, paced Helene Curtis to pick up another 13 for an NBC summer ride in the Tuesday at 9:30 slot occupied by "Armstrong Circle Theatre" and sold the remaining 13 to Kent ciggies for the summer on a national spot basis.

Deals bring Screen Gems one up on its last year's record, when it disposed of 26 of the pix via network, 13 to Ford for repeats and 13 more to General Foods for a CBS substitute for "Our Miss Brooks" (it was titled "Footlights Theatre"). Sales bring Screen Gems well over the production nut on the 39, and since all 39 are available for local rerun in the fall under the "All-Star Theatre" title, the rest should be gravy.

Kent acquisition, via Young & Rubicam, is to replace the series of "Fireside Theatre" reruns it's been leasing from Ziv for 40 markets. Number of markets to be used for the "Ford" reruns hasn't been determined yet. Helene Curtis deal was set through Earl Ludgin agency in Chi, while J. Walter Thompson set the "Ford Theatre" reruns.

SG Inks Powers

Screen Gems this week inked Jimmy Powers, N. Y. Daily News sports columnist and tv commentator, to host and narrate its quarter-hour sports series, "The Big Playback," which starts in mid-May for Ethyl in some 55 markets.

\$5,000,000 Kitty for Wick's New Telefilm Setup; Set 'Fabian' Series

Allen Vs. Allen

Of the 10 first-run pix just acquired by WCBS-TV, N. Y., one is the 1948 "Down Memory Lane," starring Bing Crosby and Gloria Swanson and featuring Buster Keaton plus some Mack Sennett bathing beauts. Way down near the credits somewhere is Steve Allen, who's cast as a disk jockey in the days when he was dittoing on the Coast. Thus Allen will be competing against himself when the pic plays the station's "Late Show," since Allen is cross-boarded 11:20 to midnight on WNBC, the NBC flagship in N. Y., and WCBS-TV is certain to plug his "Late Show" casting.

Not only that, but Allen's sponsor is Ruppert's Knickerbocker Beer and a "Late Show" check grabber is Piel's.

Eagle-Lion Batch Of 10 Firstruns Set for WCBS-TV

WCBS-TV, the N. Y. flagship of CBS, has acquired one of the lushest blocs of feature pix in a package of 10 firstruns with title and star exploitation values. Celluloid is out of the defunct Eagle Lion stable of properties that remained undisturbed when United Artists took over EL product a few years ago. These were dubbed the "Chesapeake" pix, stemming from the fact that Chesapeake Industries, headed by industrialist Robert R. Young (Alleghany Corp., etc.), held a mortgage on a phase of the filmmaker's product.

Hygo TV Films, Inc., is understood to have ponied up some \$300,000 for the distribution rights to the features, which will be premed nationally on the Columbia local starting next month and continuing for 16 months. Arrangements for the buy were made by Bill Lacey, WCBS-TV's manager of theatrical films dept. Pix are of 1947 to 1949 vintage.

Of the 10, much trade interest centers on "The Black Book," starring Arlene Dahl, Robert Cummings and Richard Basehart. Walter Wanger production was direct-

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Cynda Glenn's Franco-U.S. Vidpix; Hurst Directing

British director Brian Desmond-Hurst will direct first of the vidpix series which Franco-American comedienne Cynda Glenn plans for London and Paris production this spring. The pilot will be done at a Rank studio in London, because of Hurst's connection there, but the Parisian background will be interspersed. Thereafter, Miss Glenn plans to give it a French-U.S. flavor, with the top Parisian locales as background for her music-dramatic series.

Miss Glenn will produce, with possibly herself also in it along with a bilingual cast.

Groom Ken Tobey For 'Big Town' Vidpix Series

Hollywood, April 13. Ken Tobey is being groomed as the replacement for Pat McVey in Gross-Krasne's "Big Town" telefilm series, and will be tested soon. Producers are still hunting for femme lead, but have signed Marjorie Lord for a featured role. G-K go into production around mid-May on the series bankrolled by Lever Bros., with shooting at California studios.

New vidpix distribution-financing firm with reported backing in excess of \$5,000,000 was set up last week by Charles Wick, with Bud Austin, up to now national sales manager of Official Films, moving in as v.p. and general manager. Wick, active in the personal management business, will be prexy. Firm's name is Telefilm Enterprises Inc.

Firm is starting off with "Inspector Fabian of Scotland Yard," series of 39 half-hour vidfilms made in England and repiped by Wick, but negotiations for other properties are in the works, with two or three scheduled for production by June. Wick flies to the Coast today (Wed.) to dicker production deals on the new properties. Meanwhile, he's set two regional, one on the Coast and the other in Texas, for the "Fabian" pix.

Plans are to set up Telefilm as a syndication-only outfit, with 12 regional offices. Firm will own and produce most of the properties it handles. There are 18 "Fabian" pix already in the can, but Wick is committed to 39 in all. John Larkin, former Universal-International producer, is repping Wick in London. Anthony Beauchamp, who produced the first group of the pix, is co-producer with Trinity Productions.

Wick, in addition to heading up the new firm, will continue as a personal manager. He's currently got Benny Goodman, for whom he agented U's upcoming biopic on the clarinetist, Sarah Churchill, producer Albert McCleery and several others. Austin had been with Official for four years, having been brought in as assistant to Billy Goodheart when the latter was prexy of the firm and then being shifted to the national sales post. Austin engineered the \$500,000 Canada Dry national spot deal for "Terry and the Pirates" a couple of seasons back.

'Lucy' Reruns As Summer Filler

"First reruns" shape for "I Love Lucy's" summer future on CBS-TV. Lucille Ball-Desi Arnaz vidpix starrer has never run repeats except for special emergency occasions, and hence these would be the first reprises over an extended length.

Also on Columbia's hot weather agenda is a suitable pinchitter for Jane Froman's General Electric Thursday night, with singers Johnny Desmond and Betty Ann Groves having the inside track. Desmond is a regular on ABC-TV's "Breakfast Club," but not known whether he'd have to exit that chore.

Walter O'Keefe will again step in for Herb Shriner on "Two for the Money."

LUCIUS BEEBE SET FOR VIDPIX SERIES

Hollywood, April 13.

Producer Frank P. Rosenberg has signed columnist-rconteur-historian Lucius Beebe as narrator-host of a new vidpix series, "Tales of Virginia City," based on files of the Territorial Enterprise, the 100-year-old Nevada weekly. Rosenberg, who's got three theatrical features slated for production, is partnered in the telepix venture with novelist Sam S. Taylor.

Series, being repiped by MCA, would comprise 39 half-hours shot in color on location in and around Virginia City, with a different story and stars in each episode. Rosenberg and Taylor have set up Bonanza Productions to turn out the series. Harold D. Berkowitz is counsel and a member of the board.

Religioso Outfit Sets Brace Of Vidfilms, Eyes Theatrical Market

Hollywood, April 13.

Major Hollywood studios have been turning more and more attention to religious subjects as the basis for theatrical features of late, so it's probably only natural that a religious film organization is now prepping an entry into the tv film field. Outfit, Delta Productions, Inc., has already made a pair of telefilm series, and is readying an August start for the first of a full schedule of feature length films which will be aimed at the entertainment market.

Delta, headed by Dick Ross, Harry Woodard and Paul Hewitt, was formed quietly almost a year ago. Trio, veterans in the religious film field, wanted to get itself firmly established before making any grandiose announcements. After studying the field, it was decided to plunge into telefilms first. The basic idea, however, was to provide entertainment with a religious motif rather than providing a straight religious film, such as the Billy Graham features on which Delta's execs had provided production guidance.

Firm's program teed with "Sunday on the Range" and "Queen of Sheba," former a 30-minute show and the latter a 15-minute show. Each was filmed in Technicolor, the first religious pix to get this tint treatment, since Delta has an eye toward the eventual rerun of the pix on color television.

What makes their vidfilms unusual, however, is the releasing arrangement set up via George Bagnall & Associates. Film will be made available in all television markets—but will also be available to churches throughout the country. There are 52,000 churches with projection equipment, and the flat rental deals in these outlets alone enable a religious film to clear its nut and show a profit. Initial reports from Bagnall sales reps, incidentally, indicate no station or sponsor opposition to

the idea of letting the churches have the same film.

Delta's feature film operation tees in August with "Spraggins," the biopic of a former Texas gambler—and a dishonest one at that—who reformed. Yarn has strong entertainment elements plus the faith motif which runs through it. Delta plans on shooting "Spraggins" in Eastman color with a \$200,000 budget. Georgia Lee already has been set to star.

Firm has a talent pool consisting of such w.k. names in the religious field as Redd Harper, Tim Spencer, Miss Lee, Robert Clarke and The Dooleys. In addition, through an arrangement with the Hollywood Christian Group—a non-profit religious foundation whose members are active in Hollywood church work—Delta can obtain the services of Connie Haines and Marjorie Rameau, among others, for any religious film. The Hollywood Christian Group will participate in the earnings of any of these films for which its members contribute their services.

TeeVee Sets Alicoate In Eastern Expansion

TeeVee Co., Coast vidpix distribution outfit headed by Marc Frederic, is expanding into the east and John C. Alicoate has been tapped to head the N. Y. office. Alicoate, a member of the trade-paper family, resigned his post as assistant sales manager of Guild Films last week after serving there for eight months to organize the TeeVee Gotham branch.

TeeVee has been specializing in quarter-hour dramatic films, with "Invitation Playhouse," "Little Theatre" and "Camera's Eye" included in its catalog. Firm goes into production on the Coast in a week or two on a new half-hour dramatic series, "Your Story," and Frederic is currently in N. Y. negotiating for rights to another half-hour property.

Burns, Francis Upped

ABC Syndication this week upped John H. Burns to the post of midwestern manager and named Lee Francis to promotion manager. Both are CBS Film Sales alumni, with Burns having moved over to head Chi sales for ABC and Miss Francis coming into the N. Y. office to handle advertising and promotion.

Harriet Feinberg, formerly with WMCA and WNEW in N. Y., joined the outfit as assistant to Miss Francis.

Guild Switcheroo: Vidpix-to-Radio; Liberate Starter

Using some tricky but logical reverse English, Guild Films last week moved into the radio transcription business with plans to put "Liberate" on radio as a syndicated series. Decision to go into radio completely reverses the trend of radio outfits moving into tv-film.

Under the plan, Guild will set up a radio operation which will convert the firm's vidpix properties to transcription. Thus far, the only show planned for AM is Liberate. Guild's preparing the show for a September release on a syndicated basis, with first refusal rights going to the telepix series stations and sponsors. Series will be priced at about 25% of the vidpix rates.

Ed Grossman, up to now Guild's controller, will head up the new department. Plans are in the works for a production setup on the Coast to turn out the programs. It's likely that Guild will stay in the musical field in radio, with Florian Zabach and Frankie Laine probable starters for the vidpix-to-tape switch. Liberate segment won't be taped off the tv-film show; it will be done separately as a once-a-weeker.

Set Frankie Laine Telepix Musicals

Frankie Laine moved into the vidpix field this week, via a long-term pact for a series of half-hour musical telepix with Guild Films. Deal marks Guild's first tie-in with a top name and puts the firm into the specialized class with three musical entries.

First cycle of 26 will start shooting in Hollywood in a couple of weeks, but no details are set other than that the series will be readied for September release. Series will be a musical revue with top names as guests and in permanent supporting roles. Guild prexy Reub Kaufman flew to the Coast Monday (12) to set production details. Laine is tabbed as coproducer on the show and is working on a guarantee plus participation.

With pacting of Laine, Guild now has three musical sessions in the work. "Liberate," its first, has been in production for over a year and is riding on about 170 stations. Half-hour series starring violinist Florian Zabach starts shooting in Hollywood April 26, and will go into release at the same time as the Laine show.

Vidpix Chatter

New York

Ralph Cohn, Screen Gems v.p. general manager, planned to the Coast last night (Tues.) for production huddles. Roland Reed in from the Coast for renewal talks at the agencies and networks. Bill Sturm Studios completed a series of 45 teleburbs for RCA and Radio Corp. of Canada. Lucy H. Crockett, author of the bestselling novel on the Marines, "The Magnificent Bastards," signed to do a series of scripts for "The Resolute," the vidpix series with a Marine background being turned out by Martin Jones, Henry Olmsted and Gordon Knox. Marty Ross, NTA exec v.p., heading for the Coast to o.o. new product. Animated Productions turning out a series of spots for Walter H. Bruckman Candy Co., via Franklin Jackson agency.

Majors & Minors

Continued from page 35

and which has drawn speculation from the trade on the manner in which it's moving without experienced hands at the helm. And there's Matty Fox's Motion Pictures for Television syndication operation, which has invested a lot of coin in new product with the prospects of operating in the black still some distance away.

Among the "minors," but not to be discounted as potentially top operations, are United Television Programs, which after a period of internal dissension that culminated in the Gross-Krasne buyout appears to be making a strong bid for leadership, with new product and strong management; Guild Films, whose growth has been slow but steady, and which is now prepping an all-out drive with five half-hour series, three of them musicals. Still an important operation is Official Films, which, by conservative handling, has kept in the black and at the same time managed to bring out important new product. And Interstate TV Films, the Allied Artists subsid, is making a big for bigtime status with its acquisition of "Douglas Fairbanks Presents" and a stepup in sales on "Ethel Barrymore Theatre" and "Hans Christian Andersen."

Still in the formative category are ABC's syndication operation, with one of the shrewdest operators in the business in George Shupert but with a wait-and-see outlook on expansion in terms of product and staff, and 'Itapix, the station-owned operation which has also moved slowly in acquiring new product and stepping into fullscale expansion. Another outfit, to be considered is Hollywood Television Service, the Republic subsidiary which after a fruitful experience with feature films has launched production on a half-hour series and is readying others. And a big question mark is Consolidated, which has been handed over to George Bagnall Associates by Shull Bonsall, but which with new product could still be a major force in the field.

Still on a less ambitious level but with solid foundations in terms of staff, product and reputation are such outfits as Sterling Television, Louis Weiss & Co., The TeeVee Co., Comet Films, Telenews, Times Square Productions, Studio Films and a host of others that figure as strong and permanent entries in the syndicated field.

NTA-Harris

Continued from page 35

stood to favor the franchise setup as a means of securing instantaneous saturation, selling of his product, which the 14-office, 25-man NTA setup is geared to deliver. It's also significant in that Gettinger is in a position to acquire for television other indie theatrical product on which Chemical forecloses in the future.

The other group of 31 features consists entirely of westerns, with 10 Tim Holt features, seven Hoot Gibson oaters, eight Tom Tyler pix and six "Big Boy" Williams oaters. Westerns have had limited exposure on tv, having played in about 20 markets at best. Included in the Gettinger package are such films as "Millionaire for Christy," a 1951 Fred MacMurray-Eleanor Parker starrer, "Fame Is the Spur," a 1950 Britisher starring Michael Redgrave, "Guilty By-stander," a 1950 Faye Emerson-Zachary Scott starrer, and "Mr. Universe," a 1951 pic with Jack Carson, Janis Paige and Bert Lahr. Aneant the NTA-Harris situation, it's believed likely that Dave Wolper, a member of the Harris group, will withdraw from NTA as sales v.p. He joined the firm in that capacity when it was formed and while negotiations were going forward.

Telefilm Blurb Agents Hit SAG On Fee Revisions

Agents for talent on commercial telefilms are bitterly protesting a proposal by the Screen Actors Guild to revise the commission setup on re-use of the blurbs. Proposed revisions are to be taken up by the council of SAG in New York in the next two weeks. Henry C. Brown, one of the top agents in the field and a spearhead in the move to thwart the revisionists, says there are three alternatives to be voted upon by SAG membership.

(1) The agent to receive commission on unit payment with no coin on the re-use of commercial film.

(2) The agent to receive commission on the unit fee and 13 weeks thereafter.

(3) The status quo to remain in force.

Brown and two other percenters contacted leaders in the field on holding a meet before SAG's. No date for the huddle has been set, but it has been agreed that two or three should be named to sit in with the screen group, although some favor enmasse attendance instead of delegation of authority.

Brown asserted last week that there is no precedent for SAG's proposals. "In the literary field, among Actors' Equity, on live broadcasts—everywhere—the agent is paid for his labor. Why should agents for tv commercials be discriminated against?" He pointed out that SAG's contract last year with ad agencies allowed the latter to bill their clients for the regulation, commission on repeat films. "The very fact that SAG's contract with the agents exists admits the fact that the agent has a function, so why shouldn't he receive his fee for that function?" In his office, Brown said that he keeps control sheets on the use of tv commercials.

It's the fear of the various agents canvassed by Brown that a change in the ruling will result in the destruction of percenters' incentive, to the combined detriment of SAG membership. The big point in the negotiations with the producers after the strike was the question of payment for the actors—a point they won. Brown declared, "Why should SAG now even consider a change whereby it would deprive the agents of the very prerogative they fought so hard to gain for themselves?"

Eagle-Lion

Continued from page 35

ed by Anthony Mann, Jimmy Stewart's megger, and was made with video in mind (Mann is also a tv stager). Another Wanger product and probably with the most potent viewer potentialities as to tag and theses is "Tulsa," the Susan Hayward-Robert Preston starrer. Looker-inners also will see Yul Brynner with a full mop of hair against the trademarked bald patness in his late Broadway vehicle, "The King and I." Brynner, Scott Brady and K. T. Stevens are in "Port of New York."

Others in the skein are "Mickey," with Lois Butler, Bill Goodwin and Irene Hervey; "Amazing Mr. X," with Turhan Bey and Lynn Bari; "Lost Honeymoon," with Franchot Tone, Tom Conway and Ann Richards; "Trapped," with Lloyd Bridges and Barbara Payton; "Big Cat," with Lon McAllister and Peggy Ann Garner; and "Man From Texas," with Johnny Johnston and James Craig. Tenth one is "Down Memory Lane" (see accompanying box). Station also has acquired 18 British firstruns, via Hygo, these dating from 1939 to 1952.

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Col Withdraws Cut-Price Phonos From Record Club; Still Test Idea

Columbia Records has made a strategic retreat in its Family Record Club test operation in Chicago by withdrawing its phonographs from the direct mail sales program. Col plans to test-run the Club idea in Chi on disks only for the next two weeks to ascertain general dealer reaction.

Col's pulling out the phonographs from the Club deal stemmed from squawks by Chi dealers that the diskery was competing with them on the discount operation. Diskery sales execs believe that the dealers were mainly burning at the inclusion of phonographs in the discount deal so they withdrew them from the discount plan. The mailings now include flyers on the phonos with a notice that "they are now available at your local dealer."

The club plan is based on the Book-of-the-Month Club format. A purchase of three longplay platters nets a dividend of one cuff LP, which is equivalent to a 25% discount. The Col phonographs have been offered at \$19.95 and \$69.95, a markdown from lists of \$24.95 and \$89.95, respectively.

Col, previously, had tested the club-idea in Ohio and Indiana without any dealer opposition. Diskery's sales chief Paul Wexler reiterated that if the Chicago plan hurts dealers, it will be cancelled. No other cities have yet been earmarked for other Family Club test runs.

Some Show Biz Stars Just Can't Make Disk Grade: Cap's Livingston

Alan Livingston, a&r topper and veepee of Capitol Records, east from his Hollywood base on business-vacation, reprises anew that since "sound alone makes for a successful record," no other show biz values can intrude. In fact, he stresses, naming names, some of the show biz greats—solo women notably—somehow haven't been able to make the disk grade.

"Yet the value of records, especially these days, is so great," says Livingston, "that every talent agency is after us and somehow they can't understand that a stage or Hollywood great isn't necessarily equally surefire on wax." On the other hand, he adds, if it weren't for the wax rep, many a name today would have no vaudeville, London Palladium, Las Vegas and kindred appeal. But it adds up that somehow some of the most unpersuasive people take on new gloss, when they are booked for personal appearances, because of the glamor aura endowed them by a successful record or sequence of disks.

Livingston is supervising the original-cast album of "By the Beautiful Sea," which goes on wax for Cap next (Easter) Sunday.

AND SOME PUBS CAN'T EVEN GET BY THE DOOR

Moe Gale's Sheldon Music operation currently is setting a hot pace with the record companies. Firm's plugging action is now spread out over 20 newly released sides of 13 Sheldon tunes. Pubbery broke into the bigtime last year with the cliche Teresa Brewer etching of "Ricochet" on the Coral label.

Goldie Goldmark, who joined the firm a little more than a year ago, general manages the operation with Burt Haber as professional manager.

Crumpacker's New Chore

Chick Crumpacker, RCA Victor assistant promotion manager for Red Seal disks, will swing the full gamut from longhair, to hillbilly music in his new assignment as promotion chief for the diskery's country & western department. He fills the spot vacated by Bob McCluskey last month.

Ed Kelly, assistant to pop promotion manager Bernie Miller, moves into Crumpacker's Red Seal spot, while Harvey Chanler has been added to the staff as Miller's assistant. Chanler formerly was with the American-Safeway Food Co.

Holmes to Do Double Duty for MGM Label

Le Roy Holmes will double as musical director and recording artist for MGM Records. Holmes was named diskery's musical director last week.

Holmes came to the diskery several years ago as arranger for its 11th release, "Mam'selle." It was MGM's first click. For the past couple of years, he's been heading up his own orch for the label.

G. Miller Estate Earns 400G From Disks Since 1944

Although Glenn Miller has been dead for 10 years, his band is now the top-selling orch on disks via the multiple releases by RCA Victor and Epic, Columbia Records' subsid. While he was alive, Miller earned \$500,000 in royalties from Victor between 1939 and 1944. Since 1944, his estate has earned another \$400,000 in royalties, the bulk coming in the last year as a result of his platter revival and the Universal Pictures' biopic, "The Glenn Miller Story."

On top of the five-disk limited edition issued last year and another Miller set based on the pic's score, Victor is continuing to push the bandleader's wax repertory. Scheduled for early release are 34 sides to be packaged as singles and five additional EP albums and two 12-inch LP sets.

CAP SETS BIG DRIVE ON COLE'S 10TH ANNI

Hollywood, April 13. Capitol Records is mapping a big promotion campaign next month to mark Nat (King) Cole's 10th anniv with the label. Highlight of the drive will be a special 12-inch LP "10th Anniversary Album."

Disc will spotlight 16 Cole sides never released before, some of them stretching back over the years and comprising tunes that the platters recorded but kept in the vaults. Included will be some of the old King Cole Trio etchings.

Tiny Hill Reactivates Band For Midwest Tour

Kansas City, April 13. Tiny Hill Orch resumes its ballroom and club one-nighters in the midwest territory opening Friday (16) at the American Legion Club, Victoria, Ill. After several months of continuous one-nighters, Hill disbanded temporarily last winter to rest it out at his farm at Fort Lupton, Colo.

Leader has most of his old crew assembled, but it will be spotted with some new faces. Vocals as before will be by Ted Spaid and Don Hunt, in addition to Hill's own chanting. Crew also is carrying Bernie Wing, a 14-year-old discov-ery billed as the lad with a "smile in his voice."

Following the Victoria opening, the Hill crew is set solid with one-nighters through April. It's in the Associated Booking Corp. stable as before.

Overplayed Credits

Los Angeles, April 13. Dave Daggett, organist, wants credit where credit is due, but objects to credit that doesn't belong to him. That is why he filed suit in Superior Court against Pacific Coast Broadcasting Co., A.J. Victor, Kiekie Lazaar and Ivy Coach, Inc., operators of the House of Ivy Restaurant.

As an advertising stunt, the complaint states, the restaurant played records which they identified as being made by Daggett who was appearing there. This was misleading to his fans, he declared, because the disks were made by other organists who lacked his "distinctive style."



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PRS May Also Rep BMI in Britain

Broadcast Music Inc., which has sealed reciprocal deals with most of the foreign licensing societies, is now in the process of wrapping up a similar agreement with the British Performing Rights Society. Currently the American Society of Composers, Authors & Publishers has an exclusive arrangement with PRS under which it collects for the British society in the U. S. and PRS collects for ASCAP catalog performances in England.

In order for BMI publishers and writers to collect British performance coin now, they must place their material with a member-publisher of PRS. If a deal is signed, PRS will transmit such perform-coin directly to BMI for distribution here. BMI, in turn, will collect for those British writers and publishers not linked to ASCAP firms in the U. S.

Ray (Billy Graham With Beat) Waxed in London

London, April 13. the tumultuous reception given to Johnnie Ray at the London Palladium has been placed on wax. Phillips Records recorded his full stage act April 5, the night he opened, and the atmosphere of a performance by someone whom the critics called "Billy Graham with a beat" has been captured, squeals and all. The disk will be issued as an LP in Britain and the U. S. by Columbia Records.

Berlin's 'I'm Not Afraid'

Songsmith Eddie Fisher introduced Irving Berlin's new patriotic ballad, which he wrote following a dinner with President Eisenhower, and which the singer but on the video-cycles within the same week. Coca-Cola sent out 1,300 VIP wires to distributors, press and others spotlighting its "Coke-Time" star's intro of the song via NBC-TV. In the idiom of "God Bless America," but with more topical overtones as some may choose to interpret it, the Berlin ballad follows:

When the skies are not as clear
As they used to be,
There are salesmen selling
fear,
But they can't reach me,
For I have faith in My Country,
And the men who guard our
shores,
And I'm not alone,
For the faith that's mine is yours.

CHORUS
I'm not afraid
Of those who try to frighten
us,
I'm not afraid
Of plots our foes have laid,
For I believe in America,
And most of us in America,
Will always be Americans Un-
afraid.

(Copyright 1954, Irving Berlin)

Proxy Jam-Up Delays Vote Tally In Stockholder 'Battle for Decca'

Kay Starr's 'Partners' Tops Scot Bestsellers

Glasgow, April 13. Kay Starr's waxing on British Capitol of "Changing Partners" tops the list of best-selling disks here, closely followed by the Oberkirchen Children's Choir in "The Happy Wanderer" on the British Parlophone label.

Third slotting is held by Doris Day in "Secret Love" (British Philips, American Columbia).

Cap's Henri Rene Pitch May Cue RCA Talent War

Capitol Records' angling for Henri Rene, RCA Victor musical director, as its eastern artists & repertoire head, may touch off a talent war between the two disk-eries. It's known that Victor execs were burning at Capitol's overtures to Rene during the past couple of months and, if it continues, they will retaliate.

A Victor exec stated that "we can play the same game." He said that Victor could also start bidding for top Capitol artists with big money guarantees if the situation warrants it. Victor's burn has been intensified by the fact that Capitol has continued to pitch for Rene even after he made a verbal deal with Manie Sacks, Victor's general manager, to stay on.

In any case, Rene has another year-and-a-half to go on his Victor contract and there's no sentiment among company execs to release him for any Capitol a&r post.

COLUMBIA TO WAX 'STAR' SOUNDTRACK

Columbia Records has latched on to the soundtrack album of the Warner Bros. film, "A Star Is Born." Pic, which stars Judy Garland, currently is being readied for national release. Score was penned by Harold Arlen and Ira Gershwin.

It's undecided yet whether any of the tunes sung by Miss Garland will be issued as single disks. However, Col plans to cover the other songs with its top pactees. E. H. Morris is publishing the score.

Satchmo Latest to Join Glenn Miller Cavalcade

That Glenn Miller bandwagon just keeps on rolling. Latest to latch onto the Miller boom is Louis Armstrong, who etched four tunes from the Universal Pictures biopic of the late bandleader, including a couple that Satchmo did in the film. Tunes will be packaged by Decca in extended play and long-play sets.

During his four-week stand at the Basin Street club in N. Y., Armstrong also cut four sides with Gordon Jenkins' orch. Included among the jazzman's upcoming album releases will be Decca's first hi-fi jazz set.

Of Kicks & Cabbage

Minneapolis, April 13. Dick and Don Maw, 21 and 19, sons of Ralph Maw, Metro district manager, who brought in the Dave Brubeck quartet for a Lyceum theatre concert last Sunday (11), stated they didn't care if they made a nickel on the venture or not. Being jazz devotees themselves, they were chiefly interested, they said, in getting a chance to hear Brubeck at first hand themselves and trying to get other people more interested in his type of jazz.

That, they explained, is why, when they learned Brubeck would be available, they booked him at their own risk, renting the theatre and giving a guarantee to the musician. The Maws, incidentally, last month organized a company to distribute only the sort of jazz records they like, including those of Brubeck's.

Decca's annual stockholders meeting in New York yesterday (Tues.) to decide the outcome of a sharp battle for control between the management and a dissident stockholders group was colorful, but inconclusive. Due to the large number of proxies that had to be counted, announcement of the final tally was put off until tomorrow (Thurs.).

Presiding at the meeting was Decca proxy Milton R. Rackmil, key target for the opposition group led by George L. Lloyd, ex-board member. The current Decca board, nominated for reelection, was present, while of Lloyd's slate, only he and Spencer Samuels were there. Lloyd explained the absence of his other nominees, Bert Lytell, Clarence Derwent and H. Marshall Robertson, by stating they wanted to avoid the brickbats expected to fly at the session. Rackmil therefore asserted his doubts about the Lloyd group's "fighting abilities."

Dramatic highlight of the meeting was the appearance and address of Mrs. Freda Kapp, wife of the late Jack Kapp, one of the co-founders of the Decca company 20 years ago. Mrs. Kapp's allegiance in the present fight was not specified, but she said that "Rackmil was doing his best, but it wasn't good enough." She thought that more should be done for Decca, not Universal, in which the diskery has a major interest. When one of Lloyd's supporters seconded her sentiments and added that the management was doing nothing

(Continued on page 42)

Chappell OKs Complete Air Showcasing of Col's 'Pink Tights' Cast

In a move to get wider exposure for the score of the legitimer, "The Girl in Pink Tights," Chappell Music has given disk jockeys around the country the green light to spin the entire Columbia Records' original cast album. Heretofore, show-tune publishers have limited consecutive plays on a score to two numbers and then, not in the order in which the songs are spotted in the show. In some instances, however, deejays have received special permission from the pub and the show's producer to air the original cast album in its entirety.

Chappell is limiting its okay on deejay spins of the complete Col album to a two-week period which began Monday (12). Notice of Chappell's move was enclosed with the deejay copies of the album which were sent out by the diskery last week. The okay was signed by Max Dreyfus, Chappell topper, and Shepherd Traube, "Tights" producer.

Score for the musical was penned by the late Sigmund Romberg and Leo Robin. Album stars Jeanneaire and Charles Goldner and features David Atkinson and Brenda Lewis. It's currently running at the Hellinger Theatre, N.Y.

PEG TEAMS WITH BING, KAYE ON 'XMAS' ALBUM

Hollywood, April 13. Peggy Lee took over the femme vocal chores for the "White Christmas" album which Decca is issuing in a tieup with the Irving Berlin film for Paramount. Picture stars Bing Crosby and Danny Kaye, both of whom will be heard on the album, and Rosemary Clooney, who's under contract to Columbia.

Album was cut last week with Joseph Lilley, musical director on the picture, conducting and Sonny Burke, Decca's Coast recording director, supervising the date.

Gabler's Coast Chores

Milt Gabler, Decca artists & repertoire chief, headed for the Coast yesterday (Tues.) for confabs with the diskery's Hollywood chief, Sonny Burke, and to supervise some recording sessions.

He'll be back at the N. Y. home-office in two weeks.

Flossie Brooks Kresslin, of Chappell Music's staff, is sparking the spring luncheon of the Kessler Institute for Rehabilitation at the Waldorf-Astoria Hotel, N. Y., May

Jocks, Jukes and Disks

By MIKE GROSS

Tony Bennett: "Until Yesterday" (Columbia). Tony Bennett, who's been a steady click on way since "Rags To Riches" brought him back to the hit lists last year, looks like he's got another winner in "Until Yesterday." It's a topflight melodic number of Italian origination and excellently showcases the Bennett style. The jocks will spin it into the payoff circle. Reverse is a pleasant effort that rates plays.

Ray Anthony Orch.: "Dance My Heart" (Capitol). This coupling of p.d. melodies adds up to potent shellac. "Dance My Heart" shapes as the payoff slice because of Ray Anthony's topdrawer trumpet work. It's a captivating side that'll appeal to both the jocks and the jukes. "Somewhere Beyond Tonight" is an Italian oldie that's freshened up by Anthony's trumpet. The Anthony Choir gives both sides an important boost.

Fred Warren: "You Promised Me" (M-G-M). "You Promise Me" gives Fran Warren

derer" an inspired and vibrant reading. He mutes his pipes for "Destiny's Darling," a light entry, but it's good, too.

Sandy Stewart: "Man To Woman" ("I Understand") (Epic). There's a disclick potential in Sandy Stewart but she's still got to find the right material. She remains in the incubator stage with "Man To Woman," an average rhythm number, and "I Understand," a lulling ballad.

Ella Fitzgerald-Gordon Jenkins: "Baby" ("I Need") (Decca). Give Ella Fitzgerald a good ballad and she'll make the most of it. She does just that with this coupling and although its breakthrough chances are slim both sides are attractive wax entries. With the help of Gordon Jenkins' organ and chorus, Miss Fitzgerald gives "Baby" a captivating ride and projects a lot of warmth into "I Need."

Richard Hayman Orch.: "Port of Spain" ("Spring Is Here") (Mercury). Richard Hayman has an intriguing melodic beat to work with in "Port of Spain" and he makes

Best Bets

TONY BENNETT (Columbia)	UNTIL YESTERDAY Please Driver
RAY ANTHONY ORCH. (Capitol)	DANCE MY HEART Somewhere Beyond Tonight
FRAN WARREN (M-G-M)	YOU PROMISED ME Just Friends
JACK RICHARDS (Coral)	HERS AND HIS Who

the best chance she's had in some time to get into the disclick groove. It's an ear-hugging ballad that she delivers with impact. She also does a standout warbling job on the bottom deck ballad, but "Promised Me" will be the one to carry her to the top.

Jack Richards: "Hers and His" ("Who") (Coral). The disk market is still wide open for new names so Jack Richards looks good to crack through with "Hers and His." Slice is sock blending of melody. Lyric idea and rendition. A natural for spins on all levels. Oldie on the reverse is also tops.

Burl Ives & Gordon Jenkins: "True Love Goes On and On" ("Brave Man") (Decca). The lines separating folk and pop become very thin with this Burl Ives coupling. In "True Love," Ives has a surefire pop entry that's tasty and appealing if it gets the deejay push it deserves, it could develop into an important side. Ives' tiptop handling of "Brave Man" on the flip side, makes it highly listenable. Gordon Jenkins' orch and chorus help Ives bring both sides home.

Alfred Drake: "The Happy Wanderer" ("Destiny's Darling") (Cajence). If the Swiss import, "The Happy Wanderer," is to make a dent in the U.S. market, it's probably Alfred Drake's etching that'll do the trick. This is Drake's first time out for Cadence and he delivers the goods. He gives "Wan-

derer" an inspired and vibrant reading. He mutes his pipes for "Destiny's Darling," a light entry, but it's good, too.

Le Roy Holmes Orch.: "Lazy Afternoon" ("Serenade") (M-G-M). "Lazy Afternoon" from the legitur "The Golden Apple" gets a lush and effective workover by the Le Roy Holmes orch and Rosanne's vocal interpretation. It's a slow, moody piece that'll win attention because of the nifty words-music blending. "Serenade" from "The Student Prince," is a livelier item that displays more of Holmes' fine orch work.

Pee Wee King: "Backward, Turn Backward" ("Indian Giver") (Victor). This slice originally was slated for the hillbilly field but Pee Wee King's effective rendition of "Backward, Turn Backward" should push into the pop class for a good payoff. The country flavor gives the tender ballad an important plus. Bottom side is delivered in unadulterated alfalfa style and should with the hinterlanders.

Album Reviews

Capitol Records jumps on the longplay jazz album background this month with some topflight packages. Although the Cap set are comparatively new disks, most of them were cut within the last

Best British Sheet Sellers

(Week ending April 3)

I See the Moon..... Feldman
Happy Wanderer..... Bosworth
Don't Laugh At Me..... Toft
Bell Bottom Blues..... Reine
Changing Partners..... Mellin
Oh My Papa..... Maurice
Tennessee Walk..... F.D.&H.
The Book..... Kassner
Secret Love..... Harris-Connelly
Bimbo..... Macmelodies
Swedish Rhapsody..... Connelly
Heart of My Heart..... F.D.&H.

Second 12

Ebb Tide..... Robbins
That's Amore..... Victoria
Cloud Lucky Seven..... Robbins
Luxembourg Folks..... Dash
The Jones Boy..... Wood
If You Love Me World Wide
Answer Me..... Bourne
Easter Sweethearts..... Morris
Heartless..... Kassner
Vine Came Grape..... Chappell
Tenderly..... Morris
Cuff of My Shirt..... Connelly

10 years, they still have lots of appeal for the jazzophile. Top ranking release in current series is the Benny Goodman album. The eight sides were cut on the Coast in 1947 and shows off Goodman's smooth-flowing small combo style. His sidemen on the dates were Ernie Felice (accordion), Red Norvo (xylophone), Jess Stacy, Teddy Wilson and Jimmy Rowles (splitting the keyboard chores), Al Hendrickson (guitar), and Tom Romera and Don Lamond alternating on drums.

Some lesser-known Duke Ellington compositions are given top-flight workovers via Ellington's slick pianistics. The album is tagged "The Duke Plays Ellington" and spotlights such items as "In A Sentimental Mood," "Things Ain't What They Used To Be" and "Passion Flowers." Ellington's accompanied by Wendell Marshall (bass) and Butch Ballard (drums).

The modern jazz movement gets a showcasing in the Miles Davis set. The progressive musical ideas are well-delivered by Davis trumpet, Gerry Mulligan's sax, Kal Winding's trombone, Al McKibbin's bass and Max Roach's drums. The sides were cut in 1949-50.

In the Dixieland style, Billy Butterfield blows a vibrant trumpet through the eight tunes on his album. Sides were originally cut in 1946-47 and hold up as sock examples of Butterfield's tooting technique.

'Moon Dog' Dance Set For Newark Armory

Cleveland, April 13.

First "Moon Dog Coronation" dance skedded for the New York area will be held in Newark, N.J., May 1 with Alan Freed, Cleveland disk jockey, as emcee.

Dance, a two-stanza affair, will be held at the Sussex Avenue Armory with the first segment skedded for 9 p.m. to 1 a.m., with an early morning howler from 2 to 6. Freed has lined up a roster including The Clovers, Charles Brown, Buddy Johnson's band, Ella Johnson, Muddy Waters and Big Maybelle.

Longhair Disk Reviews

Dvorak: Symphony No. 5 (RCA Victor; \$5.45). First version by Arturo Toscanini and the NBC Symphony of the familiar "New World" gets a lively, brisk reading, with none of the musical values slighted. Performance has clarity and drive as well as feeling and warmth.

Mozart: Requiem (Westminster; \$5.95). Impressive rendition of the w.k. oratorio, the few pedestrian parts offset by the overall impassioned beauty of the work. There's fine ensemble work among orch, soloists and chorus, under Hermann Scherchen's expert baton. Richard Standen is a rich bass, Magda Laszlo a good soprano.

Liszt: Concertos Nos. 1 & 2 (Vox; \$5.95). Two concert-hall pianistic showpieces come off well here. Performance by pianist Orazio Frugoni is vigorous and musical, without the sometimes concomitant pounding. Tone is clear and technique clean. Pro Musica under Hans Swarowsky adds good background, although occasionally a little overpoweringly.

Ballet Music From France (Epic; \$5.95). Colorful, tuneful excerpts from Delibes' "Sylvia" and "Coppelia," Gounod's "Faust" ballet bits, and the modernistic rhythms of the ballet music from Ravel's "Marouf," all well-handled by Jean Fournet and various orchs.

Prokofiev: Concerto No. 3 & Bartok: Concerto No. 3 (Capitol; \$5.70). Two attractive modern piano concertos, the lively, lyric, technically-difficult Prokofiev and the lean but charming Bartok, skillfully played by Leonard Pennario, with St. Louis Symp. assist.

Boccherini: Quartets in A (Op. 39 No. 3) and in E Flat (Op. 58, No. 3) (Angel; \$4.95). Two charming, melodic, typically 17th-century works for strings, sympathetically and skillfully played by the Quartetto Italiano.

Haydn: Symphonies Nos. 44 (Trauer) & 48 (Maria Theresa) (London; \$5.95). Two charming, lesser-known Haydn symphonies, the tuneful, elegant, wistfully-sad No. 44 and stately, dresy No. 48, given fine treatment by the Danish Radio Symphony under Mogens Woldike.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director; alphabetically listed.

Survey Week of April 2-8, 1954

A Dime And A Dollar— <i>"Red Garters"</i>	Famous
A Girl A Girl	Valando
Am I In Love	Miller
Amor	Southern
Angela Mia	Chappell
Answer Me My Love	Bourne
Changing Partners	Porgie
Cross Over The Bridge	Laurel
Heart Of My Heart	Robbins
Here	H & R
I Get So Lonely	Melrose
I Really Don't Want To Know	H & R
I Speak To The Stars— <i>"Lucky Me"</i>	Witmark
I Went Out Of My Way	Broadcast
Jilted	Sheldon
Knock On Wood— <i>"Knock On Wood"</i>	Famous
Lost In Loveliness— <i>"Girl In Pink Tights"</i>	Chappell
Make Love To Me	Melrose
Man With The Banjo	Mellin
My Restless Lover	Chappell
Pine Tree Pine Over Me	Miller
Secret Love— <i>"Calamity Jane"</i>	Remick
Somebody Bad Stole De Wedding Bell	Morris
South	Peer
Stranger In Paradise— <i>"Kismet"</i>	Frank
That's Amore— <i>"The Caddy"</i>	Paramount
That's What A Rainy Day Is For— <i>"Easy To Love"</i>	Robbins
Till We Two Are One	Shapiro-B
Wanted	Witmark
Young At Heart	Sunbeam

Second Group

Alone Too Long— <i>"By The Beautiful Sea"</i>	Morris
Anema E Core— <i>"Three Coins In The Fountain"</i>	Leeds
Back In The Old Routine	Famous
Bell Bottom Blues	Shapiro-B
Bimbo	Fairway
Cleo And Meo	Joy
Crazy Mixed Up Song	Trinity
Darktown Strutters Ball	Feist
Dream Dream Dream	Feist
From The Vine Came The Grape	Randy-S
Happy Wanderer	Fox
I Don't Think You Love Me Anymore	BVC
I Love Paris— <i>"Can-Can"</i>	Chappell
Little Things Mean A Lot	Feist
Marie	Feist
My Heart Won't Say Goodbye— <i>"Girl In Pink Tights"</i>	Chappell
Oh My Papa	Shapiro-B
Ridin' To Tennessee	Johnstone-M
Y'All Come	Starrite
You Didn't Have To Tell Me	BVC
You Didn't Want Me When You Had Me	Marks
Zoo	Midway

Top 20 Songs on TV

(More In Case of Ties)

A Toot And A Whistle And A Plunk And A Boom	Disney
Answer Me My Love	Bourne
Anything Can Happen Mambo	Beechwood
Broke Barefoot And Starry-Eyed	Leeds
Cross Over The Bridge	Laurel
Darktown Strutters Ball	Feist
Happy Wanderer	Fox
Here	H & R
I Get So Lonely	Melrose
Jilted	Sheldon
Lost In Loveliness	Chappell
Lovin' Spree	Joy
Make Love To Me	Melrose
Ricochet	Sheldon
Secret Love	Remick
Somebody Bad Stole De Wedding Bell	Morris
Stranger In Paradise	Frank
Such A Night	Raleigh
Wanted	Witmark
Young At Heart	Sunbeam

† Filmusical.

• Legit musical.

VARIETY 10 Best Sellers on Coin-Machines

1. WANTED (6)
2. I GET SO LONELY (9)
3. MAKE LOVE TO ME (11)
4. YOUNG AT HEART (7)
5. SECRET LOVE (11)
6. CROSS OVER THE BRIDGE (7)
7. HERE (2)
8. A GIRL, A GIRL (1)
9. NO TEARDROPS TONIGHT (4)
10. ANSWER ME, MY LOVE (1)

Perry Como	Victor
Four Knights	Capitol
Jo Stafford	Columbia
Frank Sinatra	Capitol
Doris Day	Columbia
Patti Page	Mercury
Tony Martin	Victor
Eddie Fisher	Victor
Tony Bennett	Columbia
Nat (King) Cole	Capitol

Second Group

MAN WITH THE BANJO
I REALLY DON'T WANT TO KNOW
OH, MY PAPA
FROM THE VINE CAME THE GRAPE
TILL WE TWO ARE ONE
JILTED
MAN UPSTAIRS
DARKTOWN STRUTTERS BALL
LITTLE THINGS MEAN A LOT
STRANGER IN PARADISE
SOMEBODY BAD STOLE DE WEDDING BELL
CUDDLE ME
ANEMA E CORE
SOMEBODY BAD STOLE DE WEDDING BELL
FROM THE VINE CAME THE GRAPE

Ames Bros.	Victor
Les Paul-Mary Ford	Capitol
Eddie Fisher	Victor
Hilltoppers	Dot
Georgia Shaw	Decca
Teresa Brewer	Coral
Kay Starr	Capitol
Lou Monte	Victor
Kitty Kallen	Decca
Tony Martin	Victor
Georgia Gibbs	Mercury
Ronnie Gaylord	Mercury
Eddie Fisher	Victor
Eartha Kitt	Victor
Gaylords	Mercury

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Band Biz Turns to Kaffee-Klatches To Take Up Slack in Ballroom Dates

Chicago, April 13.

As ballrooms and other regular orchestra showcases grow more and more scarce, either folding or shifting to weekend policies, mid-western band-bookers are gearing to turn up new outlets for their properties from among fraternities, lodges, colleges and church and social groups. In more prosperous days these private club bookings were "extras," seldom if ever solicited by the agents who treated them merely as telephone orders. Today they're being earnestly sought out and cultivated as major playing dates, and organizational chairmen are being romanced just like the commercial promoters.

Many agents insist that ballroom operators are still prospering even with weekend operations, although they may not be flourishing as they did during the war years. But the bookers themselves are finding there are far too many bands organized now to keep all of them working steadily. Some agents willingly admit they are relieved to lose units which had been strong drawing cards 19 to 20 years ago, but which since have come to mean little in their former lush territories. Older bands in particular create meagre interest among the teenage element that patronize ballrooms, though they are still in demand with the older crowd.

Middle-Aged Pitch

It's at the middle-aged folk, notably in small towns, that these bands are being pitched now through lodge and community parties where nostalgia is the order of the day. Bands like Art Kassel, Ted Weems, Ray Pearl and Henry Busse, which may have played the college proms for the over-30 set, are likely bait for bookers seeking to expand their sales areas. Agents are devising schemes of their own to bag new accounts, trying to keep their strategies secret from the competition. But a roundup of major Chi agents reveals that all are trying to pierce the same general market. Tactic, too, is usually the same: that of compiling lists of Chambers of Commerce, universities, National Guard posts, and the like, and sending them letters and information forms to locate an interest in a one-night band shot. Sometimes they're even able to uncover week-long dates.

Small towns are found to be extremely interested in bands that had been top names in past years. Burgs under 100,000 population that have no danceries frequently stage community socials, appreciate having the celebrated bands, and are willing to pay handsomely for them. Colleges and music schools are being found receptive to concert-type orches and jazz units for demonstrations of new trends. The Sauter-Finegan orch, for one, plucked a string of college dates last winter owing to constant cross-country soliciting by the Willard Alexander agency.

Many contacts on which ground has already been broken are panning into regular dates the agent can count on month after month upon establishing strong rapport with the talent buyers. Seeking out the new accounts requires a good deal of extra work, but the 10-percenters are hoping it will pay off in future returns. The problem for agents who have nailed special accounts for exclusive bookings is to keep supplying them with bands they like. Here the need arises for bands that are not only danceable but personable.

Since the special events are mostly informal parties, it's preferred by the customer that the leader be a good mixer as well as a musician. The Ted Weems band, for example, has Bonnie Ann Shaw, who sings, whistles and dances, plus instrumentalist Red Ingle, who can also do comedy. Band, in effect, brings along a show of its own, and this is an important selling factor with the villagers.

Praeger Eyes U.S. Deals

London, April 6.

Lou Praeger, British disk jockey and bandleader, heads for the U.S. April 25 on a three-week business trip. He aims to seal some deals in the States for radio and disk packages which he's produced.

Praeger, incidentally, is also a practicing psychologist in Britain.

Hamblen's Shift to RCA

Stuart Hamblen, western singer and composer, has shifted to RCA Victor after a tenure of several years with Columbia Records.

Hamblen is the composer of "What God Can Do," one of the biggest religious hits in recent years. Tune has sold nearly 1,000,000 copies of sheet music for Leeds Music, since it was released around three years ago.

Krupa Concertizing Following Cafe Dates

Following his current stand at the Basin Street niter in New York, Gene Krupa takes his combo to Philadelphia for a repeat one-week date at the Rendezvous, starting April 26. Krupa trio has also been set for concert dates at the Coliseum, Baltimore, May 7; Academy of Music, Philadelphia, May 8; and Uline Arena, Washington, May 9.

Krupa is playing with Eddie Shu on sax and Teddy Napoleon on piano. Associated-Booking Corp. set the dates.

'Beautiful Doll' Earns \$1,680 for Brown Estate, Has Some 6c Tunes Too

Philadelphia, April 13.

"Oh, You Beautiful Doll," song hit of a bygone generation, is still an earner for the heirs of the estate of composer A. Seymour Brown. Royalties to the tune of \$1,681 were assigned in Orphans Court last week to Mrs. Josephine Baird, of Fairfield, Conn., niece of the composer.

Brown, who died in 1947 at the age of 65, operated a real estate business here. He was one of the earliest members of the American Society of Composers, Authors & Publishers. The \$1,681 were royalties received on "Beautiful Doll" since June 23, 1950.

The accounting of Brown's estate filed with the court showed the public can forget as well as remember. Another Brown hit of World War I, "If You Talk in Your Sleep Don't Mention My Name," brought in only \$1.10. The income from "Moving Day in Jungletown" amounted to 6c and "I'll Do It All Over Again" netted 2c. Royalties were received from the Music Publishers Holding Corp., to which Brown had sold the copyrights of his published song under royalty agreements.

Songstress Chris Martin has joined Derby Records' artists roster.

Int'l Song Trade Mostly One Way From U.S. to Europe: Mitch Miller

Decca's R&B Pitch

Decca Records, which recently began making a serious pitch for the rhythm & blues trade, has added two more names to this stable in the Mello-Tones and Marjo Benitez, a calypso singer.

Milt Gabler, Decca pop record chief, is now also directly supervising the r&b operation.

Columbia Nabs Album Rights to 'Pajama Game'

Columbia Records has latched on to the original cast album rights to the upcoming legit musical, "Pajama Game." Score for the show, which bows on Broadway May 12, was penned by Jerry Ross and Dick Adler. The tunesmiths wrote last year's pop click "Rags To Riches." Legituner stars Janis Paige, Eddie Foy Jr. and John Raitt.

Frank Music, Frank Loesser's firm, is publishing the score. Other upcoming original cast albums are "By The Beautiful Sea," which Capitol Records is cutting Sunday (18) and "The Golden Apple," which RCA Victor cut Monday (12).

Music traffic between the U. S. and Europe is predominately a one-way operation. That's the opinion of Mitch Miller, Columbia Records pop artists & repertoire chief, who recently returned from a jaunt through England and the Continent.

According to Miller the European song market has little to offer American diskers while the U. S.-originated tunes are continually making dents in the music biz picture abroad. He admits, however, that a European-originated tune can create some noise here, as recently evidenced by "Oh, Mein Papa," but the publishers on the Continent have come up with few tunes with overall U. S. appeal.

In Italy and France, particularly, Miller stressed, no new tunes figured for disk here. On the other hand, he pointed out, bands in both countries had loaded their repertoires with American pops.

Miller credits Radio Luxembourg and the Armed Forces Network for making the Europeans U.S.-disk conscious. "The AFN," says Miller, "is the WNEW of Europe. The station plays records all day long."

Miller contends that the full potential of the European market has not yet been tapped by the U.S. disk industry. Sales figures on click platters, he adds, could easily match or top the U.S. sales figures. The only drawback to sales, Miller figures, is the lack of a cheap record player. Phono equipment, on the Continent especially, is a luxury that's only found in the wealthier home. "If a record-player manufacturer can come up with a low-price machine," Miller contends, "the sales on American pop records will skyrocket accordingly."

Indie Cos. Make Like Columbia & Victor In Setting Up Own Subsidiaries

Following the pattern established by the major diskeries, indie labels are now setting up subsid companies. In a move to expand their rhythm & blues repertoires, Atlantic and Jubilee Records have formed new waxeries. Former diskery has come out with Cat Records, while latter outfit has introduced Jo-Z (Jossie Records).

Cat will not utilize any of the talent from Atlantic's stable but distribution will be through the same channels. Label's initial release comprises four records, which were put into circulation last week. Talent roster includes singers Millie Bosman, Rose Marie McCoy, Sylvia Vanderpool and Jimmie Lewis. Last named, who had been with Atlantic around two years ago, was more recently with RCA Victor. Miss McCoy, incidentally, is also a songwriter and will record her own tunes. Other Cat artists are Mike Gordon, The El Tempos and The Chords.

Jo-Z, formed to cut down on the number of releases being put out by Jubilee, is spotlighting such talent as The Starlings, The Four Bars, The Ray-O-Vacs, The Selah Jubilee Singers and The International Gospel Singers.

AL JARVIS SPINNING MILLIONTH PLATTER

Hollywood, April 13.

Al Jarvis, the nation's first deejay, will spin his 1,000,000th platter Thursday (15). Appropriately, it will be Louis Armstrong's Okeh disk of "I Can't Give You Anything But Love," the first record Jarvis ever played on the air.

Since beginning his platter pushing stint 21 years ago, Jarvis has averaged five hours a day of wax whirling. He is credited with taking recordings out of the "fill" classification and putting them into the programming category—a move that spawned today's army of deejays.

Wolpin to Coast

Eddie Wolpin, general manager of Paramount-Famous Music, left for the Coast yesterday (Tues.) for confabs with Par's new musical head, Roy Fflasted. He'll be gone two weeks.

VARIETY Scoreboard OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1 2	PERRY COMO (Victor)	Wanted
2 1	JO STAFFORD (Columbia)	Make Love To Me
3 4	FRANK SINATRA (Capitol)	Young At Heart
4 3	PATTI PAGE (Mercury)	{Cross Over The Bridge Changing Partners
5 6	FOUR KNIGHTS (Capitol)	I Get So Lonely
6 5	DORIS DAY (Columbia)	Secret Love
7 7	EDDIE FISHER (Victor)	{A Girl, A Girl Anema E Core Oh, My Papa
8 8	NAT (KING) COLE (Capitol)	Answer Me, My Love.
9 9	TONY MARTIN (Victor)	{Here Stranger in Paradise
10 10	TONY BENNETT (Columbia)	{No Teardrops Tonight Stranger in Paradise

TUNES

(*ASCAP. †BMI)

POSITIONS This Last Week Week	TUNE	PUBLISHER
1 2	*WANTED	Witmark
2 1	*MAKE LOVE TO ME	Melrose
3 3	†YOUNG AT HEART	Sunbeam
4 6	*I GET SO LONELY	Melrose
5 5	*CROSS OVER THE BRIDGE	Laurel
6 4	*SECRET LOVE	Remick
7 7	*ANSWER ME, MY LOVE	Bourne
8 10	*A GIRL, A GIRL	Valando
9 8	†HERE	Hill & Range
10	*FROM THE VINE CAME THE GRAPE	Randy-S

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

ASCAP. ↑ BML.

VARIETY

DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos. Pos. No.
wk. wk. last
in log in log

	Artist	Label	Song
1	Perry Como	Victor	"Wanted"
2	Frank Sinatra	Capitol	"Young at Heart"
3	Patti Page	Mercury	"Cross Over the Bridge"
4	Jo Stafford	Columbia	"Make Love to Me"
5	Doris Day	Columbia	"Secret Love"
6	Eddie Fisher	Victor	"A Girl, A Girl, A Girl"
7	Four Knights	Capitol	"I Get So Lonely"
8	Tony Martin	Victor	"Here I Am"
9	Tony Bennett	Columbia	"No Teardrops Tonight"
10	Ames Bros.	Decca	"Man With the Banjo"
11	Four Aces	Decca	"Amor"
12	Kitty Kallen	Decca	"Little Things Mean a Lot"
13	Nat (King) Cole	Capitol	"Answer Me, My Love"
14	Teresa Brewer	Coral	"Jilted"
15	Charlie Applewhite	Decca	"This Is You"
16	Lou Monte	Victor	"Somewhere"
17	Gaylords	Mercury	"Vine Came the Grape"
18	Tony Bennett	Columbia	"Stranger in Paradise"
19	Billy Eckstine	M-G-M	"Lost in Loveliness"
20	Ronnie Gaylord	Mercury	"Cuddle Me"
21	Hilltoppers	Dot	"Poor Butterfly"
22	Artie Wayne	Mercury	"Watermelon in December"
23	Crows	Rama	"Gee"
24	Kay Starr	Capitol	"Man Upstairs"
25	Eddy Howard	Mercury	"Melancholy Me"
26	Patti Page	Mercury	"Changing Partners"
27	Hugo Winterhalter	Victor	"Latin Lady"
28	Johnston Bros.	London	"Crystal Ball"
29	Kay Starr	Capitol	"If You Love Me"
30	Eddie Fisher	Victor	"Anema E Core"
31	Joni James	M-G-M	"Am I in Love"
32	Les Paul-Mary Ford	Capitol	"I Really Don't Want"
33	Rusty Bryant	Dot	"All Night Long"
34	Amy Brown	Victor	"Man Is for Woman Made"
35	Don Cherry	Decca	"Didn't Have to Tell Me"
36	Four Lads	Columbia	"Oh, That'll Be Joyful"
37	Nelson Riddle	Capitol	"Brother John"
38	Do Lord	Coral	"Do Lord"
39	Frankie Laine	Mercury	"Kid's Last Fight"
40	David Carroll	Mercury	"Buck Dance"
41	Jeff Chandler	Decca	"More Than Anyone"
42	Don Cornell	Coral	"Size 12"
43	Hilltoppers	Dot	"Vine Came the Grape"
44	Lou Monte	Victor	"Darktown Strutters Ball"
45	Doris Day	Columbia	"I Speak to the Stars"

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W. Germany Seen As Big Market For Music Biz

Western Germany, which has staged a phenomenal economic comeback since the end of the last war, is now being viewed as one of Europe's most important music biz territories. Several top publishers in the U.S. are planning to step up their activity in Germany, either through tieups with local firms or by setting up their own subsidiary companies.

While Germany doesn't follow the U.S. pop parade as closely as does England and several other Continental countries, there's been a growing acceptance of U.S. tunes there. Development is ascribed to the U.S. Army broadcasts and the spread of the American jazz idiom through the Reich. In any case, U.S. pubs feel that Germany can be a solid outlet for U.S. tunes, as well as a source for tunes that can be exploited here.

One of main reasons for the interest in the German music biz is the steady rise in the amount of performance coin and the stability of the mark.

RCA'S FIRST OFF-B'WAY ORIGINAL CAST ALBUM

RCA Victor put its first original cast album of an off-Broadway show into the groove Monday (12) when the score of "The Golden Apple" was recorded. By the time, however, that the wax set of John Latouche-Jerome Moross musical is ready for release in two weeks, the show will probably be housed on Broadway at the Alvin Theatre. It's currently at the downtown Phoenix Theatre.

Henri Rene, Victor musical director, supervised the cutting sessions. Kaye Ballard, who was given a Decca release for this assignment, Bibi Osterwald and Jonathan Lucas topline the album cast.

Jap Diskery to Handle Brit. Gramophone Wax

The newly formed Nippon Gramophone Co. in Tokyo will launch its operation as the distribution agent for British Gramophone platters. Firm, which is backed by the Toshiba Electric Co., will begin its own pressing operation at a later date.

A deal is in the works for the new firm to use a large number of original compositions by Dr. D. D. Krupp and Johnny Watson, leader of the All-Star Victor orch in Tokyo.

Bing's Wax Bio

Continued from page 1

Columbia and the Decca diskery does not have a complete file of the Groaner's etchings.

Crosby checks in at the Decca recording studios here this week for a session with Sonny Burke, west coast recording director. He'll do some of those missing tunes—as well as some patter which will be used to tie the sides together. Most of the patter will be in the form of reminiscences.

Western Longhair Influx For Tokyo Thru April

Nipponese concertgoers will be kept on the run during the month of April, with the presence of five western longhair artists, all of them giving recitals in Tokyo during the 30-day period.

Violinist Jascha Heifitz, pianist William Backhaus, Met tenor Ferruccio Tagliavini and his wife, Pia Tassinari, and conductor Herbert Von Karajan top the list of visiting artists, which also includes Josephine Baker.

Many of the scheduled concerts have been sold out for several weeks, and native musicians expect scant attendance at their own April performances.

BMI Seeking to Put ASCAP At Bottom of Cleffer's Suit

French Diskery Sets Up Brit. Decca, German Ties

Paris, April 6.

Compagnie Francaise Thomson-Houston, French diskery which presses under the Discreet-Thomson label, has made a distribution tieup with two other European companies for more extensive Continental coverage.

Teldec will release the D-T platters under the Telefunken imprint in Germany and Scandinavia, while British Decca will give these disks coverage in England and Italy on the London label. The Thomson-Houston outfit is affiliated with General Electric in France.

MacShane's Nightowning

Los Angeles, April 13.

John MacShane, KMPC disk jockey here, has been given the new all-night platter spot on the station.

Outlet began its 24-hour operation this week.

Defendants in the songwriters' antitrust suit against the broadcasters, diskers and Broadcast Music Inc., will attempt to establish that the American Society of Composers, Authors & Publishers is actually behind the legal action. That was indicated last week in the defendants' argument before N. Y. Federal Judge Edward Dimock on the reasons why they went to probe into the Songwriters of America organization. The judge upheld the defendants' right to conduct such an examination.

Although currently in the pre-examination stage, the case was moved before Judge Dimock when two plaintiff songwriters, Douglas Stuart Moore and Leonard Whitcup, refused to answer some questions put to them by the defendants. Moore and Whitcup petitioned the judge to limit the scope of the pre-examination on the grounds that the defendants were seeking disclosure of the full songwriters strategy in the suit.

The controversial questions were focussed on the Songwriters of America, to which the 33 plaintiff songwriters in the suit and some 700 other cleffers belong. This organization was set up by the songwriters, all of whom are ASCAP members, as a separate entity to finance and conduct the antitrust action. In arguing for their right to examine Moore and Whitcup about the SA, the defendants stated that the inquiry may reveal that ASCAP is the real plaintiff.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk.

		Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Moshier Music)	Albany—(Van Currier Music)	Philadelphia—(A. Williams Co.)	Pittsburgh—(Nat. Record Mart)	Miami—(Florida Music Shops)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Denel's Music)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay)	TOTAL WEEKS
1	2	PERRY COMO (Victor) "Wanted"	1	10	6	2	4	2	1	4	2	1	1	1	2	3	1	1	3	5	6	10	154	
2	1	JO STAFFORD (Columbia) "Make Love to Me"	4	2	7	3	5	1	7	1	3	3	5	1	5	5	4	2	3	4	133			
3	3	PATTI PAGE (Mercury) "Cross Over the Bridge"	1	1	1	3	5	2	6	4	4	7	2	5	7	2	5	2	1	5	1	125		
4	*4	FRANK SINATRA (Capitol) "Young at Heart"	8	6	6	1	1	6	5	2	1	7	3	10	4	1	3	1	3	2	7	122		
5	6	FOUR KNIGHTS (Capitol) "I Get So Lonely"	10	5	2	5	4	4	3	5	8	8	3	2	2	5	4	1	5	111				
6	5	DORIS DAY (Columbia) "Secret Love"	3	4	7	1	3	6	3	6	6	6	6	4	6	4	6	3	92					
7	7	NAT (KING) COLE (Capitol) "Answer Me, My Love"	3	2	2	7	4	7	5	6	10	7	7	9	8	7	4	8	71					
8	8	EDDIE FISHER (Victor) "A Girl, A Girl"	2	8	4	4	10	9	4	10	4	10	4	10	4	10	4	10	47					
9	9	TONY MARTIN (Victor) "Here"	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	32					
10	12	KITTY KALLEN (Decca) "Little Things Mean a Lot"	7	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	22					
11	10	GAYLORDS (Mercury) "Vine Came the Grape"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	16					
12A	15	TONY BENNETT (Columbia) "No Teardrops Tonight"	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	15					
12B	16	EDDIE FISHER (Victor) Anema E Core	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	15					
14	24	JOE (FINGERS) CARR (Capitol) "Until Sunrise"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	14					
15	10	RONNIE GAYLORD (Mercury) "Cuddle Me"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	13					
16A	13	TONY BENNETT (Columbia) "Stranger in Paradise"	7	10	8	9	10	10	10	10	10	10	10	10	10	10	10	10	11					
16B	13	KAY STARR (Capitol) "If You Love Me"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	11					
18A	13	JEFF CHANDLER (Decca) "I Should Care"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	10					
18B	22	FOUR ACES (Decca) "So Long"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	10					
20A	14	GEORGIE SHAW (Decca) "Till We Two Are One"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	9					
20B	14	CROWS (Rama) "Gee"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	9					
20C	21	LOU MONTE (Victor) "Darktown Strutters Ball"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	9					
23	16	EDDIE FISHER (Victor) "Oh, My Papa"	6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	8					
24	16	AMES BROS. (Victor) "Man With the Banjo"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	6					
25	16	TERESA BREWER (Coral) "Jilted"	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	5					

SIX TOP ALBUMS

1
GLENN MILLER
STORY
Film Soundtrack
Decca
DL 5519

2
SONGS FOR
YOUNG LOVERS
Frank Sinatra
Capitol
H 488

3
GLENN MILLER
MEMORIAL
Glenn Miller
Victor
LPT 3057

4
ROSE MARIE
Film Soundtrack
M-G-M
E 229

5
MUSIC FOR
LOVERS ONLY
Jackie Gleason
Capitol
H 352

6
KISMET
Broadway Cast
Columbia
ML 4850

Cleffers Link ASCAP Spurt To BMI Suit

While the broadcasters have the examinations-before-trial in hand right now, in the \$150,000,000 triple-damage suit which Arthur Schwartz and a group of ASCAP songsmiths brought against the record companies, the networks Broadcast Music Inc., etc., the tuneesters already "feel that we have accomplished half a victory." This is predicated on the "fact that now, after the first time in a long time, ASCAP tunes seem to be more prolifically performed, recorded and are now on top of the sundry bestseller charts."

The songsmiths' turn to pre-examine the broadcasters is due in six weeks, and it is the feeling of the writers that "dissolution of BMI is inevitable." Broadcast Music Inc. was formed as a counter-irritant to the American Society of Composers, Authors & Publishers.

Incidentally, ASCAP itself and a large publisher-member segment of the Society doesn't like this litigation identified as anything which would smack of its being on "ASCAP versus BMI suit." It is a fact that Schwartz and the 33 songsmiths are acting independently in their staggering triple-damage claim against the networks and BMI, and that ASCAP is scrupulously staying out of it. John Schulman, attorney for Schwartz et al., is also attorney for the Songwriters' Protective Assn., but expenses of the action are being financed by 5% quarterly tithes against ASCAP earnings of top songsmiths.

Sullivan's Big Bally For Dave Kapp's Debut Eddie Albert Album

Dave Kapp will get an unusual sendoff for the initial release of his own Kapp Records diskery on Ed Sullivan's CBS-TV "Toast of the Town" Easter Sunday stanza (18). Sullivan is presenting a half-hour version of the album, "One God—The Ways That We Worship Him," to promote interfaith goodwill. Eddie Albert and the University Choral will duplicate their wax roles on the tv show.

Kapp returned from a tour of his distribs last week to push the set's sales. Several religious organizations may be tying in with the album for educational purposes.

Proxy Jam Delays Decca Tally

Continued from page 37

"for this poor widow," Mrs. Kapp quickly corrected him, "I'm not a poor widow," she stated.

Rackmil conceded that Decca had faced some special problems over the past few years. He pointed to the fact that Decca's artists' roster, once tops in the business, was no longer clicking as it did. Hence, a new policy of accenting new faces, he said, Rackmil also said the company was handicapped by the advent of longplay records. That is predominantly a classical market, he stated, and Decca has now started to make some impact

in this field. He also said Decca would be a factor in the hi-fi market.

Also present was Joseph Dworkin, a representative for Robert S. Allen, political-commentator who was a member of Lloyd's original board slate. Dworkin explained that Allen resigned from Lloyd's group because of revelations that Serge Rubinstein was involved on that side. As a result, he said he voted his 3,000 Decca shares for the management.

Efforts to block the convening of the stockholders' meeting yesterday failed in a last-minute action Monday (12) before Federal Judge Irving Kaufman in New York. Kaufman refused to issue an injunction against Decca's management in turning down a show-cause petition by Ada Dunne, a Decca stockholder and supporter of Lloyd.

In the closing days of the battle for proxies last week, Decca's management exploded its biggest gun with the allegation that Serge Rubinstein, an international character who served a term for draft-dodging in the Federal penitentiary, had attempted to intercede for Lloyd.

According to Rackmil, Rubinstein visited him twice, claiming to own and to control a substantial number of Decca shares. Rubinstein, Rackmil stated, offered to call off the Lloyd fight if the latter would appoint Rubinstein's representatives to the Decca board and give him influence in the operation of the company.

Rackmil tied up Rubinstein with Lloyd by charging that Michael Francis Doyle, on Lloyd's slate of nominees for the board, was Rubinstein's lawyer in deportation proceedings. Rackmil also stated that two other Lloyd nominees, Spencer Samuels and J. B. Adoue Jr., are associated with the Trans-Era Oil Co. Decca's management charged that Rubinstein either controls or has a position of influence in that company.

Decca's management also announced last week that Robert S. Allen, political commentator who was part of Lloyd's Decca Stockholders Protective Committee, had resigned from that group. Allen's name, however, remained on the final solicitation of proxy votes made by the Lloyd group.

As against Lloyd's charge that the management's request for authorization of 1,000,000 additional shares was "a blank check," Rackmil defended the diskery's past investment in Universal Pictures as a sample of the type of diversification he was aiming for. Universal, Rackmil asserted, "has shown steadily increasing profits since Decca took its stock ownership position and an active hand in the management of Universal."

Rackmil attacked Lloyd's proposed board slate as lacking any experience "in the recording business, in the music world, or in motion picture production. He has proposed a news commentator (who has since resigned), a dealer in art objects, a government employee in the Ordnance Department concerned with small business, an insurance company executive, two actors from the legitimate stage, and several persons from companies which we do not find listed on any major securities exchange." The "two actors" are Clarence Derwent and Bert Lytell. Latter was invited in by Derwent. Latter has been successful in Wall St. in recent years.

The Long Way Home

London, April 6.

Dave Miller, head of the U. S. indie diskery, Essex Records, has been scouting talent in England recently. He heard a singer in a Piccadilly nightclub and, on the following day, out him on a new tune, "The Bandit." When the tune was safely in the can, Miller asked, "What part of England are you from?" The doubletake was: "St. Louis."

Singer was Billy Shepard, who was brought to England two weeks ago by London boniface Al Burnett after the latter heard him in New York.

Cap Will Alternate Coast A&R Execs East Until Spot Is Filled

Capitol Records is prepping a west-east shuttling a&r system until a permanent chief is named for the New York branch. Diskery has been without an a&r topper in the east since Sid Feller ankled the firm about two months ago.

Current plans will bring in diskery's a&r staffers from home base on the Coast on an alternating basis to head up diskery's Gotham operation. Main job for the a&r men in the east will be to screen new tunes submitted by the New York publishers.

Lee Gillette will kick off the a&r round-robin next month. Voyle Gilmore, Dave Dexter and Dave Cavanaugh are expected to follow with eastern hitches running from one month to three months. Joe Zerga, who coordinates a&r activities on the Coast, also is expected to get in on the New York run. It's not yet been decided whether Cap's Coast practice of auditioning publisher material every Thursday will be followed in New York.

Cap's a&r veepee Alan Livingston plans to return to the Coast next week after a three-week Gotham stay.

Calculated Loss To Hypo Victor's Country Catalog

Although RCA Victor will probably foot a small loss at the box-office on the upcoming tour of its "Country Caravan" troupe, the promotion has already paid off in the hypo of hillbilly record sales through the south. Even before the teoff of the "Caravan" show April 25 in Asheville, N. C., retailers along the 14-city route have ordered an additional 100,000 Victor disks from the country catalog.

Bob Yorke, Victor merchandise manager who returned last week after acting as advance man for the "Caravan," stated that there were a "surprising" number of disk outlets in the south who completely brushed off hillbilly merchandise. Even in small towns, some retailers were stocked with standard pop and longhair disks similar to a New York neighborhood store. The "Caravan" hoopla, however, has broadened the acceptance of country disks even in the south.

Victor is picking up the tab for the artists, theatre and transportation costs of the "Caravan." Admission prices are deliberately scaled at a low \$1.50 to each theatre. Customers who bring along a Victor country disk to the box-office will only have to pay 50c. If there's a complete sell-out in each of the 14 cities, Victor still stands to lose a couple of thousand dollars.

Aim of the tour is to build traffic at a time when the dealers need it most. Victor expects that the impact of the "Caravan" in the 14 cities, and surrounding areas within a radius of 75 miles, will be felt in upped biz for the next few months.

Minnie Pearl and Hank Snow are headlining the troupe of nine. Eddie Hill, WSM, Nashville, disk jockey and Victor country singer, is also among the attractions.

BMI Check List OF NEW RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
A THOUSAND STARS (Challenge)			
RIVILLEERS (Baton)	R & B Best Buy	R & B Best Bet	
BACKWARD TURN BACKWARD (Sheldon)			
JANE FROMAN (Capitol)	78 (Good)	B (Very Good)	
GORDAN MacRAE (Capitol)	78 (Good)	B+ (Excellent)	
EASTER MORNIN' (Westbrook)			
GENE AUTRY (Columbia)	74 (Good)	B (Very Good)	Very Good
RUSTY DRAPER (Mercury)		B (Very Good)	
ECHO BONITA (Fairway)			
JIM REEVES (Abbott)	87 (Excellent)	Bullseye of the Week Sleeper of the Week	Good
SMITH BROTHERS ("X")			
GOIN' LIKE WILDFIRE (Acuff-Rose)			
JO STAFFORD-FRANKIE LAINE (Columbia)	78 (Good)	B+ (Excellent)	Good
I'LL ALWAYS BE HAPPY WITH YOU (Hill & Range)			
GEORGIA GIBBS (Mercury)	78 (Good)	Sleeper of the Week	Excellent
THE MAN UPSTAIRS (Vesta)			
KAY STARR (Capitol)	Best Buy	Disk of the Week	Best Bet
COWBOY COPAS (King)	83 (Excellent)	B (Very Good)	
HOLLY NUTTER (Jubilee)		B (Very Good)	
MONEY (Keweenaw)			
"BIG JIM" BUCHANAN (Century)	Talent Spotlight	C+ (Good)	
TEX WILLIAMS (Decca)	78 (Good)	C+ (Good)	
LENNIE FORREST (Darby)			
OH, THAT'LL BE JOYFUL (Ludlow)			
BOBBY WAYNE-GENE BAYLOS (Mercury)	80 (Excellent)	Best Bet	Best Bet
JACK McVEA (Cambo)	77 (Good)		
FOUR LADS (Columbia)	73 (Good)	Best Bet	
MOREY AMSTERDAM-FRANCEY LANE (MGM)	76 (Good)	B+ (Excellent)	
JESSE STONE (Atlantic)	Satisfactory		
ROLLIN' DOWN THE LINE (Glenwood)			
JO STAFFORD-FRANKIE LAINE (Columbia)	82 (Excellent)	C+ (Good)	Good
SHOULD I TELL (Acuff-Rose)			
JILL COREY (Columbia)	Talent Spotlight	Sleeper of the Week	Good
SIGNPOST (Moonlight)			
EILEEN BARTON (Coral)	77 (Good)	B+ (Excellent)	
RAY ANTHONY (Capitol)	79 (Good)	B+ (Excellent)	
SOMEWHERE (There Is Someone) (Sheldon)			
LOU MONTE (Victor)	78 (Good)	Disk of the Week	Very Good
SUGAR LUMP (Raleigh)			
THE FOUR TUNES (Jubilee)	79 (Good)	Disk of the Week	
THERE MUST BE SOME MISTAKE (Hallis)			
GEORGIE SHAW (Decca)	80 (Excellent)	Sleeper of the Week	Very Good
THIS ABOVE ALL (Mr.)			
MINDY CARSON (Columbia)	Satisfactory	B+ (Excellent)	Best Bet
WALTZ FOR MARILYN (Sunbeam)			
BERNIE WAYNE (Coral)	73 (Good)	B (Very Good)	Excellent

Chi's Trianon Ballroom
Slated to Close in May

Chicago, April 13.

Trianon Ballroom, for over 30 years a showcase for name bands, is slated to close on May 3 while its owners negotiate for a sale or lease. Southside dancery, located in a transition neighborhood, has been having an anemic gate recently. Onetime "wonder ballroom" claims to have accommodated over 15 million dancers since it opened in 1922.

Trianon, built by William and Andrew Karzas, recently was sold outright to Associated Amusements Inc., while its sister ballroom, the northside Aragon, went under sole ownership of William Karzas.

SPA's New 50c Charge
On Its Renewal Pacts

For the first time since starting its various contract services for clefters, the Songwriters Protective Assn. is now putting a 50c charge on each renewal pact that it handles for writers. SPA execs were forced to impose the fee because of the rapid growth in renewal pacts over the past few years, with the attendant increase in the clerical staff.

SPA has no renewal contract with the publishers, but issues a suggested form which clefters can use. SPA's services is the notification of writers about the expiration date of their tunes far enough in advance to permit negotiations for the renewal.

Title Duplications Now a Brit. Headache

London, April 6.

Duplication of song titles is causing an interesting situation here. Two firms have come out with a number called "Heartless," Bluebird Music and Kassner Music, and the Music Publishers' Assn., which sends out the weekly top sheet music list, have found themselves in a quandary. "Heartless" is number 23 this week, and, rather than they should credit it to the wrong publisher, they have taken the tactful way out and are crediting it to no publisher at all.

Another similar situation is on the horizon with the news that Michael Reine is bringing out "The Homecoming Waltz." This is the same title as that of a 1947 British hit published by Campbell-Connelly, which sold 375,000 copies. Reg Connelly has countered the new opus by reviving his oldie.

Hayes Named Special Field Rep in Col Sales

George A. Hayes was transferred at Columbia Records last week to post of special field representative. Hayes previously had been Col's general merchandise manager.

He'll work in conjunction with Albert B. Earl, exec coordinator and director of marketing research. Hayes will deal directly with retailers around the country in a concentration on production information.

Jane Kean Chirping Solo

Jane Kean, one-half of the Betty & Jane Kean nitty team, is being cut this week by RCA Victor as a solo thrush on straight pop tunes.

The sister comedienne was inked by Victor a couple of years ago, but this is first time Jane will do a single on wax.

Marti Stevens Joins MGM Artists' Stable

Nitery thrush Marti Stevens has been added to MGM Records' roster. She's the daughter of Nicholas Schenck, Loew's prez. Her first release, out next week, will be a coupling of "Three Coins in the Fountain" and "Why Didn't You Tell Me."

For the hillbilly field, M-G-M tapped Jinnie Rodgers and Roy Scott to longterm pacts.

A SONG OF FAITH

THE LITTLE MUSTARD SEED

ROBBINS MUSIC CORPORATION

Cross-Country Hit!

GEORGIE SHAW

THERE MUST BE SOME MISTAKE

on DECCA RECORDS

HOLLIS MUSIC, INC.

DECCA RECORDS

America's Fastest Selling Records!

WOW!!!

Dinah's sensational in her greatest record since "Buttons and Bows"!

DINAH SHORE

**THIS MUST
BE THE PLACE
COME BACK
TO MY ARMS**

with orchestra conducted by Harry Geller
20/47-5725

.....

*Remember "Slow Poke"?
Watch this C & W break out pop!*

PEE WEE KING

and his band featuring Redd. Stewart

**BACKWARD, TURN BACKWARD
INDIAN GIVER**

20/47-5694



RCA VICTOR

RECORDING MUSIC



On The Upbeat

New York

Jo Ann Tolley, M-G-M thrush, opens at Cafe Society April 19. . . . Ernie Andrews, Trend Records crooner, inked to a personal management pact by John Levy. . . . Jan August currently at the Seville Theatre, Montreal. . . . Saul Richfield, formerly with the Art Franklin office, has opened his own flackery. . . . Tony Martin into the Town Casino, Buffalo, April 19. . . . Nat (King) Cole set for a guest shot on Ed Sullivan's "Toast of The Town" CBS-TV show May 16. . . . Lionel Hampton swings into the Uptown Theatre, Philadelphia, April 28. . . . George Shearing began a two-week stand at the Embers Monday (12). . . . Jack Pleis, Decca Records musical director, to Philadelphia for confabs with the Four Aces on upcoming recording sessions. . . . Shlesley Harmer, M-G-M Records thrush, on a deejay trek through the midwest.

Chicago

Ken Griffin playing Roxy, Oshkosh, May 3 for two weeks. . . . Chuck Cabot ankled GAC to pact with MCA. . . . Blue Barron playing one-nighters in territory through May 5. . . . Herbie Fields to Terrace East St. Louis, May 25 for two frames. . . . George Rank orch set for fortnight at Melody Mill Ballroom beginning May 12. . . . Carlos Molina pegged for Colony Club April 16 for three weeks. . . . Chuck Foster into Schroeder Hotel, Milwaukee, April 20 through May 1. . . . Sammy Kaye slated for single round at Baker Hotel, Dallas, beginning April 23. . . . Dick La Salle booked into Shamrock Hotel, Houston, April 17 for a month. . . . Tommy Reed held over at Trianon through May 3 when the dancery shutters. . . . Teddy Phillips on one-nighters through May 1.

Pittsburgh

Howdy Baum on the organ opens a run at the Park Casino in Monessen Monday (19). . . . Harry Allen's band goes into Vogue Terrace for two weeks Saturday (17). . . . Al

Fremont combo's option picked up at the Merry-Go-Round. . . . Hal McIntyre band booked for Vogue Terrace week of May 31. . . . Day, Dawn & Dusk open a two-week engagement at the Colonial Manor Saturday (17). . . . Art Farrar orch begins a series of eight Tuesday night dance appearances at the Ches-a-Rena on April 20. . . . Lionel Hampton's four-year-old drummer, Little Hamp, couldn't play the Vogue Terrace with him on account of Pennsylvania State Liquor Control Board ruling against child performers in places that sell booze. . . . Ted Lewis opens two-week engagement at Greater Pittsburgh Airport's Horizon Room on April 23. . . . Frances Langford's opening advanced a day at the Twin Coaches. She comes in Friday (16) instead of Saturday.

St. Louis

Marty Allen and Mitch DeWood being held indefinitely in Zodiac Room after sock teeff. . . . Carl Ravazza closed stand at Town and Country. . . . Bella Babal and his string ensemble alternating with Graney Green, in the Merry-Go-Round. . . . Mel Torme in at Case-Loma ballroom, following George Shaw's orch.

Houston

Chuck Cabot orch opened a four-week stay here at the Empire Room of the Rice Hotel. He follows Carlos Molina. . . . Duke Ellington band in, for two concerts at the City Auditorium as part of his Texas tour now current. . . . Dick Jurgens band replaced Hal McIntyre at the Shamrock Hotel.

Scotland

Lena Horne likely to top vaude at Empire, Glasgow, in June. . . . Frankie Laine expected at same house during seven-weeks' U.K. provincial tour in September. . . . Johnny O'Connor, Australian singer, inked for "Half-Past Eight" summer revue at Alhambra, Glasgow. . . . Maxine Sullivan doing Galt circuit of vaude houses at Aberdeen, Glasgow and Dundee.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating

This Last
wk. wk.

Title and Publisher

			New York—(MDS)	Boston—(Mosher Music)	Rochester—(Weisner Bros.)	Philadelphia—(Charles DuMont)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Detroit—(Grinnell Bros.)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Minneapolis—(Schmitt Music)	Cleveland—(Grossman Music)	Los Angeles—(Preman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1A	3	*Wanted (Witmark)	1	4	2	3	3	1	3	5	2	6	2	5	5	101
1B	1	†Young at Heart (Sunbeam)	2	1	4	1	1	7	8	4	1	3	1	8	1	101
3	4	*Make Love to Me (Melrose)	3	2	8	7	4	5	1	1	3	4	6	6	2	91
4	2	*Secret Love (Remick)	4	5	7	2	5	3	9	2	4	1	4	4	4	89
5	5	*Cross Over Bridge (Laurel)	6	3	4	6	6	4	6	5	2	3	3	3	3	73
6	6	*I Get So Lonely (Melrose)	5	3	6	2	2	3	6	5	5	5	5	6	6	67
7	7	*Answer Me, Love (Bourne)	8	9	5	7	2	7	8	7	2	2	2	4	4	44
8	12	*Heart of My Heart (Robbins)	10	10	8	10	7	10	7	10	1	1	1	1	1	19
9	11	*Stranger in Paradise (Frank)	10	8	4	7	8	7	8	7	8	7	8	7	8	18
10	9	†Here (H. & R.)	7	5	6	9	5	9	9	7	9	9	7	9	9	17
11	8	†Changing Partners (Porgie)	9	9	1	10	10	10	10	10	10	10	10	10	10	16
12	13	*A Girl, A Girl (Valando)	9	9	1	10	10	10	10	10	10	10	10	10	10	15
13	14	*Vine Came Grape (Randy-S)	10	10	10	10	10	10	10	10	10	10	10	10	10	13
14	9	*Oh, My Papa (Shapiro-B)	10	10	10	10	10	10	10	10	10	10	10	10	10	12
15	14	*Stole Wedding Bell (Marks)	10	10	10	10	10	10	10	10	10	10	10	10	10	5

See Lengsfelder As the 'New Pinky Herman' in ASCAP

A relatively new ASCAP dissident, Hans Lengsfelder, is now blasting away at the Society's leadership to upset a peace that has lasted for some two years. Lengsfelder, Viennese-born composer and playwright and ASCAP member since 1942, is now filling the spot formerly held by Pinky Herman, longtime oppositionist but now reconciled to ASCAP procedures.

Lengsfelder's campaign against the ASCAP leadership has provoked some trouble within his own group. Six of his supporters, including Johnny Redmond, Jimmy Eaton, Lou Singer, Lou Handman, Maurice Aaron and Mickey Stoner, have ankled the Lengsfelder committee as result of the latter's new "aggressive" tactics against the Society's current operation.

Lengsfelder has been pressing for a revamp of the distribution system and the method of holding elections. He believes that the lower-bracket writers and publishers are not getting a fair shake, and he has suggested that reps of the lower classifications be elected to the ASCAP board to prevent "secret deals" benefiting the top members.

He also has been focusing much of his criticism against ASCAP's alleged brushoff of the indie-radio stations in its system of logging performances. The accent on 100% logging of the networks, as against a spot check of the 3,000 local stations, is designed, he says, to favor the big publishers since they can plug their tunes more easily on the network shows.

Pluggers Union Raps Sheldon Music For 'Ringer' Contactmen

Sheldon Music is up on the carpet again for violation of the Music Publishers Contact Employees Union contract. The MPCE exec board is holding a special meeting tonight (Wed.) to press charges that Sheldon has been hiring non-union pluggers around the country.

MPCE brought charges against Sheldon about six months ago when the firm launched a new plugging policy of hiring under-grads in key cities to push its tunes. When the union threatened to pull out its contactmen from the Sheldon operation, the publicity disbanded its collegiate-plugging program.

Col's Recording Session Benefit for Lighthouse Clicks at Carnegie Hall

An audience ranging from teenagers to grey-haired matrons got an inside looksee at an album in the making Friday (9) when Columbia Records moved into Carnegie Hall, N.Y., to wax a benefit jazz concert. Presented as a fund-raiser for the N.Y. Lighthouse for the Blind, the concert came off as one of the liveliest bashes to be held at the 57th Street showcase. At a \$10 top, house played to a near-capacity audience.

Instrumentalizing, which had the seatholders stomping, bouncing and shouting, comprised old and new styles. Program was well-balanced, with the near-three hour session an attention-holder all the way.

Rhythmic dispensation was handled by a Mel Powell combo, Errol Garner Trio, Jerry Mulligan Quartet and the Gene Krupa Trio. Also on the bill were Steve Allen, who worked over the keyboard on a couple of numbers, whistler Fred Lowery and his vocal accompanist Catherine Toomay, and singers Jerry Vale, Martha Lou Harp and Billy Holiday. Show was emceed by deejays Jack Walker and Al (Jazzbo) Collins.

Displaying topflight jamming technique, the Powell aggregation had the Hall rocking. Krupa's frantic handling of the sticks and the accompaniment of Eddie Shu (clarinet-sax) and Teddy Napoleon at the ivories, blended for topflight musicalizing.

Mulligan unit, comprising bass, fiddle, valve trombone, drums and bandleader on baritone sax, dished out some pleasant sounds in the progressive vein. Garner, accompanied by Eugene (Fats) Heard at the drums and Wyatt Rutherford on bass, also demonstrated him keyboard finesse.

Miss Toomay joined with Lowery for an okay vocal on "I Believe." Vale belted out a few num-

bers, showing up most effectively on "Two Purple Shadows." Miss Harp, neatly gowned, registered solidly with such tunes as "Look Down That Lonesome Road," "When Day Is Done" and "It Takes a Long, Long Train."

Miss Holiday took over the stage for a songlet that included "You're Too Marvelous" and "I Cried for You." Although songstress wasn't in top piping form, her song-selling and mood-capturing savvy were evident.

George Avakian, Columbia's pop album director, and John Hammond recruited the talent for the show, while Lloyd Leipsig, of Columbia's publicity department, handled the running of the program.

Jess.



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CAPITOL	ARTIST
1. I GET SO LONELY	Four Knights
2. I COULDN'T STAY AWAY FROM YOU	Kay Starr
3. IF YOU LOVE ME MAN UPSTAIRS	Nat (King) Cole
4. ALONE TOO LONG	Frank Sinatra
5. IT HAPPENS TO BE ME	Nat (King) Cole
6. YOUNG AT HEART	
7. TAKE A CHANCE	
8. ANSWER ME, MY LOVE	Nat (King) Cole
9. WHY	

COLUMBIA	ARTIST
1. MAKE LOVE TO ME	Jo Stafford
2. ADI ADIOS AMIGO	Doris Day
3. SECRET LOVE	
4. DEADWOOD STAGE	Liberace
5. EASTER PARADE	
6. THE ROSARY	
7. I SPEAK TO THE STARS	Doris Day
8. BLUEBELLS OF BROADWAY	
9. THERE'LL BE NO TEARDROPS TONIGHT	Tony Bennett
10. MY HEART WON'T SAY GOODBYE	

CORAL	ARTIST
1. JILTED	Teresa Brewer
2. LE GRAND TOUR DE L'AMOUR	Jackie Lee
3. ISLE OF CAPRI	
4. BY THE LIGHT OF THE SILVER MOON	Desmond-Barton-McGuire Sis.
5. PINE TREE, PINE OVER ME	
6. CLING TO ME	
7. DO LORD	J. Russell-D. Russell-Haines-Davis
8. I'VE GOT THE JOY	
9. I LOVE YOU	Jimmy Wakely-Lawrence Welk
10. I STOPPED LIVIN'	

DECCA	ARTIST
1. LITTLE THINGS MEAN A LOT	Kitty Kallen
2. I DON'T THINK YOU LOVE ME ANYMORE	Jeff Chandler
3. I SHOULD CARE	
4. MORE THAN ANYONE	Four Aces
5. AMOR	
6. SO LONG	
7. TRUE LOVE GOES ON	Burl Ives-Gordon Jenkins
8. BRAVE MAN	
9. YOUNG AT HEART	Bing Crosby-Guy Lombardo
10. I GET SO LONELY	

LONDON	ARTIST
1. HAPPY WANDERER	Frank Weir
2. FROM YOUR LIPS	
3. IF YOU LOVE ME	Vera Lynn
4. C'EST LA VIE	
5. CRYSTAL BALL	Johnston Bros.
6. MY LOVE, MY LIFE, MY OWN	
7. I LIVE FOR YOU	Mantovani
8. LUXEMBOURG POLKA	
9. LITTLE MUSTARD SEED	Lee Lawrence
10. MY LOVE FOR YOU	

MERCURY	ARTIST
1. CROSS OVER THE BRIDGE	Patti Page
2. MY RESTLESS LOVER	
3. FROM THE VINE CAME THE GRAPE	Gaylords
4. STOLEN MOMENTS	
5. CUDDLE ME	Ronnie Gaylord
6. OH AM I LONELY	
7. MY SIN	Georgia Gibbs
8. I'LL ALWAYS BE HAPPY WITH YOU	
9. MELANCHOLY ME	Eddy Howard
10. I WONDER WHAT'S BECOME OF SALLY	

M-G-M	ARTIST
1. AM I IN LOVE	Joni James
2. MAYBE NEXT TIME	
3. LOST IN LOVELINESS	Billy Eckstine
4. DON'T GET AROUND MUCH ANYMORE	
5. HOW CAN YOU REFUSE HIM	Hank Williams
6. A HOUSE OF GOLD	
7. JONAH	Crossroads Quartette
8. I'VE BEEN WITH JESUS	
9. THERE'LL BE NO TEARDROPS TONIGHT	Hank Williams
10. MIND YOUR OWN BUSINESS	

RCA VICTOR	ARTIST
1. WANTED	Perry Como
2. LOOK OUT THE WINDOW	
3. MAN WITH THE BANJO	Ames Bros.
4. MAN, MAN IS FOR THE WOMAN MADE	
5. HERE	Tony Martin
6. PHILOSOPHY	
7. A GIRL, A GIRL	Eddie Fisher
8. ANEMA E CORE	
9. SOMEBODY STOLE DE WEDDING BELL	Eartha Kitt
10. LOVIN' SPREE	

Francis, Day & Hunter Hits B'way Music With 100G Infringem't Suit

Francis, Day & Hunter, British publishing firm, slapped a \$100,000 suit against Broadway Music in N. Y. Federal Court last week alleging wrongful sale of its copyrights to pix producers. Action claims that since 1921 Broadway,

representing itself to be the owner of plaintiff's copyrights, had licensed rights to various film producers receiving more than \$100,000 in return.

FD&H claims that in 1912 it was assigned world rights, except for U. S. and Canada, to 34 tunes by York Music. It also claims that in 1921 it was assigned similar rights to 44 tunes by Broadway Music. FD&H contends that it has been at all times since the assignments sole owner of the copyrights. Broadway, on the other hand, claims that it is owner of the rights.

Abeles & Bernstein are the attorneys for FD&H.

MGM Packages EP Set From 'Flesh' Pic Score

Four tunes from the soundtrack of Metro's "Flesh and the Flesh" have been packaged by MGM for an extended-play package release. Set features Carlos Thompson and George Stoll's orch.

Score for the pic was penned by Nicholas Brodsky and Jack Law-

Now It's Art Carney's Bid For Disk Sweepstakes

Columbia is further dipping into video for wax talent with the inking of Art Carney, comic on the CBS-TV "Jackie Gleason Show," to a recording contract. Carney will be spotted on special material tunes. Col also has Red Buttons on its roster.

Molly Goldberg is also set to hit the wax market via Columbia Records. The tv star will wax special songs for the diskery. Harold Rome, music comedy tunesmith who

penned "Wish You Were Here," is one of the writers who'll write special material for her.

The diskery, meantime, is readying additional assignments for Jose Ferrer in tandem with his wife, Rosemary Clooney. Their first disk together, "Man," and "Woman" was a good seller.

Chappell Gets Foreign Rights

Chappell Music has acquired the foreign rights to "The Birthday Card Song" from Marilyn Music.

Tune was penned by Lee Kauderer, who also operates the Marlyn firm.

Bennett-Faith Pull Mild \$2,400 in Clevel.

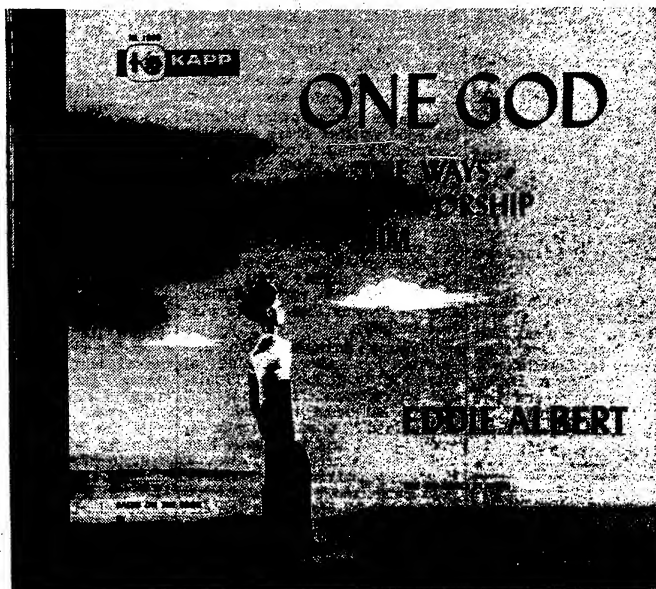
Cleveland, April 13.

Pop concerts in a 3,000-seat movie house don't jell in Cleveland, according to evidence left at RKO Palace last Wednesday (7) by Tony Bennett and Percy Faith orch.

Despite heavy touting by deejays and press, the musical package pulled only an estimated \$2,400 paid by around 1,100 teenagers at \$3.30 top in two evening performances.



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Strong Jap Accent as Honolulu Awaits Tourists; Hillbilly OK, Jazz Music No

By WALT CHRISTIE

Honolulu, April 13.

Honolulu's tourist spots and niteries are moving into the 1954-55 season with generally strong entertainment lineups as a record-breaking tourist crop ripens for harvest.

Strong Japanese accent finds three niteries drawing heavy local trade, plus smattering of tourists, with all-Japanese floor shows.

Pearl City Tavern, closest niterie to Pearl Harbor, imported nine singing and dancing girls, billed as the Ano-Ne Dolls and Moshi Moshi Girls. Don Costello is the sole ofay entertainer.

Seaside Garden, in offbeat Walkiki location, offers Shinbashi Beauties & Troupe, consisting of 11 singers, dancers and magicians. Club Ginza, in downtown zone publicized by James Jones in "From Here to Eternity," is offering three Japanese floor shows nightly, no cover, no minimum.

Troupes are imported for periods of from 13 weeks to six months, with routines changed frequently. Transportation costs from Japan dictate low bookings. Entertainers live frugally but it's still ahead of Tokyo scale.

South Seas, where Delta Rhythm Boys continue, and Club Oasis, which has concentrated on local talent, are eying the drawing power of Oriental troupes and also may import from Tokyo.

Lau Yee Chai, veteran Walkiki mecca and top grosser, continues to feature a local band in the dining room and Mainland talent in Gung Ho lounge. Current are The Playboys. Latter room is well suited to versatile trios and foursomes that boast fast-moving, variety-filled routines.

Surprise draw of season is Ed Sartin's after-hours (open only from 1 or 2 a.m. to 6 a.m.). Blue Note. Female impersonator show is coming money for Sartin, who runs the nearby Brown Derby, which depends on jazz and jive troupes, usually from Coast.

Interesting trend finds more

(Continued on page 48)

Monte Retires

Hollywood, April 13.

Frank (Pee Wee) Monte has decided to retire, ending the longest association in the band business. He has been Harry James' personal manager since the trumpeter formed his own band 18 years ago.

Monte has been virtually inactive for some time and has now decided to make the retirement official. He was Benny Goodman's road manager when James left the BG outfit and Monte elected to go with James. He's been with him since.

'Ice Capades' Grosses Hot 120G in 9 Shows

At Omaha Coliseum

Omaha, April 13.

"Ice Capades" closed its week-long stint at Ak-Sar-Ben Coliseum Thursday (8) with a gross of better than \$120,000 for the nine shows. The John H. Harris production drew 57,000, which is about 2,000 over capacity. There were standees at four of the nine shows.

Manager Harry Fowler believed the good weather break offset the competition, which included Sonja Henie's Revue, which opened in Sioux City April 6 and was billed heavily in Northeast Nebraska.

Show was scaled at a \$3.60 top here but was dropped to \$3 for the seven-day stand which began at the larger Auditorium in Kansas City, Mo., Saturday (10). Show used its portable rink at Kansas City to become first icer to play that building.

Company manager Brian McDonald has show running at smooth 2:25 clip, including 17-minute intermission. "Snow White" feature has been trimmed to a streamlined 32 minutes. Donna Atood missed first two shows here and was replaced by Rosemary Henderson and Patricia Mathews. Miss Henderson, a blonde, also has replaced Ruby Maxson in the duo skating with Bobby Maxson.

As usual, the biggest hands went to the show's vets, the Old Smoothies (Orrin Markhus and Irma Thomas), and comedians Larry Jackson and Bernie Lynam. Latter pair, incidentally, have been with "Ice Capades" ever since it bowed 14 years ago.

Only criticism of the show, which is slated for 20th Century Cinemascope this summer, was the inclusion of "Home on Range" number, featuring four lads. It's a direct steal of the Bruises number in "Hollywood Ice Revue," including gags and props.

Jeri Mayhall's orch (18), padded with locals, did its usual fine job of show cutting. *Trump.*

Ex-Christie Comedienne Into Honolulu Video

Honolulu, April 13.

Jean (Babe) London, onetime fat girl comedienne of Al Christie's two-reelers of the early 1920s, has launched a tv career here.

Now a highly slenderized freelance writer who became an expert on dieting, Miss London has joined the cast of the J. Akahead Pupule Show (7 p.m. Sundays, KONA) and will play comedy roles.

One of her first Christie comedies, "Hula Honeymoon," was filmed in Honolulu more than 30 years ago.

CALL OUT FOR VEGAS 'PALLADIUM' TALENT

London, April 6.

Val Parnell and Lew Grade are already busy lining up attractions for their "Palladium Revue," which is due to open at Desert Inn, Las Vegas, July 6.

Acts being dickered with are mostly Continental. They include Marionettes de Lafayette, Bogdads and Pat Kirkwood, who has played in Hollywood pictures.

AGVA Fighting Back in Can. Tiff; Toronto Brush

Toronto, April 13.

Affecting the 24,000-seater Canadian National Exhibition grandstand show, incoming ice attractions at Maple Leaf Gardens, the Met Opera engagement, Casino Theatre and niteries, last week closed meeting of American Guild of Variety Artists members in Canada passed a resolution that performers surrendering their AGVA cards and taking membership in the American Federation of Musicians will not be permitted to rejoin AGVA in North America for a period of two years after the lifting of the AGVA ban, and will be required to pay a minimum \$1,000 fine. Pressed will be the rule that any booker or agency AGVA franchise holder who causes any member of AGVA through coercion or intimidation to resign from AGVA or to join any union which requires artists to resign from AGVA as a condition of membership, shall be subjected to loss of franchise. Spokesmen at the AGVA meeting here were Jack Irving, national administrator, and Jackie Bright, president.

Both were given the brushoff after the meeting when they appeared at City Hall to appraise mayor Lampert of what the intra-union row might mean to entertainment activities in Toronto, with the Mayor refusing to see them an stating that he didn't want to be caught in the middle. Meeting Irving and Bright in the Mayor's anteroom, Jack Arthur, produced of the CNE grandstand show, referred to a possible staging of an afternoon and evening rodeo as a solution to the intra-union fight, thus tossing out his 48-girl line and other AGVA acts. Arthur claimed that he needed variety acts, but was also caught in the middle, and a decision would be needed by May 1 so that he could get rehearsals underway, plus \$150,000 in sets and costume outlay in advance.

Originally set was Roy Rogers but, as an AGVA member, he may be out, said Arthur, with a whole new grandstand setup to be immediately arranged.

College, Army Camp Deal For Bostic Package May Open New Coast Route

Hollywood, April 13.

Van Tonkins, Coast one-niter promoter, has cracked two new fields—colleges and army camps—with a new style promotion of a rhythm & blues package that could set up a whole new circuit on the Coast. Tonkins has packaged Earl Bostic and Christine Kittrell to tee the scheme.

Package has been set for April 27 at the Chico State College and April 28 at the Fort Ord Soldiers Club. In each case, the site is furnished free by the college and the Soldiers Club, which will also handle ticket sales. In return, they get 20% of the take. Bostic gets 50%, with a guarantee of \$500, out of which he pays Miss Kittrell, and Tonkins takes the remaining 30%.

Chico State College and has a seating capacity of 1,850. Tickets will be \$1.25 for students and \$1.50 for general admission. College's proceeds will go to the school orchestra for the purchase of new equipment. At Fort Ord, admission will be a straight \$1 to the 4,000-seat Soldier's Club.

Vaude, Cafe Dates

New York

Dorothy Sarnoff, an April 20

star at the Pierre, N. Y. . .

Four Colleasos and Dick Shawn

tapped for the Betty Hutton show

at the Capitol, Washington, Friday

(16) . . . Henry Busse set for the

Roosevelt Hotel, New Orleans,

April 22 . . . Dagmar booked for an

August date at the Steel Pier, At-

lantic City. . . Danny Crystal signed

for Eddys, Kansas City, April

30 . . . Bernard Bros. topping the

Lou Walters cafe unit starting to-

day (Wed.) at the Desert Inn, Las

Vegas . . . Dick Tohill, general

manager of the Castle Harbour

Hotel, Bermuda, booking concert

and musical acts for the inn . . .

Billy Shepard drew a holdover at

the Stork Club, London.

Charlotte Rae resumes April 20

at the Bon Soir, N. Y. . . Denny

Desmond signed for the Casino

Royal, Washington, April 19 . . .

Sophie Tucker has a September

date at Ciro's, Hollywood . . .

Mary McCarty an April 27 star

at the Mocambo, Hollywood . . .

Chris Cross to work the Moulin

Rouge, Paris, this summer and

follow with a tour of Scandinavian

countries and England . . . Juliana

Larson has signed to Mercury

Artists . . . Georgie Kaye, who

bows out April 17 after a year at

the Versailles, N. Y., packed for

the Mocambo, Hollywood, May 18

following a run at the Sands, Las

Vegas.

Cleveland

Cleveland, April 13.

Hildegard and Johnny Johnston

starting two-week stand at Statler's

Terrace Room, Saturday (17), dur-

ing Met Opera Company's annual

visit to civic auditorium . . . Ilona

Massev opening two-weeker at Al-

pine Village on same night, with

Don Dorsey, Wrigley Co. and Rol-

lo Cressy's dancers in revue . . .

Los Chavales de Espana troupe and

Luigi Reyes move into Hollenden

Vogue Room this week-end for 14

days, while Christine Jorgensen

kicks off the floor-show season for

Eddie Sindelar's Sky-Way Club

Saturday (17) on seven day stay.

Chicago

Lurlene Hunter opening Cloister

Inn April 19, indefinitely, with

Ann Gilbert held over . . . Dorothy

Ice Show Review

Holiday on Ice
(Sport Palast, Berlin)

Berlin, April 2.

Ria Baran, Paul Falk, Guy Longpre, Three Lupareuscs, The Percellys, Renee & Lucian, Heinz Kroel; Premiered at Sport Palast, Berlin, April 1; \$2.50 top.

The best current money-maker in Berlin is undoubtedly "Holiday On Ice," an American ice show, at the 7,000-seat Sport Palast. Show has drawn excellent press notices and has developed into a must with Berliners who, as a matter of fact have always shown a predilection for this type of show biz (the "Roller Folies," Sonja Henie's Ice Revue and, also, "Holiday On Ice" have been here previously with a like success).

The current "Holiday On Ice" show is featuring more than 100 people from 15 different nations and has come here with five carloads of equipment and 26 acts. The two big stars of the show are Germania's ex-world champion skating team, just back from Denmark where they scored in a six-week run with 62 SRO performances. Since both have turned professionals in 1952, they have participated in 520 "Holiday On Ice" performances all over Europe of which most were getting sellout crowds. Being a standout for grace and beauty, their skating as a combination of sport and show biz has reached here probably its highest perfection. Their waltz and "Mambo Jambo" number as well as their "Warsaw Concerto" production are standout.

Anyone of the well-trained ensemble deserves mention, such as the three ice clowns, The Lupareuscs from Switzerland, Guy Longpre, a comic sailor, the Percelly Bros., whose balance act is unusual, Heinz Kroel, a highly gifted skater from West Germany, and others.

In all, an eye-filling showcase of high artistry and top quality. The show will run approximately three weeks here.

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AGVA Never Heard of Semantics But It Stirs Big Inter-Union Row

Wisdom of changing the basic language of contracts between operators and performers has caused a considerable flurry in the upper hierarchy of the American Guild of Variety Artists. Jack Irving, union's national administrator, caused tremendous excitement when he sent a letter to the board advocating the consideration of changes in language so that AGVA's difficulties in various situations could be resolved.

Suggestion, originally entertained by the Union's counsel, Silverstone & Rosenthal, was that a search be made of language that would be more suitable to operators without relinquishing the basic rights of the union. Counsel declared that since AGVA has several court victories which makes it plain that performers, when working in niteries or on club dates, are performers and not independent contractors, then a study should be made of what terms would provide the least headaches if put in contracts. Present union-approved terms term niteries owners as "employers" and performers "employees." Operators still fighting for independent contractor status of acts would term acts as "artists" and they would call themselves "operators." Thus AGVA attorneys suggested that some change of language be made without surrender of basic rights.

Consequently, Irving wrote a letter to the board which contained a ballot polling boardsters on whether they would prefer to return to "operator" and "artists" status in the contracts. This was widely construed as abandoning the fight for employee status of acts, and it was reported that the turmoil in AGVA was just short of tremendous because of this misssive.

Even before replies to the original letter could possibly have come back, Irving wrote another abandoning the idea and stated that any replies to the previous letter would be destroyed. However, the noise that was kicked up had some previous repercussions. Idea got around that union was going to term its members as "independent contractors" on all occasions. The trustees of the union's welfare fund, all working without salary, felt that they had been "knocking themselves out" for nothing, and it had appeared that everything that had been worked for was going for naught.

Union is still trying to correct the erroneous impression that resulted from Irving's feeler.

Dallas Fair Midway Bows 155-Day Season

Dallas, April 13.

The State Fair Midway opened its doors here on Saturday (10) for a 155-day season. The rides will open at 6 p.m. nightly and at 2 p.m. on Sundays.

Free acts and special events have been scheduled throughout the season. A three-week engagement of at trained troupe of monkeys is to be the first attraction. On May 17 free acts will take over on the Midway Stage, with two shows nightly. A new act will open for a week's engagement each Monday for 16 weeks. This will include stage and aerial acts, acrobats, daredevils, animal acts and clowns.

Old Youngstown Vauder Razed For Parking Lot

Youngstown, Ohio, April 13.

The old Princess Theatre on S. Champion street has been razed, to become a parking lot. It was known as the Princess until 1939, when it was ordered closed by the city building inspector after a fire in the balcony. It was remodeled and reopened as the Grand. When burlesque was moved to the Park, the Grand was closed, but reopened in 1949 as an artfilm house called the Esquire. The building was recently condemned.

When it was first opened, it was a family vaudeville house.

AGVA to Move on L.I. Inns After N.Y. High Court Win

The Appellate Division of the N. Y. Supreme Court has upheld the lower court in the case of the Casa Seville, Franklin Square, L.I., vs. the American Guild of Variety Artists. Lower court, several months ago, ruled that even if acts are independent contractors, it wouldn't have any bearing on their right to be represented by a union.

Ruling is regarded as being important, inasmuch as it removes the issue of whether acts are "employees" or "independent contractors" from the question of whether AGVA can represent talent.

As a result of this decision, union is held ready to organize Long Island cafes. It's expected that AGVA will throw picket lines around various cafes because of the decision. L. I. niteries had been balking at signing AGVA minimum basic agreements.

A.C. Centennial Bally Budget May Hit 200G; Public Support Lagging

Atlantic City, April 13.

The resort's centennial program, which is expected to give Atlantic City the best year in its history, may cost taxpayers \$85,000 more than the \$81,000 fixed in the city's budget.

Even before the start of the "100 Golden Days" from June into September, the Atlantic City Centennial Committee headed by Hotelman Ezra C. Bell, has informed the city's Commissioners that they have not obtained public support to financially go through with the program now being planned.

The \$85,000 will be used to stage fireworks displays and other unnamed special features during the summer. Bell has been instructed by the Commission to draft a break-down account of the needed funds and present them to the city in a week. Because the city cannot give the organization headed by Bell any funds, it being a private corporation, the Centennial Committee will plan the program, have it okayed by the city rulers, put in on and then have the bills picked up by the city.

So far the city is footing a \$61,000 bill for a train which will run up and down the boardwalk through the season with the other \$20,000 appropriated for events on the Press Bureau's planned in and out of season events. The city is also slated to pick up the tab of \$25,000 for a TV series this summer, which will boost the total to nearly \$200,000.

VIDEO HELPS BORGE TO 16G WK. ON B'WAY

Victor Borge's one-man show, which has been a longrunner at the Golden Theatre, N. Y., grossed an above-average \$16,000 last week. The Borge display has been hovering between \$13,000 and \$21,000.

The Borge show felt the benefit of exposure on video. Borge, for a time was panelist on "What's My Line?" Effect of the television shows was felt at the boxoffice, and it's been above the average of the pre-video era since.

Obolensky Syndicate Buys Ambassador Ht.

Serge Obolensky, proxy of the Hotel Sherry-Netherland, N.Y., is heading a syndicate taking over control of the nearby Ambassador Hotel. J. J. Atkinson, present owner of the Ambassador, is selling 170,000 shares representing 72% of the inn's ownership to the Obolensky group. Obolensky will supervise the operation of both hotels. Atkinson plans to retire after 50 years in the hotel field.

Presently, the Sherry-Netherland has entertainment in the Carnival Room. The Ambassador's sole public entertainment room is on a band policy.

'Time for Short Beer'

San Antonio, April 13.

The Tropics Night Club turned out to be a slippery race track for a motorcyclist last week. The driver came roaring through the door of the night spot on his machine and rounded the end of the bar.

There the cycle hit a wet spot, skidded, fell against a table and knocked down one of the waitresses. The driver then remounted and roared out the door. The rider was later arrested and booked at city jail for assault with a motor vehicle.

Chi Honkytonks Go Hoity-Toity Under Cops' O.O.

Chicago, April 13.

Chi's honkytonk row, namely Clark Street for a two-mile stretch north of the Loop, will be dimmer and more polite than ever for the rest of this month. This is because a holdover grand jury is probing the joints for B-Girls, strippers who undress too far, and other illegit characters who once made the street notorious.

Of late, because police had been exerting clamps, most of these carryings on desisted. Patronage resolutely declined to a few drop-ins nightly, and the honky-tonks may well be on their way out, along Clark st., at least, if the pressures persist.

Latest punch, the current grand jury inquiry, has turned up the heat to a point where several joints have had to shut down. At several spots, strippers are reluctant to shed any of their drapings at all. Business is so bad that many are working only to a jukebox. Dice tables, another important source of revenue for the clubs, were outlawed about a month ago at all saloons in the downtown area.

Police last week called in 24 night club operators and warned them they'd have to comply with the laws to the letter. Especially they were told to suppress gambling and to bar all unescorted women from their cabarets. A check of the spots revealed that B-girls sneaked back into action immediately as it became clear that police had vacated the premises.

Robert Q. Lewis P'kge Pulls 7½G in 2-Niter; Cues Disk-TV Policy

Boston, April 13.

The click of Robert Q. Lewis' appearance at Totem Pole Ballroom, located 11 miles from here in Newton, has prompted owner Roy Gill to book other television-radio names in addition to recording stars.

Lewis brought Jaye P. Morgan and Jan Arden from his shows as a package last Friday-Saturday (9-10) and played to 2,300 payees at \$2.20 per couple on Friday and 3,100 at \$3.30 per couple on Saturday, considered excellent in view of usual low attendances at this period of Lent. Total gross was \$7,645.

During the past few months since spot instituted policy of recording stars as added attractions to the regular dancing, Joni James, Dorothy Collins, Four Lads, Dean Parker, Hilltoppers, Ames Bros., Connie Boswell and others have played to hefty grosses.

Scheduled are Teresa Brewer, April 23-24; Dick Contino, May 14-15; Gene Krupa Trio, May 21-22; Kitty Kallen, May 28-29; The Gaylords, Don Cornell and Jerry Fielding orch, June 4-5.

Betty Hutton Rehearsing

Washington, April 13.

Betty Hutton, who opens Friday at the Capitol Theatre here, called on President Eisenhower at the White House yesterday (12). She had previously met Prexy when he took a short winter holiday at Palm Springs, Cal.

Miss Hutton came up yesterday from Miami Beach for rehearsals. Her entourage includes a trio plus three musicians, stage manager, and her husband, Charles O'Curran.

Date-Diggers to Seek Talk With Pa. Officials on Booking Clearance

Chi Strippery Dons Chichi Niterly Decor

Chicago, April 13.

Chi niterly scene is to be augmented by one come May 1 when Club 18, once a strippery, reopens as Cafe Society, a chichi room featuring smart intimate acts. Bonifaces Rudy De La Garza and Frank Laverde are modeling the cafe after Gotham's Blue Angel both in decor and talent policy.

De La Garza, former Pump Room and Empire Room captain, said he'll be seeking name acts though no bookings for the opening show have as yet been consummated. Room locates on the city's Near Northside off Rush St., which is Chicago's closest equivalent to New York's bistro belt. House will serve beverages only and cuffs hors d'oeuvres.

AGVA, AFM Settle Row Over Arnaut Bros., More Trouble Brews

American Federation of Musicians and the American Guild of Variety Artists nearly went into a major skirmish in New York, but settlement was made before the issue ballooned into a fullscale war.

Issue flared up when AFM reps told the Arnaut Bros., a vaude staple for more than 30 years, and who, unmolededly had been AGVA members since the union's inception, that they would have to join the musicians union if they were to open at the Radio City Music Hall, N.Y., Thursday (8). At first it was believed that the running fight between both unions on the question of Jurisdiction of musical acts was extended to New York.

However Russell D. Downing, Music Hall toppler, worked on the problem with reps of both unions. Both of whom were adamant at first. As a solution, the act was timed and it was discovered that the majority of the act comprised instrumental work. The issue was resolved in favor of the AFM.

However, if the same yardstick is applied by AGVA, it's expected that there will be tremendous hassles on cocktail acts. AGVA may put in for these acts on the basis of the yardstick applied in the Arnaut Bros. act.

PUBLIC AGENCY PLANS 300G HONOLULU CAFE

Honolulu, April 13.

Unique situation of a public agency building a \$300,000 restaurant is shaping up in connection with construction program at Honolulu Airport. Territory's Aeronautics Commission plans to finance a \$300,000 supper room-cafe to replace smaller but swank Sky Room, one of Hawaii's top grossing nightgeries.

Sky Room is operated by Spencecliff Corp., with chain's present 15-year lease having seven years to go. Star-Bulletin editorialized: "The question the Commission will have to answer is not the propriety of building a Sky Room but the cost to taxpayers of a deluxe place to eat and drink. It is not properly the function of any public agency to subsidize a glittering nightspot."

Flu Cuts Brisson

Date Short in Mpls.

Minneapolis, April 13.

Carl Brisson was hospitalized and out of the Hotel Radisson Flame Room for the final two nights of his five-week engagement. The singing star recovered sufficiently from an influenza attack to leave the city with his wife last week-end.

The five-week engagement was the longest ever chalked up by any Flame Room act and came on the heels of nine annual visits to the room.

Attorneys representing the major talent agencies along with reps of Artists Representatives Assn. are asking for a meeting with Walter Boehm, chief of the division of private employment agency licenses of Pennsylvania, in an effort to get clarification on Boehm's dictum that all talent agencies doing business in Pennsylvania be licensed there.

Course of action was decided at a meeting of attorneys last week. The attorneys are puzzled by the Pennsy move, inasmuch as the present law has been on the statutes for approximately 10 years, but the interpretation given by the current administration is entirely new.

Just what good the conference between agency legalities and the attorneys will do isn't known as yet. It's believed that the answer will lie in the amount of pressure put on by the Keystone State percenters. It's an open secret that the present demand of licensing agents in the state was brought about by demands from the Pennsylvania agencies. Until the new demand, the agencies put through Pennsy bookings through an agency licensed in that bailiwick. Boehm, in a recent letter, declared that this arrangement will no longer suffice.

The N. Y. agencies hope that Boehm will retain the present arrangement. If not, they want to know what responsibilities licensing will entail. If it will subject the perentery income to Pennsylvania taxation, they'd rather not do business in that area.

There have been other conferences with employment agency chiefs under previous administrations and in all cases, the issue was resolved by continuation of the present arrangement of placing all contracts through a licensed date-digger.

Pitt White Elephant Niterly to Become Church

Pittsburgh, April 13.

The Pittsburgh district's biggest white elephant niterly, the Club Belvedere, which was built right after World War II at a cost of nearly \$300,000, will soon be converted into a church. The Calvary Evangelical Lutheran congregation of White Oaks last week took a 90-day option on the property for a purchase price of \$100,000.

When the nightclub effects are removed, church will seat approximately 1,200. The Belvedere's kitchen will be retained for the use of the church and living quarters upstairs will house the minister.

Belvedere originally opened under a name policy but, because of its location, had tough sledding almost from the start. Newspaper stories of dozens of people becoming ill from drinking the water there, which was later discovered to be polluted, practically sealed its fate. Harry Sigmund took it over a couple of years ago and has been operating since then on a very small scale.

Gaby Bruyere's Act

Hollywood, April 13.

Gaby Bruyere, song & dance specialist who has toured with the Harlem Globetrotters, is on the Coast under Abe Saperstein's personal management to have a new act routinized for her by songsmith Ray Gilbert.

French chanteuse was one of several turns who do between-the-halves entertainment when the basketballers play key cities abroad and in the U. S. But Saperstein, who owns the dribblers, thinks the Gallic gal has potentialities on her own. She has been in Hollywood before and, in fact, has just published (via Calmann-Levy, Paris book house) her "Memoires d'Une Starlette," which is an informal autobiog of her career as a Franco-American starlet.

Spokane Arena Into AMA

Spokane, April 13.

The Coliseum, now under construction in this city, has become affiliated with the Arena Managers Assn. Arena will open around Dec. 1.

Coliseum will be operated by the city.

Talent Agencies Now Stear Top Disk Singers Away from N.Y. Cafes

Talent agencies are now steering their No. 1 record singers away from New York cafes. Former pattern had them developing in the provinces and arranging for a N. Y. stand as soon as the disk worked its way to the top. Situation is now reversed. They're fearful that the effect of a N. Y. reception will work out adversely for the singer.

The datediggers now say that unless the disk has a solid performing background, it's extremely dangerous to bring him into a N.Y. niter. Proof of that is seen by the fact that neither Julius LaRosa, Tony Bennett nor the Ames Bros. were responsible for too much boxoffice during their recent dates in New York.

The agents say that the basic reason lies in the fact that youngsters, who constitute the bulk of the disc's audience, cannot afford the flossy prices of the major N. Y. niteries. Prices demanded for a singer at his apex is too prohibitive to permit any reduction of food and drink prices. Either way, according to agencies, the singer does himself no good by appearing in New York at the time his disk is riding high.

Manhattan bonifaces have been hurt somewhat by reliance on disk names. La Vie en Rose and the Copacabana have had some subpar grosses with them. On the other hand, provincial niteries thrive on these diskers. Rooms such as the Town Casino, Buffalo; Latin Casino, Philadelphia; virtually any major Pittsburgh club, Montreal spots and other rooms, all enjoy rope's-up biz with the diskers.

The exceptions are those that have a solid performing backlog before hitting with a record. Boxoffice-wise, the N. Y. spots can sell out with names such as Nat (King) Cole, Eartha Kitt, Peggy Lee and a few others whose value as a performer exceeds the reputation earned on disks.

Vet Omaha Booking Setup Changes Hands

Omaha, April 13. National Orchestra Service recently bought the booking setup of Colonel Wilbur, longtime vet here who has retired because of ill health.

Lee Williams and John Santha head the act and show department, which plans to book into 22 mid-west states. Serl Hutton is boss of the firm, which previously had booked some 20 orchs exclusively for 24 years.

Club Dates Keep Vaude Alive in Omaha Sector; Auto One-Niter Scores

Omaha, April 13. Club dates, more than anything else, are keeping vaudeville alive in this sector.

Niteries, tv and fair dates help, of course. But in the long run, it's one-night affairs such as the Chevrolet Dealers' banquet at the Paxton Hotel Ballroom last Tuesday (30) or family shows for farm equipment concerns that keep performers in the biz here.

The Paxton blowout, for 109 salesmen who peddled 50 or more Chevrolet in Nebraska, Iowa and South Dakota last year, is one of more than 100 such club dates the local Paul Moorhead Agency handles annually.

Don Romeo was in charge of this show, which had a \$900 budget for 12-piece orch and three acts. Moorhead said that's about average for such shows.

Acts included Dick Smith, comic and emcee; Elaine Carvel, singer and Moore & Mayo, comedy dancers. The latter came in from Chicago for the one show. Riding 1,000 miles by train in 24 hours for a 12-minute stint is quite a junket—but a date's a date.

Moore & Mayo opened. Gals' mugging was a highlight as couple was confided by limits of small stage. Some good lifts and a samba windup let the dealers know they could do okay straight, too.

Miss Carvel, on second, made a strong visual impression, and belted home five numbers. Her "Autumn Leaves," done in French, didn't register with the stag group, but she was ahead with well-done "Song in My Heart" finale.

The show stopper was Smith, a vet comic of these parts who is ready for the bigtime. While much of his material at this show was blue, he didn't have to rely on it to completely fracture 'em.

His impressions started with imitation of a guy installing and turning on a tv set. Then followed Godfrey, Barry Fitzgerald, Durante, Louella Parsons, John Cameron Swayze, Churchill, Truman, Eleanor Roosevelt, Ben Bernie, W. C. Fields, Wallace Berry and Al Jolson.

As a closer, Smith plays two trumpets at same time. All he needs is the booking; he's good enough for any house or niter in the country.

The orch, fronted by Eddy Haddad, showed considerable talent both playing while the guests were eating and in cutting the show. Pretty Annie Maloney, thrush for Moorhead's own orch, augmented the Haddad orch for this show only—to the delight of the dealers.

Trump.

TOBIAS NAMED GEN. MGR. FOR N.Y.'S TOTEM LODGE

Henry Tobias, for the past 27 years entertainment director of the Totem Lodge, Averill Park, N. Y., has been upped to general manager of the resort. He'll continue to be in charge of the sport's entertainment.

Inn plans to continue its name shows on weekends. Harry Leftcourt will again handle the music assignment.

Will Alger and his Salt City Five, currently at the Princess Hotel in Hamilton, Bermuda, have had their booking extended until May 2. Group was originally inked for a one-month stand beginning March 1.

Grady Exits Lanin To Set Up Own Firm

Jim Grady has resigned from the Howard Lanin Agency to open his own agency. Grady will be booking the British Colonial Hotel, Nassau, which will open for the season April 19 and remain open until Labor Day.

In addition, Grady is setting talent for various cruises, including those on the S.S. Nassau and the French Line boats.

Build Broadway As New Jazz Row In 52d St. Demise

Midtown Broadway sector is putting in a bid to replace 52d Street as a jazz centre. With many of the younger set virtually homeless, especially on weekends when Jimmy Ryan's on the strip lane, stops 'em at the door, Broadway ops are figuring on cashing in on that trade.

The Metropole, which has been on a Gay 90 policy, has been doing better since installing a crew headed by Jimmy McPartland. Joe Glaser's Associated Booking Corp., which has been instrumental in installing that policy in the cafe, will install a second band there as soon as the warm weather becomes permanent.

The Glaser office is also getting the nearby Basin Street to stick to the jazz policy. Louis Armstrong recently finished an engagement there. Gene Krupa is current and Lionel Hampton is slated to open there in June.

Glaser is attempting to develop cafes as an important outlet for bands around New York. He feels that aside from a few hotels the band market has diminished considerably around New York because of the vaude disappearance. He's therefore attempting to tap new markets.

'Miss America'

Continued from page 2

the previous few years, this year will be staged at night, to be followed by a Mardi Gras on the Boardwalk. Bands in the parade will be driven up the walk and dropped off at the various pavilions where they will play for the parade crowds the rest of the evening. Pageant officials reported they found that a number of national and local business houses would enter floats in a night parade, possibly televised, saying they were not interested in the day event. All Pageant parades have been held during the day.

Methods of judging the girls were revised so that talent will count one fourth, with bathing suit, evening gown, and personality to get the other 75% of the count. It's still not a bathing suit contest, for the officials say that the newly crowned Miss America will be photographed only in her Pageant gown the night she is crowned, with bathing suit photos to be taken the following day.

Better Press Relations

The Pageant plans were revealed here last week by Hugh Wathen, president of the Miss America Pageant Board, at an unprecedented press conference held in a local hotel. This was the first press conference ever called by Pageant officials, the affair having had a run of poor public relations locally particularly, even though it is held to obtain publicity for the resort.

Russell, who emceed Pageants here from '939 through 1950, excited that year despite his popularity with the Pageant crowds. Every year Pageant officials brought in either singers or entertainers, but they couldn't master the knack of working with the 54 odd girls, all amateurs and literally scared stiff each of the four nights.

No announcement was made regarding musical direction for the September show. Joe Frassetto, who had handled the music for a number of years, was not brought back last year. Whether he will be included in the new deal is still to be learned.

Strong Jap Accent

Continued from page 46

lounge bringing in pianists. Moml Jones, longtime Honolulu favorite who has played almost every spot in town, clicked at swank Gourmet. SurfRider Hotel lounge has Bill Howe. Clay Wheeler is 88'ing at the new Charcoal Broler.

Virginia Smith is playing organ at Ciro's cafe downtown, with Rolly Wray at the competing Gibson's bar. Both are veteran and popular Honolulu organists.

Hawaiian entertainment is as popular as ever with tourists, with Royal Hawaiian, Moana, Niumalu, Halekulani and Edgewater hotels featuring local troupes. No dancing, however, at latter two spots. Splash Lyons combo at Edgewater is considered tops. At the Royal, Bill Akamuhou's orchestra is in the dining room until 10 p.m., then at Surf Bar until 11:45. Bedtime follows for most of the Royal's elder guests.

Royal, incidentally, still insists on coats and ties after 6 p.m. and its sister Matson beach hotel, the Moana, has banned swimsuit-clad cocktail slippers from outdoor Banyan Court.

Moana also is clamping down on table-hopping, venerable Hawaiian custom of male stags wandering from table to table in good-natured attempt to pick up presumably.

Emmett Kelly's Autobiog 'Clown' Indicates He's Pretty Good Reporter

By BOB DOWNING

Emmett Kelly calls his story "Clown: My Life in Tatters and Smiles" (Prentice-Hall; \$3.95). The book is co-authored by circus flack, F. Beverly Kelley.

Much more than the autobiography of one big-top star, the Kelly-Kelley opus is the yarn of every kid who has fallen in love with the circus, and of Kelly, among others, who ran away from home to follow his special dream.

The pattern of Kelly's recital is familiar: farm boy, Jack-of-all-trades and hopeful cartoonist (Willie the Tramp, Emmett's alter-ego, was conceived on the drawing board of a Kansas City advertising firm). Finally, Kelly became a trapeze artist with small shows—including the Haag circus on which the boy cornetist, Harry Haag James, was being raised.

After assorted vicissitudes in the best tradition of tankard tramping, Kelly bowed with his comic character at Madison Sq. Garden: "I looked in the mirror at Willie... 'Now Willie,' I said silently, 'This is the Big One. This is where we started for a long time ago. We made this one the hard way... this is the Garden and the biggest city in the world and The Greatest Show on Earth.'... From then on I was working in a field of lightning."

Emmett Kelly, judging from his own pages, is an honest reporter. Wisely, his collaborating Kelley has preserved the spirit and the idiom of his leading man. Through Emmett, the reader meets dozens of circus people; encounters the building of celebrated acts and routines; shares big-top heartaches and happiness on both sides of the Atlantic; and comes to understand Kelly's philosophy: "Nobody in show business... is ever really broke... there is so much to draw on in the bank of friendship and sympathy and excitement and hope that you just never feel that you are really busted."

The Kelly(e)s have produced a fine circus document. It's full of excellent photographs, and each chapter opens with a celeb quote. Readers may be prepared for P. T. Barnum's "Clowns are pegs, used to hang circuses on"; but there is an element of surprise in the header for Chapter One—from the pen of Emily Dickinson: "Friday, I tasted life. It was a vast morsel. A Circus passed the house—still I feel the red in my mind though the drums are out."

It seems a pity the publishers did not substitute some of Kelly's own drawings for the sketches of Alicia Fiene, which are out of key with the book, but "Clown" remains, as Emily has indicated, "a vast morsel."

Lonesome single gals.

Queen's Surf, former beach home of late millionaire Chris Holmes, gets steady play from the dancing trade, with Freddie Norton's band featured.

Hillbilly music has its devotees in the land of the hula, with cowboy musicians corralled at downtown bars. Westerners get solid Armed Forces patronage but little tourist traffic. As one cynical visitor notes, "If I want to hear western music, I could have stayed in Los Angeles and saved \$500."

Local Color

Key to Hawaii entertainment is the fact that tourists and localities don't have the same likes and budgets, showwise. Not many Islanders go nightclubbing; not many tourists venture out of Waikiki for entertainment. Tourists prefer local color and entertainment so niteries don't need name acts. (South Seas is the exception. Club plays second fiddle to Lau Yee Chai unless it has a name attraction. Delta Rhythm Boys and Topnotchers are surefire draws at the Seas.)

Actually, most top names are brought in for Civic Auditorium or McKinley Auditorium appearances of from one to seven nights. Next such show will be headlined by Patti Page, with Jimmy Boyd, boy singer, supporting. Six-night stand in Civic is promoted by James Taka and sponsored by Optimist Club, which has several hundred Junior Police peddling duets for May benefit.

Honolulu Community Theatre, on the other hand, generally confines itself to amateur talent under pro direction. Spotty patronage this season will pick up with May staging of "Oklahoma," a cinch to pack the Ruger Theatre for a three-week run.

Opening of swank Waikiki Biltmore next January may cue some startling innovations in hotel entertainment, but the pattern until then is pretty well set.

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"June Havoc a solid click at the Cotillion Room."

Earl Wilson—

NEW YORK POST

LOUIS SOBEL

"June Havoc in stunning outfits and smart song routines indicated that she is now a supper club personality to be reckoned with."

JACK THOMPSON in LEE MORTIMER's Column

"It is a true variety show this amazing gal puts on, and she looks radiantly beautiful to boot. As a finale she sings a hot number from the 20's and goes into dances of that period with an exuberance that makes Betty Hutton seem reticent by comparison."

JIMMY STARR

"June Havoc's nightclub act is a hit. . ."

JIM O'CONNOR, Gene Knight of the Journal American

"A new voice—a good speaking and singing voice—was heard. A new figure—shapely, lithe, agile—was seen and admired. Her new act at the Hotel Pierre calls for singing, dancing and making merry, all of which June, a star, can do very well indeed."

EARL WILSON

"June Havoc . . . wound up like Betty Hutton. Looked lovely, dressed divinely."

ROBERT DANA

"June Havoc gives a startling performance."

RADIE HARRIS

"Nightery Queen, June Havoc in the Cotillion Room. At June's opening I sat at the ringside as June busted out all over in an act that ran the gamut from Caledonia to Elizabeth Barrett Browning and had the ringsides applauding for 'More! More!'"

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making my first supper club engagement
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and

Thanks MR. STANLEY MELBA for asking
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June Havoc



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CONNIE TOWERS (1)

Songs
25 Mins.

St. Regis Hotel, N. Y.

Connie Towers is a lissome blonde who towers attractively over the floor of the St. Regis plush Maisonette and clicks off a svelte set of songs in a manner well attuned to the posh environment. It's pleasant if not always distinguished thrashing, but she is young, personable and eagerly willing to please the customers—and that's a good parlay in mass or class saloons.

She has a full, lusty soprano which she keeps attuned to the popular idiom although her adventure into Claude Debussy's "Claire de Lune," probably a first with a ballad lyric treatment, is a departure into the classics. Otherwise there are "Kiss Me Kate" and "Show Boat" excerpts, and ballad surefires like "Tenderly," the opening waltz song (with a French interlude, done in tres American brogue which, for this league, might just as well be omitted), "Don't Blame Me" and "Never Walk Alone." There is also an attempt at a sophisticated item having to do with "Rock Me to Sleep" (diamond bracelet), palpably a road company of the "Little Girl from Little Rock" treatment.

Roy Chamberland is Miss Towers' personal accompanist and Milt Shaw's sympathetic fiddling makes for the usual distinguished back-puppeting. (Ray Bari is the alternate relief ensemble).

Miss Towers was in filmster Jack Carson's recent vaude-nitery tours, and has wisely stepped out on her own as she has the attributes for satisfaction in the bonton bistros all by herself.

Abel.

DAVID WHITFIELD

Songs
20 Mins.

Empire, Glasgow

Young English singer, who made local hit via disks, particularly his much-publicized "Answer Me," originally banned by the British Broadcasting Corp., shapes up promisingly, but has initial disadvantage of stocky build and careless British-Navy-style stance and swagger that make him an awkward-looking proposition visually. He'll have to iron this out, stage grooming being natural requisite for vaude.

Fair-haired pop singer gabs in between numbers in an attractive North-of-England twang, an accent he should retain in moderation as coming naturally and as contrast to smooth gabbling of the current crop of over-Londonized male singers. He's a personable type, squatly-built but with obvious attraction through his singing style to the juve element, mainly the gallery gals.

Rep includes current pops and religious tunes, ranging from the new number, "Heartless," to the standard hit, "Rags to Riches," and his own gimmick song, "Answer Me." Also throws in an Italian song and a new tune, "The Book." Routining is rather on conventional lines as patterned by overpopulated colony of male vocal headliners in Britain and needs an original format.

Okay for disk possibilities, but vaude future will depend on grooming and better shape of act. Singer (until recently a laborer in English seaport of Hull) has shot too rapidly to prominence on wave of disk and rags-to-riches publicity, and will need experience and grooming.

Gord.

DEL RUBIO TRIPLETS

Songs
15 Mins.

Hotel Statler, N.Y.

Three blonde femmes get plenty of spirit into their songbook. It's a plus that makes up for their moderate vocalistics. Shapely forms and friendly manner also get 'em across to the tablers.

They work both sides of the border in their repertoire. Open and close with a chille beat and fill in with gringo material in the middle. On the Latino stuff the gals work with two guitars and pepper the warbling with some eye-riveting body action. Also get plenty of action in "Man Is A Necessary Evil" and "Way Down Yonder in New Orleans."

It's all pleasant nitery stuff and they should do especially well at the hotel circuit.

Gros.

JOHNNY BACHEMIN

Dance-Songs
17 Mins.

Hotel Statler, N. Y.

It's obvious that Johnny Bachemin is using his nitery turn as a springboard to Broadway musical comedy and/or pix—and that's where he belongs. He's a whirlwind tapster and the kind of vocalist that could get by on boards behind the klieg lights. Not energy and personality

and would be surefire in musicals.

He gives you a good indication of what to expect in his intro number, "I'm A Guy Who's Gotta Dance," from the legitner, "Look, Mac! I'm Dancin'." It's a snappy opener followed by some intricate fast-stepping, clean work. The breezy pace is sustained in the 17-minute turn that stresses his terps technique. Plenty of grace and rhythm throughout. Closer is a socko blending of keyboarding, crooning and frantic taps atop the piano. It's a big mitt-winner.

Despite the topdrawer stature of the turn, it runs a bit too long and he begins to show it with beads of brow-moisture. Overall impact wouldn't be lost if he pruned the act a little.

Gros.

MAURICE FRENCH

Roller Balancing
7 Mins.

Empire, Glasgow

This young and fastmoving balancing act makes a good impression here. With girl partner, who merely handles and hands-up the props, he's in the second slot, but keeps the pzewholders interested with fine execution of roller work. Seesaw plank is sited on roller which itself is on high table with sides covered by velvet yarding. Opens with juggling tricks while balancing, then proceeds to divest himself of outer pants while still rhythmically swaying on the roller. Earns warm mitting for expert hand-stand on the roller plank.

Highlight of act is when he takes a trestled stool, places it atop the roller, and works his way up to a final balance-stand on the stool.

Youngster, facially resembling filmster Donald O'Connor, is good for all vaude situations and larger niteries.

Gord.

SHIRLEY ABICAIR

Songs, Zither
25 Mins.

Colony, London

Through the medium of tv, Shirley Abicair has become a popular entertainment personality and she is a safe bet for the local cafe trade. She first came to London from Australia a couple of years back as an unknown university graduate whose main assets were a zither, a fresh face and a warm-hearted, if naive approach to vocalizing.

In a comparatively short time, she has astutely capitalized these assets and, although there are still obvious traces of a girlish naivety in her presentation, she is now an able and experienced entertainer. Currently in a return engagement at this Berkeley Square cafe, she puts on a friendly type act more designed for the family trade than for West End sophisticates. Nevertheless there is a positive favorable reaction and, without being urged, the customers join in participation numbers. Apart from an Eastern and Italian entry, the songbook is composed of old-time numbers and standard pops with one specialty song called "Mr. Froggie Went A-Courtin'." An unsophisticated number which matches perfectly the star's personality.

For the main part of the routine she is self-accompanied on the zither, which she plays with polished skill, and the entire act is smoothly showcased by the Felix King combination.

Myro.

THE VIRGINIANS (2)

Juggling
10 Mins.

Palace, N. Y.

Billed as a Danish import marking their first appearance in New York, man-and-wife juggling turn bears the odd label of The Virginians. Be that as it may, the duo proves adept whether tossing spheres, Indian clubs or cigars.

Pair alternates in dishing out the feats although the routines are hardly on the order of challenge stuff. Femme deftly manipulates several boxes in mid-air, her husband does likewise and both wind up tossing the clubs whilst leapfrogging across the stage. Withal, The Virginians rate as okay for any visual media.

Gibb.

THE TALBOTS (2)

Dance
10 Mins.

Hotel Statler, N. Y.

The Talbots add little to ballroomology. Guy and gal spin around the floor in routine maneuvers that stir little interest. They're at their best in lifts and whirls around the floor with the femme spread out on her pard's shoulders.

Both appeared overly-tense on opening night which may account for the tight quality of their ballroom stuff. However, it doesn't add up to much more than just a fair opening turn.

Gros.

GENEVIEVE

(With Luc Poret)
25 Mins.

Ritz Carlton Hotel, Montreal

Despite a rather strained opening show due to first night nerves and a bad throat, there is little doubt that Genevieve is a chanteuse with outstanding talent and a definite possibility for the more sophisticated boites on this side of the Atlantic.

Her preening at the swank Ritz Cafe in Montreal is the first time this attractive chirper has performed outside of the confines of Montmartre (except for a short engagement in Spain) and she brings all the intimacy qualities of this particular playground with her to present layout. Of medium stature for a femme, her smooth dark hair is cut in a ragged but effective style. Genevieve's husky piping carries the impact of Edith Piaf without the sad and over-dramatic, and the emphasis is on an entirely new songbook which is refreshing.

Her appearance is as simple and clean-cut as her approach to a song. Garbed in a plain black skirt and a long-sleeved black, jersey blouse, her moods and arrangements are as varied as her facial expressions. Songs which possibly carried greatest impact on night caught were "Donne Moi" (Give Me) and her clincher, the current Parisian hit "Paris Canaille" (Paris the Wicked). Although a cinchero in predominantly French-speaking areas, Genevieve's potentials are limited at the moment in the Anglo-American cafes as her English is limited to a few phonetic phrases. However, during her stint at the Ritz, she is working in a few English intros and with her inherent savvy and personality the balance between the two languages should be set making her a good bet for most visual mediums.

Kudos on present offering go to Luc Poret, an established performer and composer in his own right, who backs Genevieve with his fine guitar arrangements and to house pianist Johnny Gallant and accordionist Joe Settano who combine for some solid background music.

AUSTRAL

Ventriloquism
10 Mins.

Empire, Glasgow

Broadly-built Australian with blond curling hair offers slightly above average vent spot which has several good points but still leaves scope for finish and improvement. Uses overworked convention of introing dummy from a suitcase, and then segues into standard travesty of Rose Murphy in "Busy Line." New slant is that the dummy, Stevie, does impressions in place of the patterned gabbing.

As partner for Stevie, ventriloquist brings on a larger doll who, for contrast, is a large colored dummy named Rochester (sic). Then he partners latter with a femme colored dummy. Patter throughout in patches of corn and could be slicked up. Highlight of act is his winding with clever duet "You Made Me Love You" between the dummies. Lip manipulation is good, but entire act requires sharpening for U. S. market. Okay meantime for general vaude situations.

Gord.

BOB ROLLINS

Novelty
9 Mins.

Palace, N. Y.

Bob Rollins has an interesting novelty turn that offers an especial appeal to houses catering to the family and juvenile trade. He opens with a clarinet solo of "Day Is Done" and "Blue Heaven."

But the balance of Rollins' stint is framed around his ability to wind up dachshunds, flamingos, ducks, etc. in lighting-like fashion out of varicolored toy balloons. Accompanies his handwork with a rapid line of patter that goes over well. His products, incidentally, are distributed to tots in the audience. It's a novelty, act good for nitery, vaude or video.

Gibb.

JACK WATSON

Comedy
17 Mins.

Pavilion, Glasgow

Tall debonair English comedian is working out a new act, which shapes up as having originality. He has built himself a giant frame, complete with tuning knobs, and from inside this does impressions of British tv personalities and other show biz folk. He links up with travesty of Vic Oliver, English comedian, introducing guests in his "This Is Show Business" tv program.

Takeoff of Oliver is good, and he follows with impersonations of Jerry Lewis, Dean Martin, Jimmy Edwards, Norman Wisdom, Marlon Brando, Johnnie Ray and Gilbert Harding. The Brando travesty is

too brief and doesn't click, but others reach a good standard. Steps from frame, concludes with a song, and winds with sentimental but effective monolog about loyalty and spreading gossip. "Never Believe The Words of a Man." Comedian-singer has worthwhile speaking voice which gets the recitative stuff off to warm mitting.

Okay for general run of vaudeuries and for tv in all locations.

Gord.

STAN MARS & IRENE HALL

Comedy
10 Mins.

Pavilion, Glasgow

This is average boy-and-sister act who work as boy and girl friend, but being wild and crazy in fur jacket and with umbrella, she in cheesecake style in pink slip and fish-net tights.

Distaffer is very easy on the eye, and rates high in sophistication. He employs a crazy style of comedy, chirps a takeoff tune titled "If You Knew Glasgow" and generally slogs to bring in the yocks. She sings "South American Way" and earns the envious glances while while garbed so glamorously.

Okay for general run of vaudeuries, although act requires some strengthening and better scripting before it can be U. S.-worthy.

Gord.

3 CASSANDRAS

Acrobatics
7 Mins.

Pavilion, Glasgow

Lively acrobatic trio consist of two males and one femme, the former throwing the latter around and about to considerable palming and laughter. Act is exceedingly well-timed and shows advantage of long months of rehearsing.

Males throw the girl around at opening, then form pyramids and other physical groupings. Gasps from stubholders when the two males pretend to throw their pretty blonde partner into audience and just miss letting go of her. Work with great pace in somersaults, lifts and cartwheels, one might being when two of 'em do back somersaults and land atop each other on a chair held by third member of the act. Wind by spirited acro work and turning among themselves.

Here is a clicko act that seems a natural for vaude, wide-roomed niteries and for tv.

Gord.

FRED ATKINS

Ventriloquism
7 Mins.

Empire, Glasgow

This is the standard ventro act with usual degree of voice-manipulation talent. Distinction is the performer's ability to achieve double vocals in tunes with his dummy, giving effect that both are singing at the same time, and he does this to sock effect.

Opens with trick of telephone confabs with dummy ostensibly at stagedoor, then brings on the wooden partner and reprimands him for being in the wrong place. Patter is average and could be usefully sharpened. After "Me and My Shadow" vocal with his first dummy, ventro introes his second, a shy character gabbing in timid bashful style reminiscent of other ventros on the British circuit. This points to need for originality in choice of character adopted by ventros for their acts, where big danger is in stereotyping.

Okay for general run of vaudeuries.

Gord.

LORRAE DESMOND

Songs
18 Mins.

Embassy Club, London

Lorrae Desmond, who comes from Australia, is a newcomer to London cabaret, and has a lot to learn before she can be considered a standard attraction. She is an immature performer with a ragged and unprofessional act and is only limited appeal as a chirper.

Possibly with a deal more experience from provincial revue, the gal from the Commonwealth may eventually make the grade, particularly if she acquires some good material along the way. At present the routine is near embarrassing, particularly a table-hopping number done in arch style. The Sidney Simone Orchestra put more into the background than the act merited.

Myro.

H-Bomb

Continued from page 2

at White Sulphur Springs in order to create business for one branch of the Chesapeake & Ohio. The Union Pacific was instrumental in developing Sun Valley, and the Canadian Pacific built and operates several major hotels including the Chateau Frontenac, Quebec. Shipping lines have also gone in for the hotel building and

operation, especially in Central America. Morris believes that either contestant for the railroad's control will have to embark on a hotel building program in the Adirondacks in order to achieve their promise to increase the railroad's take. He feels that if the railroad does that, a high level will be maintained and it will avoid the onrush of the hot dog stands.

Morris pointed out that with so many entertainment markets on the wane, showbizites will have to look for new markets. There is still a tremendous domestic market, he pointed out, but the shifting populations make the target more ephemeral. He pointed out that increased leisure caused a shift to the suburbs and the current war scares are driving people away even further from the present population centers. Showmen, he pointed out, will have to go to the people for their gate, and they must be prepared to be on the move as well.

Morris recalled that at the time Arizona was admitted to the union, his father, founder of the Morris office, had advocated putting the territory under Federal administration so that it could be developed as a permanent vacation center in the United States. Today it's growing along those lines, but the procedure would have been hastened under Government auspices, he feels. Morris also recalled that his father had advocated two shows nightly for vaude houses as was done in Britain at the time and is still being done. The agency's founder had wanted to put that into effect at the American Music Hall, N. Y., but was deterred by the fact that the long working hours of the average citizen would have made it impossible for him to attend the 5 p.m. showings. This twice nightly policy will be tried for the first time in an American vaude starting Friday (16) when Betty Hutton starts an engagement at the Capitol Theatre, Washington.

3% Sales Hike

Continued from page 28

ones, could easily do with already established offices in those places) there would be a tendency among production units, i.e., the graphic arts, print firms, and even broadcasters and telecasters on the network level to follow suit. This, the AAAA men pointed out, would mean severe losses to the city's industry and heavy unemployment.

Heller, Mayor to Meet

Heller and several other talent-minded group heads are slated to meet with Mayor Wagner tomorrow (Thurs.) to register their own protests. Heller feels that if the ad agencies leave New York, thespes are lost. He maintained to VARIETY that the agency is the chief spot where the actor is placed for radio and tv jobs.

There is a clause in the Mayor's proposed tax addition that has caused additional stir among actors. The bill offers a definition of the word "service": "Any activities, work, labor or effort, whether physical or mental, engaged in for other persons for a consideration other than sale of tangible personal property . . . performed by an employee for an employer." The question has been, "Are actors employees or indie contractors?" If the latter, it is believed that they are subject to a compounded disservice by the 3% — that of no agency hiring and a levy against their salaries.

Wall St. 'Sharpies'

Continued from page 1

securities at the \$6 price. However, there has been continuing heavy trading in the issue at \$6.12½. Those taking the stock at this quotation, it's said, intend to holdout on a \$6 deal with Hughes at this time with the view of obtaining taller loot subsequently.

They have it figured that Hughes is anxious to buy out all others 100% and for this reason eventually will go over \$6 to achieve this purpose.

RKO issue, in terms of trading volume, was second on the list of all shares traded in N. Y. Monday (12). Total of 38,600 shares exchanged hands, and the \$6.12½ price remained unchanged.

Stock was active again yesterday, 21,900 shares, and the closing price dipped to \$6.

Waldorf-Astoria, N. Y.
Eddie Albert & Margo & Co. (3); Nat Brandwynne and Mischa Borro Orchs; \$1.50 and \$2.50 cover.

Quite a firstnight for Eddie Albert & Margo, husband-wife team marking their novitiate in the saloon circuits following a break-in at the Nautilus Hotel, Miami Beach. A large segment of the "By the Beautiful Sea" firstnighters moved over from the Majestic to the Waldorf's Empire Room, and by and large the new two-act did a satisfying job.

Their act is spotty but editing should correct that. The Irwin Shaw excerpt, "Baby," is extraneous and "September Song" is overdone only in that the now classic Maxwell Anderson lyric to Kurt Weill's melody doesn't require gilding-the-lily as to what Peter Stuyvesant meant in the "Knickerbocker Holiday" original.

By and large it's a good pot-pourri of variegated talents where-in the familiar singer-versus-dancer "challenge" pattern is transmuted into "I didn't wanna take an actor" (dancer) and "husband (wife)." A lot of intelligence has been put into their routine but it been little too cerebral with the Shaw bit. However, in between there are plenty of good values. Two Latino guitarists foil with them for the special musical accomps (Albert handles the instrument also on his own), and there is also a special pianist.

Utilizing an on-floor clothes-tree for their props, they change skimmers and other props at will for the calypso; the "Vaudeville" number (with the small table-lamps forming a pseudo-footlights effect to good purpose); the folksong "John Henry," a Viennese durr (in German) of "Wien, Wien, nur du allein"; "The Claw"; and "Will You Be Mine" for the vocal double signoff.

Albert, with a lot of Broadway legit musical credits (besides pix), and Margo, recalling her show biz debut at this same spot 16 years ago as dancer with (her uncle?) Xavier Cugat's band, make for a thoroughly professional pair. They are new and refreshing and a cinch for the Las Vegas loot although their plans call for video around New York, including the summer replacement show for Max Liebman's "Show of Shows."

Incidentally, the long retarded Howard Dietz - Arthur Schwartz tune, "That's Entertainment," seems to be creeping up on Irving Berlin's now classic show biz "theme song," "No Business Like Show Business." The Albert-Margo duo evidence that anew with their blend of the pair of fine songs in the vaude nonsense.

Per usual, Nat Brandwynne and Mischa Borro bands give out with plenty compelling fanspation. Coming: George Gobel, Abel.

Palmer House, Chi.

Dolores Gray, with Jim Lawler; Dornan Bros. (2); Bill Finch, Empire Eight, Charlie Fisk Orch (10); \$3.50 minimum, \$1 cover.

Current card, catering to the tastes of this hotel's clientele, assures a healthy turnout throughout its monthlong stay. Show has good sight values and mingles with the crowd enough to make it seem a party. This apparently is what the customers want, and they don't spare the applause.

Dolores Gray reach an ovation by the time she quits 40 minutes of song. With 12 numbers, she's on a bit longer than necessary, but she doesn't lose in charm by and doesn't seem to weary her audience either. Miss Gray has much to recommend her both physically and vocally. She's an eyecatcher in a full-skirted, purple gown and possesses a rich, powerful voice that projects sans mike into the corners of the room. Her approach to a song is deft and sure of itself.

A truly hep performer, she routines with a good deal of stage-circling and pleasant off-the-cuff patter. Jim Lawler gives her fine accomps in the 88's. Her catalog is sensibly balanced with show tunes, pops, and fresh novelties with an overall happy theme that is relayed to the crowd. Clincher is a stage-filling finale with the Empire Eight building a splashy and colorful production about her Decca version of "Big Mamou."

Dornan Bros. set the party mood early with audience participation antics that score with the table-holders, particularly with conventioners whose chums are called upon for the stagework. On their own the Dornans harmonize, imitate musical instruments, josh the payees and generally cut up playfully. Loose format of their act eventually has five members of the audience seated onstage wearing absurd headgear and moving their

mouths dummy-fashion while the Dornans pipe nonsense dialog from behind. Bit is warmly lauded and results in tasteful specialty encore of "Just a Little Nightcap."

Speed baton twirler Bill Finch, who has made several tv guest spots, rounds out the bill with fancy flag and stick manipulating heightened with switch-handed and finger-tip spins. Baton-work is accompanied by terp through "American in Paris," "Swinging Down the Lane" and "Charleston." Clincher is executed with two batons, lighted at both ends, carving patterns in the air. Les.

Latin Quarter, Boston

Boston, April 13.
Dagmar, with Danny Dayton and Mickey Manners; Irwin Corey, Burke Twins, Guy Guarino, Bob Conrad Dancers (8), Harry DeAngelis Orch, Zarde Bros. Trio; \$3 minimum.

Making her initial nitery appearance here, Dagmar displays, among other obvious attributes, a hitherto unheralded flair for vocalizing and terping, which tied together with her socko sense of the ridiculous, clicked strongly with the opening night audience.

Gal, aided in comedy turns by Danny Dayton and Mickey Manners, cavorts through a sesh that includes an okay vocal of "After You've Gone," a bit of nitery terping with the Burke Twins, a zany interview skit which affords her the opportunity to make with the jokes and a spoof of romance via vocalizing, "Embraceable You," complete with asides, to Dayton. Also includes her tv trademark, the deadpan reading of a play, aided by Dayton, maestro DeAngelis, who, incidentally turns out to be a slick straightman, and a male ringsider. Gal knows all the answers with her stuff okay for nitery circuit.

Bill gets off to lively start with the Burke Twins, two goodlooking youngsters, who fare neatly with a strong sesh of acro terping. Held over from last week's lineup, Irwin Corey wows his rambling discourses on a variety of subjects hyped by his outstandish appearance and socko delivery.

For the first time since taking over the emcee chores, baritone Guy Guarino grabs a feature spot in the bill to vocalize a brace of standards. The Bob Conrad dancers, who will be dropped after this sesh, whip through a couple of routines with the DeAngelis band and showbacking capably. The Zarde Bros. trio take up the slack between numbers. Elie.

Last Frontier, Las Vegas

Las Vegas, April 5.
Dorothy Dandridge (with Nick Perito) Four Step Bros., Dominique, Last Frontier Dancers (10), Garwood Van Orch (11); no cover or minimum.

Dorothy Dandridge toplines Herman Hover layout in fortnightly that should prove good turnstile click. Show is satisfactory fare in most respects. Only exception might be taken from those who caught svelte looker here exactly a year ago this month, with perhaps a time or two since.

Thirty-minute repertoire currently is comprised of identical standards, and it might not be amiss to suggest that this fine song performer acquire a special material number for added sock to an act that's assuredly toptotch already. Miss Dandridge can wallow a song with plenty of charm, even her oldies like "Tak'n A Chance On Love," "Talk Sweet Talk To Me," and "What Is This Thing Called Love."

Beautifully gowned young Lena Horne belts climatic "Blow Out the Candle" to accolades from heres; Dramatic songstress is rapidly carving a special nitery voice of her own. Talented Nick Perito pounds the Steinway and conducts the Garwood Van orch for the star.

The Four Step Bros. are dance wizards, good for solid reaction in terrific solo bits. Somersaults, splits, slides and taps of versatile group are boffo, and they also score with rhythmic rhumba. They'd be hard to top for show insurance.

Dominique is up to his old tricks of pilfering wrist watches from unsuspecting diners as her perambulations among tables. Wallets, spectacles and ladies' handbags also are returned by sly young sleight-of-hand artist, who works at a fast clip to amuse and garners yocks, as he works over unsuspecting males recruited from audience. He depends on gimmicks, and, aware of many of them, audience responds to personable entertainer with laughs rather than amazement. Boob.

Statler, Buffalo

Buffalo, April 9.
Hildegard and Johnny Johnston; Dick LaSalle's Orch; \$2 cover.

Smart booking of this strato-flight attraction marks the Terrace Room's only plunge into the big-time this season. They couldn't have picked a worse week, with a knee-deep April snowstorm, Lent, pre-Easter observances, and a school fire holocaust tying the town up in knots physically and emotionally. In the face of all this, the Hildegard-Johnston show is drawing heavy crowds, weekend reservations indicating turnkey biz for the close of the engagement.

Presentation is bulls-eye from start to finish. The Milwaukee spark never looked more attractive or dressed more elegantly and Johnston's appearance and personality is something solid for the femme contingent. Whoever figured out backgrounding Hildegard with a male foil deserves credit because, while she remains the outstanding personality of the supper clubs, the variations in tempo and style lent to the offering by a male performer in the same metier add greatly to her enterprising effectiveness. She deserves special mention for the gracefulness she has always exhibited in sharing the spotlight with fellow performers, a trait which trademarks here as a genuine trouper.

Early evening midweek show got off to hesitant start, the chortsey experiencing real difficulty with audience restlessness. Once the routine really got under way, however, the effect was magical. The Wisconsin thrush whammed out "Live and Let Live," "Hi Lilli" and "Vitality," together with a lavish assortment of asides and stories in between. "April in Paris" and "I'll Be Seeing You" proved peaks of the performance, and the first part closed to "Merrily" for strong salvos.

Johnston proved a natural with and without guile. He was solid on "Secret Love," followed by "Milwaukee Cousin," and a couple of folksy ballads done in his own style, segueing finally into "Wonderbar," which had Hildy returning to the spot in eyefilling black. The two hit the ball hard with an oldtime vaude style rendition in song and dance of "Soft Shoe" and a melodic "Getting to Know You," coming into home plate solidly with a fine duetted projection of the smartly worded "Why Shouldn't It Happen to Us." Romantic head-and-she medley closed the proceedings to an ovation.

Routine, as developed, a smooth runoff and the entire routine is heavily on the smart plouside. Team goes from here to Cleveland and L.A., and looks to complete its season's stint with a Las Vegas showing. Burton.

Hotel Statler, N. Y.

Ted Weems Orch. (13) with Red Ingle, Bonnie Ann Shaw, Hal Skeen & Philbert; Johnny Bachemin, Charles Carts, Del Rubio Triplets, The Talbots, Mort Dennis Band; \$1.50-\$2 cover.

The Cafe Rouge, once the top dance band showcase in Manhattan, has practically thrown in the towel as far as a terp policy goes. The stress now is on revues and acts, a la nitery format, in an attempt to bolster waning biz. The new policy was launched by the show with Horace Heidt's revue and is currently being followed up by an act head headed up by Ted Weems orch. Room has put itself in the hands of Music Corp. of America, which packaged the whole show, and the percenter has done okay for the spot.

It's a long show, running slightly over 80 minutes, but it's a neat blending of comedy song and dance. In addition to the Weems' contingent, MCA has brought in Magico Charles Carts, dancer Johnny Bachemin and The Del Rubio Triplets, blond chanteuses, to round out the production. The Talbots, dancing duo, were brought in by the maestro. Bachemin, Del Rubio Triplets and The Talbots are reviewed in New Acts.

Carts, a French import, is a shifty card-shark. He manipulates the pasteboards with dexterity and his bag of tricks clicks with the crowd. His amiable patter and clean-cut appearance help him get the act across.

but comes through with a neat workover of its yesteryear disclick, "Heartaches."

Mort Dennis' combo gets the crowd up for intermission terping. Gros.

Shoreham Hotel, D. C.

Washington, April 8.
Alfredo Sadel, Norton & Patricia, Barnee-Lowe Orch (8); 50c cover Friday; \$1 Saturday.

It may be putting the cart before the horse, but one of the most interesting things about this engagement is that—at long last—the Shoreham's ever popular Blue Room has been done over into an off-white room, with blue and gold trim. A handsomely decorated bandstand also brightens up things. Result is a goodlooking frame for the acts, setting them off to better advantage than ever.

Alfredo Sadel, the young pop singer from Venezuela, is successfully launching a four-week stand here. Lad has a most personable appearance, a nice manner which sits well with the payees, and about all the voice he needs for putting over a song. Cutest number is a signoff imitation of Al Jolson singing "Toot, Toot, Tootsie," half in Spanish. There's a nice touch to this, more individualistic than his handling of such current faves as "Stranger in Paradise" and "Secret Love," which follow the well worn groove of popular song delivery.

Norton & Patricia are a young acro-adagio dance team with a future once they learn to relax and tell it more with grace than muscle. It's a hard working team which, however, tends to sacrifice the terp end of the act for tricky twirls. Final number, to the music of "Dancing in the Dark" is by far the best. Lowe.

Basin Street, N. Y.

Jerry Mulligan Quartet, Gene Krupa Trio, Slim Gaillard Trio; \$2.50 minimum.

This jazz spot, after stressing the more traditional jazz idioms for the past few shows, now is dishing up a little bit of everything. Jerry Mulligan makes the bid for the cool, trade as does Slim Gaillard, while Gene Krupa still beats out the swing tempos as of yore.

This is the first time that the N.Y. hipsters have glimpsed Mulligan since he's come to the forefront as a jazz innovator. Like Dave Brubeck, Mulligan headquarterers on the Coast and has been making an influence felt nationally via his Pacific Jazz recordings. Unfortunately, trumpeter Chet Baker did not accom Mulligan to the east and much of the combo's impact has been lost.

Mulligan's present instrumentation comprises his own baritone sax, valve trombone, bass and drums, with no piano. The combo's subtle contrapuntal style frequently is cooler than cool. It's ice cold for the most part and only occasionally does this crew throw off any sparks. The sound, however, is decidedly original and that apparently is what counts for the modern jazz set.

Krupa's trio, with Eddie Shu on sax and Teddy Napoleon on piano, rides in a more familiar groove. Only Krupa's skinbating gives a lift to this combo. Shu's sax is uninspired and Napoleon's keyboard style is slightly heavy.

Gaillard, who has been playing regularly at the neighboring Birdland with a quintet, comes in here with only a bass and drums accompaniment. It's really doesn't matter, however, since it's all Gaillard anyway with his trademarked "rooney" doubletalk and his trick playing of the guitar, piano, bass, drums and bongos in addition to his comedy vocalizing. Herm.

Eddys', K. C.

Kansas City, April 9.
Don Cornell, Lazor, Gail-Gall, Tony DiPardo Orch (8); \$1 cover.

Eddys' has a fine singer for the next two weeks in Don Cornell, making his first club appearance in these parts. He handles himself well throughout and makes a big impression, with some valuable assists from Jerry Carr at the piano. There's able support to the bill on the part of Luxor Gail-Gall, very adept at sleight-of-hand.

Show ran quite long opening night with Gail-Gall doing over 20 minutes and Cornell well over half an hour. Gail-Gall opens and makes much of very slick manipulations of brass cups, corks and baby chicks, and enlists a pair of customers for stunt work with coins and chicks, all very highly appreciated by the customers.

Friday (2) fight crimped early show turnout, but reservations are good and big fortnight is in store for the club with this bill. Quinn.

Bon Soir, N. Y.

Kay Ballard, Thelma Carpenter, Oliver Wakefield, Norene Tate, Jimmy Daniels, Three Flames; \$4 minimum.

The Bon Soir has developed a rep as one of the liveliest spots in Greenwich Village and it's easy to tell why as this layout unfolds. Intimery stresses the frolicsome format with a spirited medley of comedy and song that's hard to beat.

Only newcomer to the room this outing is warbler Thelma Carpenter, but it looks like the beginning of a long romance. The spot has a regiment of alternating performers that continually returns to its podium and the way Miss Carpenter came to bat her first time up, it looks like she made the team.

Thrush has an ingratiating way with a song. Her phrasing is tops and she belts out a lyric with understanding and warmth. She takes hold of the tablers from her opening gambit, "He's Funny That Way," and keeps 'em with her until she begs off to a big mitt. In between she offers some nifties like "Almost Like Being In Love," "There'll Be Some Changes Made," "Happiness Is A Thing Called Joe" and "Harlem On My Mind."

Other acts are all familiar faces to the Bon Soir trade, but they deliver with such exuberance and good feeling that the crowd never tires of 'em. Comedienne Kay Ballard, doubling from the off-Broadway legitimer, "The Golden Apple," wows with her zanyisms. She's a clown of the first order and her satires and parodies are ribtickling offerings.

Oliver Wakefield is a change of pace from the congest with his quiet monolog. He's a bit on the cerebral side but he gets his point across with sly precision.

Room's regulars thrush Norene Tate and crooner-emcee Jimmy Daniels fill out neatly with solid standards. The Three Flames give them all a slick, bouncy backing and waiter Bruce Kirby comes in for a strong assist on some of the comedy bits. Gros.

Gatineau, Ottawa

Ottawa, April 9.
Billy Ward & Dominoes (5), Layne & Hines, Nita Beiber Dancers, with Jerry Gotham (3), Harry Pozzy Orch (8); 75c. \$1 Sat.

There's not a blame moment on the Gatineau floor when the show combines the freeries of Layne & Hines, the energetic chanting of Billy Ward & Dominoes, the boffo terping of the Nita Beiber dancers. Hines tees the show as emcee, gets immediately interrupted with Layne screaming from the back of the room, and from then on the current Gatineau offering is hilarious, noisy and socko.

Ward and his four warblers, with Ward on the 88s at times, are best in rhythm numbers but sell handsomely almost anything they use. Bill Layne and Don Hines work slick and sure material to the hilt, highballing a slow start into a solid session, drawing continual palmslaps. Layne is zany, Hines is semi-straight and the combo works to socko effect.

Routine includes some gag impressions and closes with a so-so Frankenstein monster bit after duo brings in hoofing, warbling, mugging and gags, blue and otherwise.

Nita Beiber dancers and male terper Jerry Gotham, holdovers from Gatineau's opening night in early March, are still solid with the club's customers. Effectively dressed and expertly trained, the unit inserts a new Siamese stanza, closing with a clever duet by Miss Beiber and Gotham in Siamese terps to "12th Street Rag." Gorm.

Blue Note, Chi

Chicago, April 2.
Muggsy Spanier Sextet, Red Norvo Trio; \$1.25 cover, \$2.50 minimum.

Hot oldtime Dixieland is served up in hourlong sets for the current fortnight by the Muggsy Spanier sextet, with Ralph Hutchinson on trombone and Phil Gomez on clarinet providing the frontline interplay with Spanier's torrid trumpet. Bassist Truck Parkham, drummer Tommy Beendorf, and pianist Red Richards round out the rhythms. Group plays to a very responsive house, eager to show palm approval for each riff, and repertoire doesn't disappoint either.

Keeping program continuous, Red Norvo Trio contributes 30-minute breather sets that are quiet and melodic in contrast to the Spanier outfit. Norvo's vibes are teamed with Jimmy Raney's guitar and Red Mitchell's bass on relaxing versions of "Perdido," "Move" and recent pops that have ample impact with an audience that apparently came to hear hot stuff. Les.

London Palladium

April 6.
Johnnie Ray, Andrea Dancers (3), Dottie Brs. (2), Morton Fraser's Harmonica Gang (8), Bob Murray, Hal Monty, Wilson, Keppel & Betty; Freddie Bamberger & Pam, Skating Olandos (5), Olga Varona, Palladium Tiller Girls (16), Eric Rogers & Skyrockets Orch.

There is an element of magnetism in Johnnie Ray's personality that seems to encourage bobbysoxers to let off steam. His entire opening night session was almost drowned by ecstatic squeals from young girls in all parts of the theatre. Their persistence, indeed, was almost as fascinating at that of the artist himself.

Even for the Palladium, which is noted for the enthusiasm of its audiences, the display was unprecedented. The shrieks and sighs accompanied every movement on stage. If Ray danced they yelled with delight; when he introduced a new number, "Such A Night," they turned near delirious; and when he wound his songalox with a reprise from last year's "Little White Cloud" and "Cry," the mass hysteria had reached fantastic proportions. For his final entry, "Jubilee," he had a large slice of the audience joining in the handclapping.

Act differed substantially from last year's presentation. The quality of showmanship, which was a major factor then, has improved immeasurably. And he makes no attempt to trade on the walling reputation which was the focal point of his previous program. The ballads were mixed with pops and he deliberately generated an atmosphere of gaiety.

With the headliner ensuring a boxoffice sellout, less importance appears to have been attached to the supporting bill, which is well below the usual standard. The Andrea Dancers, a stylish adagio trio, have a graceful, if unspectacular, routine. The solitary femme member has to do most of the fancy work including the splits in an upright position. The Dottie Brs., in their Palladium debut, give an energetic acrobatic display with typical bits of comedy business. Morton Fraser's Harmonica Gang, also first timers here, appears to be modelled completely on the Borrah Minevitch setup, right down to the little man who provides the broad comedy. The impact is only so-so.

Rob Murray, Australian-born juggler, gets top reaction for his stylized juggling display. By making the source of his bored look, he provokes a nonstop flow of chuckles. Hal Monty, a local comic, fails to win the audience with jokes that are frequently too old and blue. His delivery and timing are usually faultless but his material is rarely of matching quality. Wilson, Keppel & Betty introduce a few minor variations to their standard "eastern" dance routine, which has always held its place in the popularity roster.

Until Freddie Bamberger is joined by his partner, Pam, he makes a vain struggle for laughs; but the situation is retrieved when the duo do a good comedy miming act. The Olandos, a quintet of Continental roller-skaters, have a fast routine on a small circular rink. Act is well paced and serves as a strong opener to the program. Olga Varona is an attractive blonde aerialist with a neat array of tricks. The Tiller Girls do their regular routines with enthusiasm and Eric Rogers and the Skyrockets orch background the presentation with precision. Myro.

Olympia, Miami

Miami, April 9.
Four Lads, Cathy Carr, Jay Marshall, Gaudsmith Bros., We Three, Les Rhode House Orch.; "Combat Squad" (Col).

Package installed for this lone southeast vaudeur's 28th anni is a solid one that plays well and marks a bounding reaction all the way. In a top-line spot, the Four Lads, new to this area, albeit well known via their platters, keep the stubholders clapping throughout a well-balanced and inventive stilt. Groupings are eye-pleasing and vocalistics on the plus side of the reaction-meter. Songalox builds to their best-known "Istanbul" for the wrapper-upper. Other notable items are "Rain, Rain, Rain," "My Blue Heaven" and "God Bless Everybody."

Songstress Cathy Carr handles a pop tune in excellent style, but concentrates on vocal carbons for the mill-raising segment of her act. She works in takeoffs on Joni James, Rosemary Clooney and others in the recording hit contingent.

Vet-Gaudsmith Bros. and their "buddled" hands rack up steady stream of giggles with the mixups and frustrations, bespeaking the

diligent training of the canines. Jay Marshall adds to overall values of the lineup with smooth way on the intro chores and works deftly on standard magico bits, perked by showmanly approach and above average chatter, to earn himself plaudits.

Teeoff slot is fast paced one, setting bright tempo for the proceedings, with We Three mixing imaginative toe-tap and acro terps to warm them quickly. Les Rhode and house orch, per usual, set up the showbackings in apt manner. Larry.

Pavilion, Glasgow

Glasgow, April 10.
Maxine Sullivan, Jack (Hubert) Watson, Three Cassandra's, Crotchet, Stan Mars & Irene Hall, Netette Mongadors & Ann, Jack & Mary Kinson, Tommy McGowan, J. W. Jackson Girls (10), Billy Rose Orch.

Dusky singer from the States, Maxine Sullivan, makes her Glasgow bow here, headlining a not-too-strong vaude bill in week where outdoor attractions proved strong rival to live theatre. It was first time she had starred in the city so close to the bonnie bonnie banks themselves, and singer, with star name, was warmly welcomed.

Opened with "The Lady Is a Tramp," then into her Scotch duo of new songs "The Piper in the Glen," which she couples romantically with "Loch Lomond." Choice is apt for an auld lang syne date, and chirper's rhythmic singing style had the outfronters' feet a-tapping. Segues with "St. Louis Blues," then into her well-waxed song "The Boogie Woogie Maxine." Colorfully garbed, she exits to warm hitting.

Jack (Hubert) Watson, English radio and tv comedian, offers slick gags and follows with a series of impressions, all done within framework of a tv set. (See New Acts). Solid clowning from Crotchet, who bills himself the "Mad Musician." Squally-built artist, wearing horn-rimmed spectacles, makes novel gimmick of his baldness and winds strongly by playing the bagpipes.

Nanette Mongadors & Ann. Continental femme duo, show the expert touch with clubs and plates, the younger being a personality girl with much vivacity.

Three Cassandra's are an acro trio, and Stan Mars & Irene Hall offer a comedy brother-and-sister turn, both reviewed in New Acts. Gord.

Empire, Glasgow

Glasgow, April 6.
Ken Mackintosh Orch. with Patti Forbes, Kenny Bardell, Gordon Langhorn, The Mackpicks (4), Jimmy Wheeler, Freddie Sales, Austral, Maurice French, Sisto, Les Richards (2), Nick & Pat Laidon, Bobby Douws Orch.

Pinpointing current trend of headlining British bands in vaude is appearance at top of bill here of Ken Mackintosh, English saxophonist, and his radio and recording group. Combo turns in an entertaining segment in final 25 minutes, with much accent on vocalizing by varied team of chirpers. Maestro's own sax playing in "Song from Moulin Rouge" clicks big.

"The Book," done by singer Kenny Bardell, gets a strong reception as does Scoot distaffier vocalist Patti Forbes, who makes a colorful eye-fil while garbed Rio-style for a peppy performance of "Awful Lot of Coffee in Brazil."

Band numbers are backgrounded with a changing miniature set. Mackintosh's "Moulin Rouge" set number is done to a backdrop of a windmill and rotating wheel, and "The Creep" is played by the band while two of the vocalists dance it on platform at the back. Drummer Bobby Kevin rater high on "Skin Deep." Miss Forbes also delivers "The Tennessee Wig-Wag." Bardell does "O Mein Papa," and the Mackpicks, vocal quartet, offer "Jukebox Saturday Night."

Support company has an attractive opener in the Nick & Pat Laidon duo, plus some excellent roller balancing from Maurice French and partner. Vent Impressions of Sir Winston Churchill, etc., from partner, come in with some conventional juggling routines, including the tossing of light rubber ball to stubholders with house lights up. Sisto is back later with partner, male this time, under-billing of Les Richards, nifty-paced knockabout pair, particularly agile in under-and-above table slides.

Two established English comedians, Freddie Sales and Jimmy Wheeler, add the joke session. Sales, in a "comedy has-had-its-day" line of patter, shouts too much, but impresses in some miming of French actors in Continental pix. Winds with "Minnie the Mocher." Gord.

Palace, N. Y.

The Virginians (2), Bob Rollins, Larry & Trudy Leung, Jerry Cooper, Charles (Slim) Timblin & Co., Leslie Lawrence, Jackie Bright, The Olveras (2), Jo Lombardi House Orch.; "The Scarlet Spear" (UA).

Current semester at the Palace shapes up as a lightweight bill. There's not a solid click on the layout. But although not the creme de la creme of vaude, the bread-and-butter turns in this modestly budgeted session manage to satisfy the entertainment tastes of the payees—at least at show caught Friday (9).

Jackie Bright, the fast talking "auctioneer" who's spotted next-closing, still relies upon the same routines his act employed when it first saw the light of day. They include the "diaper-the-baby" contest as executed by three male "volunteers" from the audience and the familiar "hat-switching" business. Apparently they stand the test of time for he nets an okay reception.

Charles (Slim) Timblin is another vaude vet whose basic format is of the tried and true variety. His blackface preacher stint wowed em 25 years ago and its still effective today—mostly with nostalgically inclined patrons. In a more modern motif is the song-and-dance team of Larry and Trudy Leung. Male does most of the warbling while she contrives a hula, among other things. They earn salvos with a fast hoofing bowfif.

Jerry Cooper, one of the top male vocalists of pre-war days, is billed as making his first appearance at the Palace. His is a pleasant baritone that registers nicely on a medley of "Young at Heart," "That's Amore" and "Love Is Sweeping the Country." A group of Irish tunes, although well done, should be reserved for the week of March 17.

June Leslie & Owen Lawrence, who recently returned from Australia, are a novel dance turn. Open with conventional steps and spins to nab good ad reaction. An unusual twist is Lawrence's solo human pretzel-bending stint. The Olveras, mixed balancing act, make a good closer from a visual standpoint. They score handsily with the femme rotating atop a pole balanced on her partner's noggin.

The Virginians, a husband-and-wife juggling team who opens the bill, are reviewed under New Acts as is the novelty turn of Bob Rollins.

Jo Lombardi's house band cuts the show nicely as per usual. Glib.

Casino, Toronto

Toronto, April 9.
Kuda Bux, Martin Bros. (2), Bari & Grayson, Bert Stone, The Vagabonds (2), Archie Stone House Orch.; "Paratrooper" (Col).

This 70-minute stage package is in the best vaude tradition, with hefty audience reaction greeting all acts.

Kuda Bux, the Pakistani mentalist, packs them in for a mystery novelty turn that has the customers alternately taut and enthusiastic on the fakir's effects. Billed as the man with the X-ray eyes, Kuda Bux, in tails, asks a committee from the audience to tape cotton pads over his eyes and then swath his head in turbansque wrappings—leaving the mouth free for talking purposes.

With audience participants writing anything on one blackboard, Kuda Bux duplicates the chalk-written sentences on a blackboard at the other side of the stage; has the committee members write four lines of numerals, which he duplicates and then swiftly adds the total. On sock audience illusion, blindfolded mentalist finates by picking up a revolver to shoot out six differently colored balloons suspended by wires and correctly puncturing these on the challenging call of colors by the stage committee. It's an unusual finish for the customers, added in effect when the bandages are removed and some difficulty in detaching the taped cotton pads from Kuda Bux's eyes. Suave appearance and monologues of the Pakistani magi adds immeasurably to the class presentation of a demonstration that intrigues and puzzles the payees.

Opening the bill are The Vagabonds, boy and blond gal looker, for a trampoline bit that gets plenty of elevation for triple somersaults and passes, some neat hoop tricks and rope skipping; and whole act over to top response.

Bari & Grayson, boy and girl ballad team, also go over on opening "Getting to Know You," a medley of musically hits, but the girl could be a little less condescending in the song announcements. In the song could be some hair-sticks on those unruly locks. Their double-tempo finale of a tune from "Call

Unit Reviews

Latin Quarter Rev

(CHASE HOTEL, ST. LOUIS)

St. Louis, April 8.
Lou Walters' Latin Quarter Revue with Bernard Bros. (2), Jane Morgan, DeSanto Trio, Ralph Young, Debouairs (5), Ernie Amato, Line (20), Art Lowry Orch (12); \$1.50-\$2.

With new leads but the same shapely and talented lookers similar to those in the Moulin Rouge cast, Walters' current extravaganza, at an upper cover scale, is packing this west end spot that is enjoying the best cash register music since the recent p.a. of Helen Traubel.

Jane Morgan and Ralph Young carry the burden of the warbling chores, for which both win hefty mits but it remains for the Bernard Bros. to win salvos for their zany pantomime warbling with the third brother operating a recording apparatus in the wings. They single out Ethel Merman, Kirsten Flagstad and two of the Andrews Sisters together with some long-haired stuff, including "Fisaro," to panic the mob. Their cockeyed Scotch kilts attire, plus some nifty tap steps, cop guttows even before they go into their stint.

Miss Morgan, who tees off with "City of Romeau," with the line in eye-filling costumes that seem to be changed almost every time, one looks away from the stage, scores big and repeats with "I Went to Paris to Buy a Gown" and ditto for a near-naughty ditty about the birds and the bees.

Helen Wood is not only a capable violinist, but also does a neat ballet stint with Dean Crane with some slick acro and contortion stuff intermingled, all of which clicks solidly with the chair warmers.

The DeSanto Trio, two muscular lads and a looker, dish out some swell Argentine dancipation in colorful costumes and for good measure, the boys uncork topflight acro stuff. The Debouairs display their precision stints which has only a few variations from that displayed on a previous visit.

Show runs 75 minutes at a jet speed tempo. Sala.

Jimmy O'Dea Show

(PALACE, DUNDÉE)

Dundee, Scot., April 6.
O'D. Productions Ltd. presentation. Stars Jimmy O'Dea; features Maureen Potter, Mundy & Earle, Danny Cummins. Musical director, Dudley Hare. At Palace, Dundee.

Even the posters are Emerald Green for this feisty entertaining all-Irish production, which features leading Dublin comedian Jimmy O'Dea in some of his more familiar and better sketches. Support cast is adequate, notable duo being the miming Mr. & Mrs. act of Mundy & Earle.

The Irish flavor is set from outset with opening chorus, "If You're Irish, Come Into the Bar," O'Dea, though star of the unit, takes the second slotting with his portrayal of an old Irish chatwoman reflecting on life, item which gives the vet comedian scope for characterization talent.

Comedy contrasts of sleepy backwater villages in Southern Ireland with the slick modern American tourist are well brought out in various sketches, especially in "Borris in the Bog Post Office," which has O'Dea, a dumpy witty Irishman, as the postmaster. Stand-out scene is "Mrs. Mulligan in the Bar," reflecting the w.k. O'Dea characterization of Mrs. Mulligan, the eternal Irishwoman, and staged for strong comedy effect, first as it would be acted by vaude players, then as by legit types. This adds up to top results.

Danny Cummins, Irish impressionist, offers an Emerald Isle slant to his travesties of Phil Harris singing "Cockles and Mussels," Tennessee Ernie in "The Wild Colonial Boy" and of Irish tenor Josef Locke. Performer has talent but lacks appearance.

More native fun from O'Dea in a "Mulligan Castle" scene with the

Me Madame" is a rousing begoff. Martin Bros. have no difficulty in getting over on their puppet act, notably with the Cuban girl dancers and the skeleton breakaways in a green spot. Then score biggest with their coy clown reluctant to come out of the trunk. Boys have a fine finish with their puppets at the piano and a hot trumpet finale for a begoff strut that garnered hefty mitting.

Ambling amiably throughout as emcee is Bert Stone, who has his own stint of song-and-dance impersonations, a later burlesqued political spiel that is okay on topicality. Archie Stone's house orch neatly backs all acts. McStay.

ubiquitous castle ghost, and in a "Lost Railway" sketch, which has him as the stationmaster at the closed-down junction of Bally-Gob Backwards. Latter scene proves both comical and poignant, comedian's final plea on behalf of the "little people."

Terping by the Moxon Girls, a Scot-trained line, is on a bright attractive scale.

Best act of the unit is the duo of Mundy & Earle, male and female who mime to top comic results. Timing is excellent.

More femme comedy from Maureen Potter, a cheerful personality and soubrette type, with the crackly voice of a show biz vet and the talent of a well-established comedienne. Gord.

Chevalier

Continued from page 1

an international list, absolutely in good faith, saying I was not for anything atomic falling on the world.

And that, only that, did it. For it was only later that it was made public this Stockholm petition and political roots.

Had I known it in time I would not have signed it because my policy has always been not to mix in any kind of politics whatsoever. I have been for more than 50 years at the top of my profession in France and that was only possible because I had never been in any politics.

French people know that and every other country in the world knows that too.

I hope that there is no personal malice against me in some office of Washington. But I know that one day the truth will come out as it always does in the long run.

Meanwhile, VARIETY, will you please tell all those of our beloved profession that, although I have been humiliated in front of the whole world, I keep no sourness against America.

I wish for the U.S.A. that no more dangerous Frenchman than I am will ever work in your country.

This kind of injustice can only happen in the chaotic times we are living and what can one do but keep on proving by one's behavior that it was all nonsense?

Best of luck to America and the regular ones of show business, in spite of that one office in Washington being the only spot in the world where my name is not trusted.

I remain yours,
Maurice Chevalier.

Youngman

Continued from page 2

impression is one of a healthy and thriving business.

Take a look, for example, at the financing. They tell me that for a mere \$14,000 it is possible to promote and stage a first-class legit production, including an out-of-town tryout. That is a fraction of what it would cost to do or Broadway. And if it proves to be a click, the capital investment can be returned in a matter of eight to 10 weeks and dividends will start rolling from then on. To anyone weaned on Broadway-priced standards, this seems like the millennium.

So I made up my mind that, come what may, I shall eventually come back to London and do a show. The money angle, attractive though it is, is not the only reason for this decision. In America, ever since I appeared with Kate Smith and Ted Collins and made a hit with a monolog, I have been type cast as a monologist. No one seems to remember that, way back in the Catskills, I used to do sketches every night and now there just seems to be no chance of breaking away from the present format.

I am not one of those comics who wants to be a Hamlet; I just want a chance, now and then, to be something of an actor, even if it is limited to doing nothing more spectacular than revue sketches. And as there is no sign of the opportunity coming my way in America, I have made up my mind to create the opportunity for myself in London. If I can get the right material, financing, I am sure, will be no problem and not even thoughts of seasickness would stop my returning pronto to the city in which I was born but of which, until now, I knew so little.

Hurok Racks Up Alltime Ballet Gross Of \$3,500,000 in Best Terp Year Yet

Impresario Sol Hurok—at one time referred to as "King of Ballet," but just a few seasons ago counted out completely from the ballet picture—has asserted his pre-eminence in the longhair terp world this year more emphatically than ever. For the '53-'54 season, the vet concert manager, with ballet only a part of his artist roster, has had more dance attractions on his list than ever before. All of them panned out quite well, with season not yet over. And as result, the Hurok office saw an all-time terp take racked up at the b.o., its attractions garnering over \$3,500,000.

Biggest grosser, of course, was the British import, Sadler's Wells Ballet, which wound up a 19-week tour end of January with a \$2,023,000 take. Next biggest attraction was the Agnes De Mille Dance Theatre, with Roland Petit's Ballets de Paris, Kabuki Dancers & Musicians and Ana Maria Spanish Ballet as other bills. De Mille and Petit troupes wound up road tours March 27, same night Kabuki closed in N. Y. But Kabuki is still out touring, booked through May 29 to the Coast.

The De Mille troupe, first time Hurok has produced an attraction on his own, was a novel venture, a new type of terp event neither ballet nor modern dance. Without national publicity, troupe went out for 26 weeks and grossed around \$750,000. Company was mostly out on guarantee, and its share on the tour was around \$500,000. Initial production cost was \$70,000. Troupe recouped this 70G, made its weekly operating cost, plus a profit. It varied its concert-legit stops, making one at the Thunderbird, Las Vegas, for a half-week at a \$20,000 guarantee. Hurok will now expand its personnel and repertoire, not for next season but for a larger tour in '55-'56.

Ballets de Paris pulled \$210,000 in its six-week N. Y. run, and \$133,000 more in four weeks on tour, for a fine \$343,000 take. Tour was curtailed when Hurok made a deal with Metro, inking the whole troupe (plus Petit's services as choreographer) for 20 weeks for M-G's "Glass Slipper," in which Leslie Caron (who was guest artist with it in N. Y. and on tour) is starring. Troupe is now in Hollywood prepping the pic. A fall tour is possible now, on the Coast and in Canada, following the film stint.

The Kabuki troupe, an attraction with limited appeal, surprised with a fine \$148,400 take in 5½ weeks in N. Y. at \$4.80 top, for a weekly average of \$26,000. First tour week's take, in Boston, was \$25,700. Troupe will tour for nine weeks and after its May 29 Coast date, goes home to Japan. Hurok plans a spring tour of Europe in '55 for the company.

2 MET BOWS FOR '54-'55; PRICES TO BE UPPED

Two new productions are set for the Met Opera's '54-'55 season—its 70th. Richard Strauss' "Arabella" will have its U. S. preem, and Giordano's "Andrea Chénier" will return (in new sets and costumes) after a 24-year lapse.

Season again will run 22 weeks, starting next Nov. 8, and ending April 10, '55.

Met is upping its price scale for next season, to bring in an estimated \$20,000 additional revenue. Part of the orchestra, at present priced at \$8, will go to \$8.50. Some \$4.75 dress circle seats will go to \$5, and some \$3.70 balcony seats to \$4. On the other hand, some rear orch seats and parterre boxes will be dropped from \$8 to \$6.50 (except on Mondays, when \$8 and \$8.50 scales will prevail).

Carlin Into D.C. Nat'l B.O.

Washington, April 13.

Lex Carlin, of Philadelphia, business agent for the Treasurers Union, moves in as treasurer of the National Theatre here, succeeding the late Joseph Franks.

Aiding Carlin, as assistant treasurer, will be Peter Harris, who has held this post at the National for the past two years. Madeline Burretto completes the boxoffice staff.

Exits Honolulu Group Over-Policy Squabble

Honolulu, Apr. 13.

Edward Mangum, resigning as managing director of Honolulu Community Theatre, has rocked Hawaii show circles with charges of "pernicious opposition" and "almost malicious slander."

Unofficially, it's indicated that Mangum's one-year tenure was climaxed by a "you can't fire me; I quit" dispute with board of directors. However, he's staying on long enough to stage "Oklahoma" for the group next month.

Mangum, who co-founded the Arena Stage in Washington, D. C., a couple of years ago, admitted "it's been rough," adding: "I've never met such apathy and active opposition to the classics in my 20 years in the theatre."

This blast drew a soft reply from William Quinn, president of the amateur group that constitutes Hawaii's only year-around legit theatre. He praised Mangum's "capabilities and experience," but added "there is no question that the first three offerings of the year have not met with widespread approval. They have been classics... however, it appears that our audiences want other fare."

'Show Boat' a Casualty In Grand Opera Voyage; Singing O.K., Acting N.S.G.

"Show Boat," which has had happy sailings in legit and films since its 1927-'28 preem, hit rough waters in its first opera-transformation by the N. Y. City Opera Co. at the City Center, N. Y., last Thursday (8). It was an ambitious try for the company, but failed to make the mixture of opera and Broadway palatable.

Vocally, the production was outstanding, but the thesping, and there's plenty of it required in the Oscar Hammerstein 2d libretto version of Edna Ferber's best-seller was heavy-handed and uneven. In opera, lung power and tone are generally what count, but Jerome Kern's "Show Boat" score isn't big enough to carry the show without the libretto crutch.

The Kern-Hammerstein perennial needs a complement of singers and players who have the time to smooth out the wrinkles in the long rehearsal and out-of-town time usually given a musical production before it becomes a smooth-flowing entity. It's doubtful whether it can hold up as a part of an opera company's repertoire.

Preem production featured Helena Bliss (Julie), Robert Rounseville (Gaylord Ravenal) and Laurel Hurley (Magnolia) in the key singing spots. Miss Bliss' tender rendition of "Bill" was a show-stopper and the Miss Hurley-Rounseville teamup was effective on the romantic melodies. Lucretia West and Jack Albertson were okay in the comedy spots, as were Stanley Carlsson and Marjorie Gateson as Captain Andy and Parthy Ann, respectively. Bill Smith, debuting with the company, broke it up with a stirring workover of "Old Man River."

William Hammerstein's staging lacked fluidity but Howard Bay's settings were gay and appealing. Julius Rudel and his orch seemed to think they were playing Richard Wagner.

Streamlined 'Spider' For Lewis After 'Girl' Stint

Al Lewis, just back from the Coast, plans doing a modern version of the old Fulton Oursler-Lowell Brentano legit meller, "The Spider," titled "It's Murder," with locale shifted to a modern tv studio. A vet of vaudeville, having started with Max Gordon (Lewis & Co) as producer of variety sketches, he will interlard the streamlined "Spider" with "five or six top-notch acts" while the murder mystery—located within the confines of a theatre—is being unraveled.

Lewis will first mount the new Irving Brecher-Jo Swerling play, just acquired for early fall production. It's a comedy titled "The Girl Most Likely."

Parlor Game?

Off-Broadway has gone into the parlor.

A Greenwich Village outfit, tagged the 12th Street Players, is currently putting on productions for public consumption in the home of one of its members. Group performs every Sunday night in a living room that can hold a capacity audience of 25. Operation functions on a voluntary contribution basis.

Present bill consists of two one-act plays, Aaron Fine's "My Blackmailer," and Bert Greene's "The Fruits of the End."

Name Actors Want To Act, Even If It's Off-Broadway At \$25 to \$100 Per Wk.

Performer yen for legit show-casing has been evidenced this season by the number of entertainers who've flocked to off-Broadway. Despite the negligible stipend paid off-the-stem performers, talent, who've made their mark in piz, niteries and on Broadway, have been continually cropping up in off-Broadway productions. This has been particularly noticeable at the N. Y. Theatre de Lys and Phoenix Theatre.

From the Broadway and film fold, Hume Cronyn and his wife, Jessica Tandy, teed off the stock season at the Phoenix in "Madam, Will You Walk" at \$100 a week each. Nurd Hatfield, who appeared on Broadway last season in "Camino Real," appeared at the de Lys in "Bullfight," where a \$25 weekly payment to performers prevails. Robert Ryan underwent a change of pace from celluloid productions by trying his hand at Shakespeare in the Phoenix production of "Coriolanus." Ryan's take was the same as the Cronyns.

Montgomery Clift is skedded to follow the current production at the Phoenix, "Golden Apple," in "The Sea Gull." His take is also expected to be \$100 weekly. "Apple," incidentally, is presently housing three performers who've been predominantly active in bistros recently. They are Kaye Ballard, Bibi Osterwald and Portia Nelson. Miss Ballard is currently doubling between "Apple" and the Bon Soir, Greenwich Village cellar operation.

Although Miss Osterwald has been in several Broadway legitis, her recent activity has been essentially in niteries. Miss Nelson has appeared in summer stock and Miss Ballard performed on Broadway in "Top Banana." It's understood that the top salary at the Phoenix during the current production falls below the \$100 a week mark.

Cabaret Contris

Present production at the de Lys, "Threepenny Opera," originally had two performers who had been given prominent spotlighting in the cabaret field, Charlotte Rae, who left the show to go into the Broadway-targeted "Pajama Game" and Jo Sullivan, still with the presentation. Miss Rae, who's appeared in several New York intimacies, performed on Broadway in "Three Wishes for Jamie." Miss Sullivan, who was in the Main Stem production of "Let's Make an Opera" and who's worked the straw hat circuit, had been showcased at such Gotham niteries as the Cotillion Room of the Hotel Pierre and Gogi's Larue. Miss Rae exited the "Pajama" cast while musical was in rehearsal.

Another off-Broadway offering that has used name-talent is "The World of Sholom Aleichem" at the Barbizon Plaza. Howard da Silva, who originally appeared in the presentation, is currently working in the Chicago edition of the play, while Morris Carnovsky has been with the production since its inauguration.

The Broadway scene also is utilizing a number of niteries names. Mae Barnes, who had been a top-drawing regular at the Bon Soir, left the club to go with "By the Beautiful Sea," which bowed on Broadway last Thursday (8) night at the Majestic Theatre. "John Murray Anderson's Almanac," at the Imperial, N. Y., is also featuring such niteries performers as Orson Bean, Harry Belafonte and Alice Pearce. Last named has also appeared in Broadway legitis and in films. Belafonte is currently doubling at the eastside niteries, La Vie en Rose.

Inside Stuff—Legit

Among the "fancy" deals that the Robert Fryer-Lawrence Carr production team made for "By the Beautiful Sea" are special fees for two songs involved in the Dorothy Fields-Arthur Schwartz score. For the use of the title, because of an old Harold R. Attridge-Harry Carroll 1914 copyright of the same name, Shapiro-Bernstein gets a \$100 weekly royalty (it was \$50 a week out-of-town), and also has a stake in the picture sale, when and if. It is specifically provided that the Hollywood firm pay S-B directly, not through Fryer-Carr on a certain percentage or fee basis for the use of the "Sea" title. Incidentally, this is one of the few pops by Attridge who was dominantly a Shubert staff librettist.

In the case of Schwartz-Fields' "Coney Island Boat," which is a 1954 copyright against the obligato of the 1902 song, "In the Good Old Summertime," Edward B. Marks Music Corp. receives a fee said to be half the Shapiro-Bernstein deal. "Summertime" is by Ren Shields and George (the original "Honeyboy" minstrel man) Evans. The Majestic Theatre program, incidentally, has a typo which misspells it as "Ben" Shields. Marks took over the 1902 copyright from Howley, Haviland & Dresser some years ago. Since Marks Music is a BMI affiliate, prexy Herb Marks had to get a special waiver so that the score is untrammelled via ASCAP licensing. Incidentally, songsmiths Schwartz and Fields are major sparkplugs in the ASCAP writers' \$150,000,000 triple-damage suit against BMI, the radio-tv networks, et al., alleging "conspiracy." Schwartz-Fields publish "Beautiful Sea" via Rugby Music, their own subsidiary in association with Edwin H. Morris Music. Marks Music shares 50-50 in Morris' income on the "Coney Island Boat" song, because of the dominant usage of "Summertime" as a counter-melody. In the S-B case, where only the title but not the song of the same title is involved, it's merely a boxoffice fee basis.

The possible Cinderella story of the year which was first mentioned in this department a month or so ago materialized last week with the signing of Shirley Jones for the role of Laurey in the film version of "Oklahoma." Last year, the 19-year-old girl was a student at the Pittsburgh Playhouse, where she received a scholarship after being Miss Pittsburgh of 1952 in the Atlantic City beauty pageant. With the experience gained by working in three musicals at the Pitt community theatre, Miss Jones went to New York and was immediately brought to the attention of Rodgers & Hammerstein. They spotted her in "South Pacific" and shifted her to "Me and Juliet" when the other show closed. Last week the girl was elevated from the chorus to a featured role and understudy to Isabel Bigley in "Juliet" and will stay with the musical in Chicago until "Oklahoma" begins shooting. Miss Jones was granted a two-week leave from "Me and Juliet" in February to go to the Coast for her successful "Oklahoma" test. She is under exclusive contract to Rodgers & Hammerstein, who have a seven-year pact with her.

The 1954 supplement to "Blueprint for Summer Theatre" by John Effrat has been published by John Richard Press. As in the past, "Blueprint" contains a detailed account of summer theatre activity via contributory articles, graphs, listings, etc. Included in the book, which sells for \$1.50, are compilations of the number of plays (old and new) done on the barn circuit in 1953, the stars who performed in them and a rundown of over 550 strawhats, some of which, however, have gone under wraps. "Blueprint" also includes reviews of last year's barn tryouts as culled from VARIETY.

"Once an Actor," Rosemary Casey comedy being presented at the Arena Theatre, Rochester, was originally tried out during the summer of 1950 at the Berkshire Playhouse, Stockbridge, Mass., with Leo G. Carroll as star and a cast including Joan Wetmore, Ethel Owen and Audrey Ridgewell. Ad (Ad Russell), reviewing it for VARIETY, rated it, "Buoyant comedy, slim in story and characterization, that will hardly hold up on Broadway."

Legit Bits

Hope Zee exiting niteries this summer to go into the Guy Lombardo production of "Arabian Nights" at Jones Beach, L. I. . . Cooper Union, N. Y., currently offering a series of five cuffo Friday evening drama lectures conducted by producer-director Robert Klein. . . Balladeer Oscar Brand has written the words and music for "A Sound of Hunting," which he recorded for use in the play's current production at the Cherry Lane Theatre, N. Y.

Overall membership of the Assn. of Theatrical Press Agents & Managers meeting tomorrow (Thurs.) for annual reports by officers and nominations for prexy, vicepres, and secretary-treasurer, business agent and board of governors to be placed on the ballot for election in June. . . Bill Norton took over as manager of the touring "South Pacific," replacing Harold Goldberg, who moved over for a similar assignment with the touring "King and I." . . Sam Stratton flacking for the traveling "Me and Juliet." . . Emmett Callahan managing the Coast edition of "Sabrina Fair."

Tony Bullita drumbeating for San Francisco Civic Light Opera. . . Dick Higley is manager of the Paper Mill Playhouse, Milburn, N. J. . . Allan Dazell is out ahead of the touring version of "Picnic." . . Joe Moss working on a book about twofers, to sell at full price, he hopes. . . Nich Holde is at the French Hospital, N. Y.

Producer Donald Wolf and attorney Harold Schiff planned over the weekend to the Coast to cast leads for their fall presentation of "The Bride Cried" and line up names for this summer at their Theatre-by-the-Sea, Matunuck, R.I. Candidates for membership in The Lambs include Milton Berle, Fred Ullal and Buddy Ebsen. Annual spring Lambs Gambol will be held April 24 at the Astor Hotel, N. Y. . . Ken Parker has written a new melodrama, "The Knowing One."

Paul Hartman may return to

legit as star of a straight comedy, "Mr. Nobody," by Miriam Young. He's figuring on a strawhat tryout tour, with his wife, Ann Buckles, as femme lead. . . Cheryl Crawford has dropped plans for a revue based on the works of James Thurber. . . Arthur Kober and George Oppenheimer are collaborating on a comedy, "A Mighty Man Is He," which has been written by Franchot Tone has not given definite word whether he wants a vacation this summer as star of "Oh Men, Oh Women," the management is trying to cast a substitute just in case.

Brooks Atkinson, drama critic of the N. Y. Times, is vacationing this week at his country home in the Catskills. He'll continue to weekend there until June, when he'll move up for the summer, making only occasional trips to town.

Howard Lindsay and Russel Crouse, on the Coast for a film scripting assignment, are due back in about two weeks, but have no project on the fire for legit. Stage props from "Kind Sir" will be auctioned April 23-24 at the Parke-Bernet galleries, N. Y. It's believed to be the first time such a method has been used for disposing of a show's furniture, etc.

Vincent and Mrs. Sardi, Sr., are in Bermuda, where he's convalescing from a recent operation. . . Frederic Lloyd, general manager for the D'Oyly Carte Opera, is in New York to arrange a tour next fall for the Gilbert and Sullivan troupe. . . Elizabeth Bernger, back in Germany for the first time in 20 years, is starring in "Deep Blue Sea." . . Elaine Perry, producer of "King of Hearts," is planning to present Mann Rubin's "In Time a Giant" early next fall. . . Eddie Rich will reopen the season June 28 at Sacandaga (N. Y.) Summer Theatre.

Heaven Hayes will appear in the first four productions at the Falmouth Playhouse, Coonamessett, Mass., which begins operating July 3. . . Tennessee Williams, currently in New York, has completed two new scripts, "Cat on a Tin Roof" and "Orpheus Descending."

'3D NITE' FOR ALSO-RAN CRITICS?

A Real Job For Cavanaugh

The cry of "fire" in a crowded theatre is a ghastly thing and the memory of the classic disasters haunts showmen as well as firemen. However there is some doubt that New York Fire Commissioner Edward F. Cavanaugh Jr. is being judicious and protective in his current get tough campaign which just happens to slap those marginal theatres and nightclubs least able to defend themselves or contact expensive lobbyists at City Hall.

Cavanaugh may be sincere but he's already aroused suspicion that he has latched onto a soft touch for newspaper heroics. Other commissioners of other municipal departments have heretofore exploited the glamour of theatrical news. Too often, as with well-headlined attacks on theatre ticket brokerage, nothing fundamental is changed.

Anybody familiar with the outrageous crowding in the brownstone fronts of the Puerto Rican streets of the west side and the shameful landlordism of Harlem will wonder why the Fire Commissioner isn't too busy with first things first to focus attention on small bankroll managements of off-Broadway show business.

But if Commr. Cavanaugh really wants to do a show biz job and keep in the Broadway limelight—although undoubtedly there are firetraps in other businesses, factories, etc., albeit not as glamorous as latching onto off-Broadway playhouses, niteries, and the like—there is that ever-present evil of smoking in legit theatres between the acts.

The tonier the opening, and the more worthy the opus, the greater seems to be the evil of those careless femmes with extended cigarettes in their refter hands. Let Cavanaugh pull in a couple of these dizzy dowagers, or make the management responsible for fines—which will force the ushering staff to truly police the evil—and he'll have done a real public service. Those dangling cigarettes are a constant fire hazard, not to mention a physical and property damage worry at all times. If Cavanaugh clicks there, he'll rate an Equity card without bidding so openly for it.

Coalition Equity Slate, With Liberal Flavor, Promotes Inter-Union Peace

With the announcement yesterday (Tues.) of the regular ticket for the annual election of Actors Equity, it appears that there may not be a factional battle in the union this year. Feeling seems to be that the slate, while reflecting the liberal flavor of the nominating committee, is nevertheless fairly representative of all elements in the organization. In general, the selections are regarded as of better than average stature.

Nominees include John Emery, not generally identified with any faction; Margaret Hamilton, also not identified with any faction; Helen Hayes, regarded as generally liberal; Kim Hunter, liberal; George Ives, liberal; Dennis King, conservative; Ruth McDevitt, liberal; Lloyd Nolan, liberal; Robert Preston, liberal; Jane White, liberal, all for full-five-year terms; Robin Craven, liberal, as a four-year replacement; and William Talman, conservative, as a three-year replacement.

Election will take place at the annual meeting, May 28 or June 4, probably the latter. Although it's not expected that an independent ticket will be entered, such a move may be made up until 20 days before election. Aside from the fact that the conservatives are represented on the regular slate, it's figured that the defeat of their independent ticket last year, coupled with the election of a liberal nominating committee last year and this, the conservatives may not enter an indie slate this time.

Incidentally, willingness of Miss Hayes to be a council candidate is causing satisfaction among the membership and council. She has been approached about serving various times in the past, but has always refused. Now, however, she has not only agreed to be a candidate but has promised, if elected, to attend council meetings and work actively on Equity matters. Although the star is regarded as generally liberal in sentiment, she has never been a partisan of any faction in the union.

Julie Andrews Set

Charles L. Tucker has closed deal with Feuer & Martin to feature Julie Andrews in "The Boy Friend," the Sandy Wilson musical currently playing to capacity at Wyndham's Theatre.

Show tries out at Philadelphia week of Sept. 16, after which it opens on Broadway for a run.

SECOND LIST NOW 75 TO 90 PAIRS

"If they don't watch out some of the second-night reviewers may find themselves demoted to third night!" That sums up one sardonic comment of a Broadway producer following efforts of some publication critics to get the Assn. of Theatrical Press Agents & Managers to take part in a discussion looking to the consolidation of the first and second night press lists to Broadway openings.

According to Milton Weintraub, secretary-treasurer of the union, ATPAM has no jurisdiction or control over press lists. Group agitating for such a move was tossed out of the union office Monday afternoon (12).

Rather than move the second-nighters up to opening night, there's a feeling on the part of some press-agents and managers that the delayed-take list should be sharply edited. It's claimed a number of those now getting second-night seats are actually ad solicitors rather than bona fide reviewers, and that in some instances the tickets have been given to favored advertisers. In that event, reviews, if any actually appear, are merely rewrites from the dailies.

Whole list consolidation campaign is generally regarded as a windstorm in a telephone booth.

While the number of tickets dispensed for second-night reviewing varies, about 75 to 90 pairs are usually earmarked. The majority of publications, are conceded to have a marginal importance and no objection is raised. The Nation, New Republic, New Leader are the type of "think" journals which are accredited. Tradepapers in fields with a regular traffic of visiting buyers are also commonly extended courtesies. So, too, are the daily papers in the residential towns within commuting distance of Manhattan.

VARIETY disclosed earlier this season the predicament of stringers working for London and Paris papers who were especially anxious to catch certain legit shows starring (Continued on page 60)

Foreign Productions Aid 'Crucible'; \$4,500 More Goes to B'way Backers

With the payment of another \$4,500 dividend backers of "The Crucible" have recouped \$30,000 of their \$75,000 investment. Balance available for future distribution is \$4,808.

Arthur Miller play has been produced in Brussels, Munich, Berlin and Copenhagen and is slated for presentation in Vienna and Cologne, with fall productions scheduled for Paris, Israel and Italy. A London production is being planned and there's a possibility of film also being made in England.

Kermit Bloomgarden production had a Broadway run of 197 performances last season.

RUSSO'S OMAHA SPEC

August Centennial With Cast of 1,500 Set

Omaha, April 13.

Former Broadway producer James Russo was named last week to direct the Omaha Centennial Historic Spectacle, Aug. 23-29. The musical drama, with a cast of 1,500, will climax Omaha's year-long program of Centennial events under the direction of Alfred Stern, director of ANTA's Department of Community and Industrial Showmanship.

Spec script is being prepared by William Gibson, who has sold his recent novel, "The Cobweb," to M-G-M. Richard Duncan, director of the Omaha Symphony, will be the musical director and Kendrick Wilson, director of the Omaha Community Playhouse, will assist Russo.

Legit's Big Annual ANTA Album

Must Change Date, Night of Week And Format for Film House Video

'ANGELS' TOUR PAYS OFF

Walter Slezak Comedy Earns Back Road Budget

Touring production of "My 3 Angels" has earned back its \$10,000 investment. Comedy was sent out on the road Feb. 4 under the production auspices of Leland Hayward. As soon as a \$5,000 reserve is earned, the investment will be returned, after which 50% of the profits will go to the backers and the remaining half split between Hayward and the producers of the original Broadway edition, Saint Subber, Rita Allen and Archie Thomson.

Walter Slezak starrer is current at the American Theatre, St. Louis.

'Penny' as Colo. Fest Offering

"Remarkable Mr. Pennypacker," Liam O'Brien comedy at the Cornet, N. Y., may go to Central City, Colo., this summer at the annual festival offering. Burgess Meredith, Martha Scott, Una Merkel and the present Producers Theatre production would be used. Rep of the Central City group has seen the show, but a final decision hasn't been reached.

With the recent postponement of the U. S. engagement of the Stratford (England) Memorial Theatre company until at least 1956-57, the Producers Theatre schedule for next season now comprises four items. They include "The Flowering Peach," by Clifford Odets; "Stars in a Person's Backyard," by Jay Presson; "The Girl from Boston," by Joseph Hayes, and "The Automobile Man," by Calder Willingham. Latter two will be tested in strawhats this summer.

Roger L. Stevens, one of the partners in Producers Theatre, is due back from England late this week. Robert Whitehead, another partner, will remain until early in May. The third partner, realtor Robert W. Dowling, did not accompany the other two on the show-scouting trip.

'NORWAY' PACKAGE SET FOR STRAWHAT SAFARI

"Song of Norway" will be released for stock production for the first time this summer. Package version of the operetta will tour the strawhat circuit under the production auspices of Victoria Crandall. Cast will include Lucille Manners, James Jewel, Paul Knowles and dancers Ruth Anna Boris and Frank Hobi. Miss Boris will also choreograph the show.

Miss Crandall, incidentally, is part of the duo piano team of Crandall and Kortkamp. Team will tour with the show and provide the musical accompaniment. Tuner will probably play from 10 to 14 locations, eight of which have already been set.

'Happy Dollar' Musical To Get Houston Tryout

Houston, April 13.

"The Happy Dollar," a musical, will be tried out at the Chelsea Boulevard Playhouse here next Tuesday (20). Show, written by John Latouche, William Friml and Lee Falk, has been on the verge of a Broadway production several times in recent years.

Johnny George will stage the Theatre, Inc., production, with Vivian Altfeld as choreographer and Bill Knight musical director. Cast will include Bobby Larr, Caroline Richter, Jay Fromm, Dick Culver and Jody Kirk.

Both the American National Theatre & Academy and Box Office Television Inc. are hopeful of presenting the ANTA Album via theatre television early in September. Previous plans for the closed-circuiting of the annual theatre event on May 27 failed to jell. Complications involving the time factor, the date, talent availabilities, and the reaction of exhibitors led ANTA and BOTV to aim for the September airing in the hope of obtaining sufficient time to tie the many loose ends together.

Both orgs will devote considerable time to overcoming the opposition of exhibitors who are divided as to the merits of the ANTA show. While several indie outfits have displayed a willingness to try the event, several chains, which are leaders in theatre tv, have shown a lukewarm attitude, reasoning that straight stage names mean little to the hinterland fans. For the show to have the desired value, it's stressed that ANTA must present some top national show biz names. ANTA headquarters in N. Y. said that the time delay would give the org the opportunity to corral the top names necessary for the success of a closed-circuited ANTA Album. In addition, ANTA's field outfit's will be actively engaged in selling tickets for the event.

BOTV, in its initial pitch to theatre tv-equipped theatres, asked 75c per seat for the first 50% of the house and \$1 per seat thereafter, with theatre admissions below \$2.50 and \$3.50 net. Some exhibitors considered the admission price structure out of line. BOTV, however, has indicated it would pay all local and long line charges. One chain reported that BOTV was seeking a guarantee.

The date in September will be on a Thursday night. The annual ANTA Album has always been held on a Sunday night (to enable those in current shows to take part), but exhibitors flatly nixed interruption of their Friday night film program.

\$2 Readings Sell Out; Take Dinner Break For 'Interlude' at New School

Growing popularity of dramatic readings was evidenced last Sunday (11) when the New School of Social Research, N. Y., presented the full-length version of Eugene O'Neill's "Strange Interlude" to a sellout audience at its 500-seat auditorium. Presentation was part of a Sunday series of readings that began—several weeks ago with Euripides' "Electra" and Sophocles' "Woman of Trachis." Offerings utilize pro performers. Franchot Tone and Geraldine Page headed the "Interlude" cast.

Tickets are \$2. Solid response to "Interlude" may cue a repeat presentation at the school. Offering, which began at 5 p.m., broke for dinner from 6:45-8 p.m., and continued until 11 p.m. Presentation was directed by Walter Beakel. John Heldabrand, currently appearing on Broadway in "The Immoralist," is coordinator of the series. Next dramatic reading, sketched for May 2, will be T. S. Eliot's "Family Reunion," with Aline MacMahon in a leading role. Howard O. Sackler will direct.

Coast 'Roberts' Suit

Beverly Hills, April 13.

Suit for an accounting of the profits of "Mister Roberts" at the Las Palmas Theatre was filed in Municipal Court by backers of the show. Defendants are David Siegel and Harry Bernsen Jr., producers. Plaintiffs are Kirby Sharp Jr., Mrs. Roy Garmes, Joseph Walker and Howard Sanger Jr.

Plays on Broadway

By the Beautiful Sea

Robert Fryer & Lawrence Carr production of musical comedy in two acts, with book by Herbert and Dorothy Fields, music by Arthur Schwartz. Features: Lillian Belmont, Shirley Booth, Mae Barnes, Richard France, Helen Tamiris, Jameson, choreography, Helen Tamiris; settings and lighting, Jo Melnick; costumes, Irene Sharaff; orchestra, Robert Russell Bennett; production associate, Simon. April 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1954. (\$5.00 opening).

Acrobats: John Dennis, Red Shelton; Ray Hyson, Larry Shaw, George Cooper, Cora Belmont, Mary Harmon, Molly Belmont, Clara Robbins, Lillian Belmont, Gloria Smith, Ruby Monk, Mae Barnes, Mae Kuch, Edith True Case, Carl Gibson, Carol Frickman, Lottie Gibson, Shirley Booth, Hal-Note, Robert Jennings, Diabolo, Robert Robbins, Baby Betty Bush, Carol Leigh, Mickey Powers, Richard France, Dennis Emery, Anne Francine, Tera Bush, Fred Howard, Willie Slater, Ward Donovan, Lenny, Larry Howard, Sidney, Edie, Eddie Rull, Mr. Curtis, Paul Reed, Burt Mayer, Larry Lawrence, Viola.

Dancers: Cathryn Damon, Dorothy Donat, Pat Ferrier, Signy, Moya Tritsch, Rex Cooper, Bob Haddad, Larry Howard, Ray Kitchner, Victor Kelly, Eddie Rull, Arthur Partington.

Singers: Suzanne Easter, Lola Fisher, Celeste O'Connor, Pat Lee, Signy, Libby Stalger, John Dennis, Ward Donovan, Thomas Gleason, Ray Hyson, Frank Kennedy, Larry Lawrence, George Leach, Edie, Eddie Rull.

Songs: "Mona from Arizona," "The Sea Song," "Good Enough to Love," "Coney Island Boat," "Alone Too Long," "Happy Habit," "Good Time Charlie," "I'd Rather Wake Up by Myself," "Hokey for George," "I'm a Little Bit of a Fool," "Than Your Love," "Lottie Gibson Specialty," "Throw the Anchor Away."

Shirley Booth is perhaps the most versatile star in show business—a virtuoso dramatic actress, comedienne and musical comedy performer. Principally on that account, "By the Beautiful Sea" is a fairly enjoyable show and should have a moderate run. It's also a prospect for picketization.

In this new Herbert and Dorothy Fields and Arthur Schwartz musical the star retains all her uncanny gift for pinpointing a laugh and touching a throat-catching note in the next half-breath. She again puts over a comedy song expertly, adds the ability to sing a ballad and, as a bonus, offers a new characterization, a hilariously poisonous, pink-ribboned moppet that's likely to haunt her for television, film and vaudeville appearances for years. On top of all this, Miss Booth is more than ever a magnetic, lovable stage personality. As the vaudeville performer, boarding-house keeper of this song and dance saga of Coney Island in the early 1900's, the star is once more in the general locale of the "Tree Grows in Brooklyn" musical of two seasons ago. Fortunately, this new show keeps her onstage most of the evening, generally with rewarding effect.

She handles such straight tunes as "The Sea Song," picks up the audience and stops the show in a hoofing turn with a grinning colored urchin named Robert Jennings, has a couple of romantic duets with Wilbur Evans as a touring Shakespearean actor and her stage boarder, makes a balloon ascent and parachute jump, plays a laughable-touching scene with the peatulent soubrette and finally brings down the house with her little girl impersonation vaude act.

This assortment of contributions does much to redeem the spotty book. The Herbert and Dorothy Fields story is based on a promising idea, providing opportunities for plenty of colorful period atmosphere and incident. The story wavers, however, between good solid situation and such so-so what-ifs as the rapid love scenes and various incidental specialties that do nothing to advance the action. It's a stale practice on Broadway to rap the book of musicals, but in this case the librettists do appear to have flubbed their own promising conception.

The Schwartz tunes and Miss Fields' lyrics are agreeably merged in such numbers as the pulsating "Coney Island Boat" (with Miss Booth singing "Good Old Summer-time" as counterpoint), the "Alone Too Long" ballad, the lively "Happy Habit," the comic "I'd Rather Wake Up by Myself," the rousing "Hang Up," and Miss Booth's brilliant impersonation titled "Lottie Gibson Specialty." Several of these songs are likely to become stand-out hits, but other portions of the score don't survive the final curtain.

As the romantic lead, Evans has an ingratiating personality and sings pleasantly, but was apparently handicapped opening night by laryngitis. Mae Barnes is a standout as the boarding house maid with the knack of whamming over such numbers as "Happy Habit" and "Hang Up." Also notable are young Jennings as the nimble-footed street tyke, Carol

Leigh as a spoiled child actress, Cameron Prud'homme as Miss Booth's blundering father, Richard France as a dancing juvenile and Anne Francine as a spiteful stage mama.

Jo Melnick's spectacular Coney Island settings and special scenic effects contribute enormously to the show, and Irene Sharaff's costumes are a decorative asset. Marshall Jamison, brought in during the road tryout to replace Charles Walters, has staged the production effectively, and Helen Tamiris has arranged several striking dances, including at least one sock comedy number.

Thanks to Shirley Booth, "By the Beautiful Sea" is a reasonably entertaining show. With the support of theatre parties and advance mailings, it's likely to last into the early summer. But it appears uncertain bet to weather the tough July and early-August period and thereby get into autumn's boxoffice surge. Whether it can ever recoup its \$300,000 cost thus seems questionable, since it needs about \$36,500 to break even and has a limited potential operating profit even at capacity. Much will obviously depend on whether Miss Booth's personal draw can match her talent and personality.

Anniversary Waltz

Joseph M. Hyman & Bernard Hart production of musical comedy in two acts, with book by Jerome Chodorov and Joseph Fields, stars Macdonald Carey, Kitty Carlisle, Edith Meiser, Robert Preston. Staged by Moss Hart; setting and lighting, Frederick Fox; costumes, Robert Mackintosh. April 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1954. (\$5.00 opening).

Music: Pauline Myers, Warren Berlinger, Kitty Carlisle, Mary Lee Dearing, Bud Walters, Macdonald Carey, Janice Revere, Jean Carson, Harry Sam, Donald Hyman, Mr. Gans, Howard Smith, Mrs. Gans, Phyllis Povah, Handyman, Terry Little.

That element which enjoys domestic quarrels should have a whale of a time at "Anniversary Waltz." But those who are embarrassed to witness a family spat may squirm even as they laugh at this new Jerome Chodorov-Joseph Fields comedy costarring Macdonald Carey and Kitty Carlisle.

Probably this sort of theatrical rumpus is as old as marital bickering itself, and last week's first-night audience at the Broadway Theatre greeted it with the gleeful shouts of an old friend. It could be that Joseph M. Hyman and Bernard Hart production, staged by Moss Hart, will be around for a healthy run, and it's a likely prospect for pictures. But an unhappy minority may find it all pretty tasteless, so perhaps its popularity will be limited.

"Anniversary Waltz," despite the title, is a straight play, not a musical. It's a rock 'em, sock 'em concoction, the sort of antic that used to be ballyhooed as a laff riot. It involves a reasonably young, respectably nice couple who, harassed by precocious uninhibited children, bickering interfering parents, a busybody servant and the normal aggravations of marriage, have a violent squabble and splitup at their fifteenth anniversary dinner party.

There are a number of funny, if rather traditional, situations and lines, and some genuinely fresh kidding-on-the-square gags about television, including a hilarious bit in which the enraged husband kicks the guts out of an unwelcome gift set. But, especially at present b.o. prices, doesn't a playgoer have a right to expect that at a comedy, at least, he should at least be able to spend the evening with attractive people in relatively pleasant circumstances? Except when Carey and Miss Carlisle have the stage to themselves, the proceedings seem more like bedlam. It's a great night for tantrums.

The authors have an apparently accurate ear for the passionate insult of marital warfare, coupled with a professional knack for laying out the situations and lines of boffo comedy. It is an effective combination and there will doubtless always be an elbow-nudging audience for it.

As a performance, the show has slam-bang efficiency. Taking time off from his career as an author, Moss Hart has given the comedy his customary vigorous direction. The cast whacks every laugh line for a homer and plays every situation as if the audience were not only a little deaf, and not too bright. Carey is plausible and as likable as circumstances permit and Miss Carlisle (Mrs. Hart offstage) is attractive and persuasive, if just a shade cool.

Phyllis Povah and Howard Smith, as possibly not absolutely the most obnoxious in-laws in theatrical history, bicker and bellow. Smith ap-

parently had laryngitis opening night, so his playing, while less deafening, became physically more exaggerated in the second and third acts.

There are disconcertingly realistic performances by Warren Berlinger and Mary Lee Dearing as the "progressive" children. Jean Carson offers another of her familiar dumb blonde characterization, and there are acceptable supporting portrayals by Pauline Myers as the nosy maid, Andrew Duggan as the husband's needling law partner and Don Grasso as a television installation man with an appreciation of set-kicking customers.

Frederick Fox has designed an imposing Manhattan apartment setting, with an East River background view, to house the sound and fury, and Robert Mackintosh has provided the appropriately modish costumes.

"Anniversary Waltz" is one of those comedies when the theoretical fourth wall onstage might have been left intact. Even when some of the witnesses may think they're funny, private squabbles might remain private. But then, how would Broadway have any hits? Hobe.

The Magic and the Loss

Alexander H. Cohen and Ralph Alsang production of three-act drama by Julian Clary, stars Uta Hagen, Robert Preston, Lee Bowman, features Edith Meiser. Directed by Michael Gordon; setting, Alsang; costumes, Robert Mackintosh. April 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1954. (\$4.00 top).

Music: Charles Taylor, Al Massey, Dan Gheesbreght, Nicki Wilson, Uta Hagen, Adita Harmon, Edith Meiser, Larry Graves, Lee Bowman, George Wilson, Robert Preston.

Since the production and performance in "The Magic and the Loss" are recognizably first-rate, the burden of the play's failure to smack falls upon the playwright. He has not succeeded in fashioning a play of sufficient depth and moment. Not for the \$4.40 ticket trade although, for silver lining, the basic situation and characters might lend themselves to Hollywood screen adaptation. The studios could fatten up the plot.

Julian Funt has been making a lot of money for 15 years writing radio daytime serials. It is a fair suspicion that his work habits in the soap opera field were not entirely overcome when he sat down to be a stage dramatist. His manuscript contains a number of nice little scene climaxes and teases. In short, good episodic pay-offs on the air. Or, put another way, enough for a day in radio make-believe but not for an evening of theatre make-believe.

Actually, the characters as drawn by Funt are believable and likeable. There are quite a few giggles in the dialog. The play plays, and now and then it pulls the heartstrings. But in the end it fails to arouse enough audience identification with the goings-on.

Funt seems not to have very much that's new to say about his basic predicament—an ambitious advertising woman bucking for a big promotion at the very moment her relations to her 14-year old son are falling apart under the impact of the return of the boy's father and the boy's discovery that his mother is shacking up with a slick account executive.

Alexander H. Cohen, a freelance publicist for Bulova Watch and other accounts and the producer of a number of Broadway ventures, has teamed with scenic designer Ralph Alsang in bringing in "The Magic and the Loss" (the title is derived from a line in Thomas Wolfe) and their choices for director, Michael Gordon, and for leads, Uta Hagen, Robert Preston, Lee Bowman and Edith Meiser, were very knowledgeable.

The actors very nearly get the play over, in which feat the careful hand of the director must be assumed. Alsang's setting and the handsome dressing of the women by Jocelyn are added values.

The play also has an asset in Charles Taylor as the son. A veteran of five Broadway productions, so young, Taylor runs what is still known as the gamut of emotions and does so with much preception and authority. The "business" of eating breakfast while dressing is good teenage hokum although it is the kind of laugh scene often purchased at a price to the over-all tone of a play.

Another boy actor, Danny Dennis, is right out of New York City's High School of Performing Arts and probably has already gotten his professional scrapbook started. Item: he does okay.

Uta Hagen, she of the many technical nuances and the slightly Pisa-like carriage, is totally convincing as the career woman who is fundamentally fair and civilized but necessarily the victim of her own decisions in life. She, too, has quite a gamut to run, from exasperation at male confreres and her prejudices against women who "push" to sudden maternal

Play Out of Town

The Pajama Game

New Haven, April 12. Frederick Brisson, Robert E. Griffith & Harold S. Prince production of musical comedy in two acts, based on the novel, "7½ and Cents," by Richard Bissell. Stars John Raitt, Janis Paige, Eddie Foy, Jr., features Carol Hanes, Reta Shaw, Ralph Dunn, Stanley Prager, Jack Waldron, Marion Colby, Book, George, Richard, Adler and Jerry Ross, Production directed by Abbott and Jerome Robbins; scenery and costumes, Jerome Robbins; musical director, Hal Hastings; orchestrations, Don Walker; ballet and dance music, Roger Adams. At Shubert, New Haven, April 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1954. \$3.50 top.

Music: Eddie Foy, Jr., Stanley Prager, Ralph Farnsworth, Fred, Ralph Dunn, Stanley Prager, Jack Waldron, Marion Colby, Book, George, Richard, Adler and Jerry Ross, Production directed by Abbott and Jerome Robbins; scenery and costumes, Jerome Robbins; musical director, Hal Hastings; orchestrations, Don Walker; ballet and dance music, Roger Adams. At Shubert, New Haven, April 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1954. \$3.50 top.

They've pushed the proper button on this new musical and after the customary road polishing it should ring the bell. Story should have a pop appeal, and could be a factor in turning "Pajama Game" into an okay musical.

Production suffers typical tryout "slow-downs," but these lapses will presumably be eliminated by Broadway curtain time. Notable weakness at the premiere was the comparative paucity of substantial comedy in the dialog and book situations. Lion's share of laughs evolve from lyrics and temps rather than straight chatter.

Taken from the Richard Bissell novel, "7½ and Cents," script is as topical as today's headlines. Located in a small town pajama factory, story presents conflict between a conniving employer and workers who are pitching for a raise.

John Raitt makes a believable romantic lead and strides impressively through a role that gives him opportunity to air some pleasant vocals. Janis Paige has the spirit necessary for the "femme lead, acts well, and fits the "attractive" appellation. Eddie Foy, Jr. takes over his comedy assignment in good shape, especially via song-and-dance.

Other cast highlights include Carol Hanes, who exhibits a stand-out flair for hoofing, and Reta Shaw, who belies her hefty by exceptionally light dancing. Stanley Prager does a workmanlike job as a union organizer continually trying to make pajamas and also their contents; Ralph Dunn blusters efficiently as a "last ditch" fighting employer; Jack Waldron offers okay support in an abbreviated salesman role and Marion Colby fits as a factory worker.

Score-wise, preem left little for outgoing humming, but several tunes give indication of being heard after they get around. These include "I'm Not At All In Love," "Hey There," "Love You More," "I Never Dreamed," "Once A Year Day." On lyrics, there's a good percentage of click lines, some providing the show's better laughs.

Dancing contributes importantly. A lively polka emphasizes youthful zest; a soft shoe routine to "Steam Heat," featuring Carol weeping when the boy temporarily runs away.

It is never quite fair criticism to review an author for the play he did not write, but the idea grows that Funt had hold of something to interplay between Miss Hagen as the toppling agency gal at 37, and the played by Edith Meiser as the explicable veteran adwoman of 54, full of fear, sarcasm, bitterness and booze. When Miss Meiser is on stage the plight of the career woman in contemporary society comes vividly alive in theatrical terms precisely because every line is charged both in writing and projection.

If the two women emerge from the Funt effort with added magic to their names and no loss, the same holds for Robert Preston and Lee Bowman. Preston is in his fourth Broadway play since departing Hollywood, and he makes the father very likeable. Again Funt has not quite gotten under the surface to explain what busted the marriage beyond the caption of "career."

As the smoothie from the ad shop who loves charmingly and walks out with ruthless regard for his business advantage, Lee Bowman is right out of your favorite Madison Avenue snakepit. His performance is especially noteworthy in that Bowman has never before been a stage actor. Is acting that easy or is Bowman that good? Organize your own forum. Land.

Hanes, Buzz Miller, Peter Genaro, is a sock opener for stanza two, and a "Jealousy Ballet" (although it takes a leap from a burlesque skit and consequently can't be rated as of completely original conception) is divertingly handled. Sets go for novelty, with trick lighting effects and reversible rooms; and costumes go for color and style, including a pajama fashion parade.

Dual staging of George Abbott and Jerome Robbins achieves a generally satisfying blend of sun-show ingredients. Hal Hastings' batonning is a factor in precluding kinks as of the premiere.

Bone.

Off-Bway Shows

Flak House

(NEIGHBORHOOD PLAYHOUSE, N. Y.)

Leo Penn, male lead in "Via Flaminia" lighter, has written a tense play, "Flak House," which is given an off-Broadway production at the Neighborhood Playhouse School of the Theatre, N. Y. Author Penn is as at home in theatre as actor Penn, if not as successfully, his obstacle at the typewriter being the odd remoteness that the hydrogen age gives World War II bombings.

"Flak House" happens just prior to D-Day 1944, in an English country house where fatigued American airmen are being rehabilitated. Presiding over the nervous pilots and bombardiers is Red Cross girl Myra Linden, earnestly played by Barbara Mooney. Her number one chore is to keep peace between troubled Captain David Stark, hero of fifty odd sorties, for whom she yawns, and truculent First Lieutenant MacNamara. As Mac, who hates the silver star Captain, blaming him for comrades' deaths, Joseph Durkin pounds with painful monotony until he seems as off-kilter as the man he accuses and finally destroys. Sidney Pollack, however, plays the ace flier whose drives are fear and self-righteousness with such impressive intensity that the author's intent remains clear.

Standouts among other aviators are Richard Morse as an engaging kid soldier and Charles Fatone, the latter's blase attitude as Second Lieutenant Billy Arcado giving welcome comic relief. Nancy Fields' portrait of an American servicewoman is nicely relaxed and Esta Barros, Geraldine Frank and Rachel Armour are lively as three little maids from the WAFFS.

Sanford Meisner's indomitable direction underscores the play's tauntness, letting tediousness intrude only during the Captain's talky second act soul-searching. Designer Paul Morrison has surrounded the stage with an acceptable manor hall, and adroitly solved the problem of garden insert scenes.

Leo Penn's scripting is mostly sound. His humor suffers from a weakness for shock gags, but he knows how to set up his conflicts and his naturalistic dialog shows a proper ear. His play's sales appeal is limited by its frightening lack of immediacy. The H-bomb has relegated the bombing of Brunswick, Germany, to another century, and Penn is the loser. It could happen to anyone.

A Sound of Hunting

(CHERRY LANE, N. Y.)

It is understandable that an all-male acting company in search of a vehicle should turn to "A Sound of Hunting," Harry Brown's 1943 play about GIs in Italy. However, as currently revived at the Cherry Lane Theatre, N. Y., there is little to recommend the show. Brown's script is weak, and it gets light assistance in direction and playing.

Except for the work of Al Morgenstern and Wes Carpenter in roles that originally aided the careers of Sam Levene and Burt Lancaster, the cast is unevenly balanced and often uncertain. Edgard Lansbury has designed a creditable set, but the lighting is ragged, and offstage sound effects sporadic. The playwright gets unwelcome assistance by program, listing of a crucial character who does not appear, a practice wisely avoided in the Broadway original. Down.

Equity Shows

(April 12-25)

Montserrat-Lenox Hill Playhouse, N.Y. (7-11).

'Juliet' Gets Mixed Press, \$30,100 (6), 'Ginger' \$16,100; Chi Seesaws Again

Chicago, April 13. Despite improved weather, the two holdovers Loop leggers sawed again last week with one up and one down from the previous frame. New arrival, "Me and Juliet," opened at the Shubert to a mixed reception from the four local critics. Rodgers and Hammerstein production is on Theatre Guild subscription its first three weeks.

Estimates for Last Week
Me and Juliet, Shubert (1st wk) (\$4,600; 2,100). Opened Wednesday (7) to three mild pans (Cassidy, Tribune; Harris, Daily News; Kogan, Sun-Times) and one mildly favorable notice (Dettmer, American). Topped \$30,100 for first six performances.

Seven Year Itch, Erlanger (29th wk) (\$4,600; 1,334) (Eddie Bracken). Nearly \$18,200.
Time Out for Ginger, Harris (13th wk) (\$4,150; 1,000) (Melvyn Douglas). Almost \$16,100.

'King' Wow \$65,801, Dial' 29 1/2 G, Cleve.

Cleveland, April 13. "King and I" did boom big for 16 performances at the Civic Auditorium, jumping to \$65,801 at \$5 top on second stanza last week. It was the highest gross ever drawn by the show. Playing first key city on tour, Rodgers-Hammerstein musical, costarring Yul Brynner and Patricia Morison, drew \$57,680 for its initial frame in 3,000-seater, totaling \$123,481 for the run.

Maurice Evans in "Dial M for Murder" pulled a strong \$29,500 into the 1,500-seat Hanna last week, despite boffo opposition from "King," also sponsored by Hanna management. House is now playing a picture, but reverts to legit next week with "Twin Beds."

'GUYS' MODEST \$27,600 IN EARLY PITT RETURN

Pittsburgh, April 13. "Guys and Dolls" finished strong over the weekend at the Nixon, but wound up with a mild \$27,600. Show needs more than that to break even. Early part of the week was too slow to be overcome. It's figured the musical returned too soon, since it played four big weeks here just a year ago.
"Good Nite, Ladies" is current at the Nixon.

Marg O'Brien Slim 6G In 'Smilin' Thru,' St. Loo

St. Louis, April 13. Margaret O'Brien's first p.a. here in a legit play, "Smiling Through" at the Empress Theatre, wound up one week frame Sunday (11) with a lean \$6,000. Usual \$2.50 scale prevailed for the stock bill. "Pajama Tops," with Magda Gabor and Elaine Stritch as leads, opens tonight (Tues.) for a two-week stand at the same house.
After being dark two weeks, the American lighted last night (Monday) with a one-week stand of "My 3 Angels," starring Walter Slezak.

Current London Shows

London, April 13.
(Figures denote premiere dates)
Airs Showtime, Royce (4-23-53).
Angels in Love, Savoy (2-11-54).
Long As Happy, Garrick (7-5-53).
Big Night, Westminster (1-15-54).
Birthday Honours, Critteron (10-6-53).
Boy Friend, Wyndham's (12-1-53).
Burnin' Glass, Apollo (2-18-54).
Charley's Aunt, Strand (2-15-54).
Confidential Clerk, York's (6-18-53).
Day After Tomorrow, Aldwych (3-4-54).
Fifth Season, Cambridge (1-12-54).
First Edition, New Watergate (3-11-54).
For Better or Worse, Comedy (12-25-53).
Guys and Dolls, Coliseum (5-28-53).
Hippo Dancing, Lyric (4-7-54).
I'm a Camera, New (3-12-54).
I Capture Castle, Aldwych (3-4-54).
King and I, Drury Lane (10-8-53).
Lindsay Report, New Lindsey (3-22-54).
Love Match, Palace (11-10-53).
Marching Song, St. Martin's (4-8-54).
Me and Juliet, Vaudeville (3-5-54).
Mousetrap, Amba (11-25-53).
Old Vic Repertory, Old Vic (4-14-53).
Pal Joey, Princess (3-31-54).
Queen of Hearts, Aldwych (12-10-53).
Reluctant Heroine, Wyndham's (12-10-53).
Ring Out Bells, Vic. Pal. (11-12-52).
Sleazy, Waiting, Globe (11-25-53).
Someone Waiting, Phoenix (10-5-53).
Wedding in Paris, Hippo (4-3-54).
White Countess, Saville (3-24-54).
With You Were Here, Casino (10-10-53).
Witness Prosecution, W. Gard. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

CLOSED LAST WEEK
Anna Lucasta, Hippodrome (1-26-54).

'Okla' Languid \$20,700, 'Women' \$5,000 in Balto

Baltimore, April 13. "Oklahoma" at Ford's here for its seventh visit pulled almost \$20,800. A return date of "Guys and Dolls" is current with "Picnic" set for the week of May 3.
"The Women" drew an oke \$5,000 for the first of a fortnight stand at Don Swann's Hilltop - Parkway. Basil Rathbone in "The Winslow Boy" is set to follow for a week starting April 20.

'Porgy' OK \$32,700 First 7, Toronto

Toronto, April 13. Going clean on the latter half of the week, after a Tuesday (6) opening, the Davis-Breen revival of "Porgy and Bess," with Cab Calloway, grossed nearly \$32,700, including tax, for seven performances. Royal Alexandra, 1,525-seater, was scaled at a hefty \$5 top. Big advance on second week, for eight performances, including Good Friday (16) matinee, has over \$25,000 in the kitty, on unanimous rave reviews.

Opus goes from here to Detroit. Cleveland, Denver; and then a month's engagement each—June and July—for the Civic Light Opera Assn. of Los Angeles and San Francisco. After these Coast dates, "Porgy and Bess" re-opens Sept. 15 in Paris, with a possibility that it will be filmed in Britain or on the Continent.

Singing Porgy on alternate performances during current stand are LeVern Hutcherson, Leslie Scott, Irving Barnes; with Bess sung by Irene Williams or Elisabeth Foster; but Cab Calloway on all performances as Sportin' Life.

Road 'Sabrina' \$13,000, 'Stalag' Low \$2,500, L.A.

Los Angeles, April 13. Current frame is Holy Week, but business can't be much slower than it was last week when both local leggers reported grosses under \$400 for the frame.
Hardest hit was "Sabrina Fair" which did around \$13,000 for its first session at the 1,636-seat Biltmore. Take for the Diana Lynn-Wendell Corey starer is about 35% of the potential. "Stalag 17," in its second frame at the 400-seat Las Palmas, registered around \$2,500, about 40% capacity.

Show Finances

THE KING AND I

(As of Feb. 28, '54)

Original investment, including 20% overall	\$360,000
Production cost, including tryout	331,000
Gross for four weeks ended Feb. 27, '54	141,063
Operating loss for same period	1,148
Total net profit to date	750,807
Distributed profit to date	700,000
Miscellaneous assets	10,663
Cash reserve	25,000
Balance available for distribution	15,144

(Note: Profits on the show are split 60-40 between the backers and management, so the former have thus far received a \$420,000 payoff, or 116.7% profit on their investment. The Rodgers-Hammerstein musical closed March 20 at the St. James, N.Y., after a run of 156 weeks—1,246 performances—and is currently on tour.)

CAN-CAN

(As of Feb. 28, '54)

Original investment	\$300,000
Production cost, including tryout	254,240
Gross for four weeks ended Feb. 27, '54	203,000
Profit for same period (less N.Y. State tax)	39,929
Total net profit to date	211,179
Distributed profit to date	110,000
Bonds and deposits	25,530
Miscellaneous assets	6,733
Cash reserve	25,000
Balance available for distribution	45,916

(Note: The Feuer-Martin production is currently in its 49th capacity week at the St. James, N.Y.)

GUYS AND DOLLS

(As of Feb. 28, '54)

Original investment, including 25% overall	\$ 250,000
Production cost (2 companies)	358,224
Gross for four weeks ended Feb. 27	153,082
Profit for same period	29,202
Total net profit to date (both companies)	1,863,319
Distributed profit to date	1,698,192
Bonds and deposits	20,378
Advance paid on film rights	30,000
Miscellaneous assets	23,207
Balance available for distribution	91,542

(Note: The Feuer-Martin production—combining the former Broadway and touring companies—is currently on tour. No profits have yet been received from the British edition, a hit at the Coliseum, London. No payment has yet been received, either, from the sale of the film rights to Samuel Goldwyn for \$1,000,000 plus a share of the profits.)

B'way Previews Holy Week Slide; 'Sea' \$44,400 in 6, 'Waltz' \$20,800 in 6, 'Magic' \$6,900 (3), Channing \$37,300

Broadway tapered off a bit last week. Receipts at 12 entries dipped below the previous session. Drops in several cases were comparatively slight although some shows slipped \$1,000 and more. Most of the remaining shows held steady, none registering sizable hikes. Holy Week and the start of the Jewish Passover holiday Saturday (17) are expected to make a heavy dent in current week's receipts.

There were three openings last week. "Anniversary Waltz" bowed Wednesday (7) at the Broadhurst. "By the Beautiful Sea" premed Thursday (8) at the Majestic and "The Magic and the Loss" opened Friday (9) at the Booth.

Last week's only closer was "Picnic," which began a road tour next Monday (19) after a week's layoff. Only opening this week is "Gondoliers," fourth in the 10-week Gilbert & Sullivan series at the "Off-Broadway" President Theatre. Tuner bowed last night (Tues.).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats; capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (1st wk) (C-\$4.40; 1,160; \$28,000) (Macdonald Carey, Kitty Carlisle). Opened last Wednesday (7) to five favorable reviews (Chapman, News; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American) and two negative notices (Atkinson, Times; Watts, Post); grossed almost \$20,800 for first five performances and one preview.

By the Beautiful Sea, Majestic (1st wk) (MC-\$6.60; 1,510; \$58,000) (Shirley Booth). Opened last Thursday (8) to four affirmative opinions (Atkinson, Times; Coleman, Mirror; Hawkins, World-Telegram; McClain, Journal-American), two unfavorable reviews (Chapman, News; Kerr, Herald Tribune) and one indecisive notice (Watts, Post); grossed over \$44,400 in first four performances and two previews.

Caine Mutiny Court Martial, Plymouth (12th wk) (D-\$5.50-\$4.80; 1,062; \$33,500) (Henry Fonda, John Hodiak, Lloyd Nolan). Nearly \$32,800, with theatre party commissions cutting into take (previous week, \$32,900).

Can-Can, Shubert (49th wk) (MC-\$6.60; 1,361; \$50,160). Held level at \$50,400.

Confidential Clerk, Morosco (9th wk) (C-\$7.15; 935; \$30,200) (Ina Claire, Claude Rains, Joan Greenwood). Almost \$18,000 (previous week, \$18,500).

Fifth Season, Cort (64th wk) (C-\$4.40; 1,056; \$25,227) (Menasha Skulnik, Richard Whorf). Just \$18,500 (previous week, \$19,400).

Girl in Pink Tights, Heilinger (6th wk) (MC-\$6.60; 1,527; \$53,000) (Jeanne Marie, Charles Goldner). Over \$51,600, with theatre party commissions cutting into take (previous week, \$52,300).

Girl on the Via Flaminia, 48th St. (2d wk) (D-\$4.40-\$3.30; 925; \$18,300). Almost \$10,500 (previous week, \$6,300 in first four performances).

Immoralist, Royale (9th wk) (D-\$5.50-\$4.40; 1,035; \$31,000) (Louis Jourdan, Geraldine Page). Over \$13,800 (previous week, \$15,000).
John Murray Anderson's Alibi, Imperial (18th wk) (R-\$6.60; 1,400; \$50,000). Nearly \$35,800 (previous week, \$34,900).

King of Hearts, Lyceum (2d wk) (C-\$5.50-\$4.40; 995; \$24,300) (Donald Cook, Jackie Cooper). Over \$18,900 (previous week, \$13,100 for first four performances and two previews).

Kismet, Ziegfeld (19th wk) (MD-\$6.60; 1,628; \$57,908) (Alfred Drake). Held even at almost \$57,900.

Magic and the Loss, Booth (1st wk) (D-\$5.50-\$4.40; 766; \$23,000) (Uta Hagen, Robert Preston, Lee Bowman). Opened last Friday (9) to unanimous pans, grossed \$6,900 in three performances.

Oh, Men, Oh, Women, Miller (17th wk) (C-\$5.50-\$4.40; 920; \$23,248) (Franchot Tone). Nearly \$21,500 (previous week, \$22,200).

Online, 48th St. (8th wk) (D-\$7.15; 1,139; \$39,512) (Audrey Hepburn, Mel Ferrer). Almost \$39,900, with theatre party commissions and Theatre Guild subscriptions hold-

ing down take (previous week, \$39,500).

Picnic, Music Box (59th wk) (CD-\$5.50-\$4.40; 1,010; \$27,534) (Ralph Meeker). Under \$24,000 (previous week, \$21,800) closed Saturday (10) after 485 performances to tour; has earned about \$210,000 profit on its \$90,000 investment.

Remarkable Mr. Pennypacker, Coronet (15th wk) (C-\$7.15; 1,027; \$28,262) (Burgess Meredith, Martha Scott). Under \$17,000 (previous week, \$18,900).

Sabrina Fair, National (21st wk) (C-\$5.50-\$4.40; 1,172; \$31,300) (Margaret Sullivan, Joseph Cotten). Held at under \$28,600.

Seven Year Itch, Fulton (73d wk) (C-\$5.50-\$4.40; 1,063; \$24,000) (Tom Ewell). Over \$20,500 (previous week, \$21,800).

Solid Gold Cadillac, Belasco (23d wk) (C-\$5.50-\$4.40; 1,077; \$28,225) (Josephine Hull). Over \$27,800 (previous week, \$28,100).

Tea and Sympathy, Barrymore (28th wk) (D-\$5.50-\$4.40) (Deborah Kerr). Held at nearly \$28,700.

Teahouse of the August Moon, Beck (26th wk) (C-\$5.50-\$4.40; 1,214; \$31,681) (David Wayne, John Forsythe). Held at almost \$32,200.

Wonderful Town, Winter Garden (58th wk) (MC-\$6.60; 1,510; \$54,173) (Carol Channing). Almost \$37,300 (previous week, \$48,500).

Miscellaneous

Golden Apple, Phoenix (5th wk) (MC-\$4.40-\$3.30; 1,150; \$24,067). Almost \$23,800 (previous week, \$24,000); moves uptown next Tuesday (20) to the Alvin.

'S.P.' Split-Week Grosses \$24,100

Winston-Salem, April 13. "South Pacific," taken in over \$24,100 in eight performances last week. Musical drew over \$11,600 in three performances Monday-Tuesday (5-6) at the City Auditorium, Raleigh, N.C., and almost \$12,500 in five shows Wednesday-Saturday (7-10) at the Reynolds Auditorium here.

Jeanne Bal-Webb Tilton starer is splitting the current week between the Center Theatre, Norfolk, and the Mosque Auditorium, Richmond.

NIP TERP-MUSICIANS

OFF-KEY 14G, PHILLY

Philadelphia, April 13. Azuma Kabuki Troupe of Japanese dancers and musicians got lukewarm reception here last week. Critical notices were favorable, but two of three dailies covered the offering as a concert item, which proved little help to the b.o.

Only show on the boards this week is "Moon Is Blue," which arrived last night (Mon.) at the Locust under the production banner of George Brandt. Show will operate at \$2 top, which has proved very popular price at the house this season.

Estimates for Last Week
Azuma Kabuki Troupe, Forrest (1st wk) (M-\$1.760 \$3.60). Although off to last start with a big benefit party for Pennsylvania Museum of Art, the exotic entry by S. Hurok lagged the remainder of week. Not quite \$14,000.

Bea Climbs to \$34,500

On 'Evening' in Frisco

San Francisco, April 13. "An Evening With Beatrice Lillie," moved up a bit further last week chalking up a sock \$34,500 in its second frame at the 1,775-seat Curran. With the 10% cut in admittance taxes, the top dropped from \$4.80 to \$4.40.

Previous week registered \$30,000.

'Stalag' Fairish \$11,500

In First Week, Detroit

Detroit, April 13. "Stalag 17" grossed \$11,500 last week in the first stanza of a fortnight's stay at the 2,050-seat Shubert. Top is \$2.75 Saturday evenings, \$2.20 week nights.
The 1,482-seat Cass, dark this week, reopens next Monday (19) with three weeks of "Porgy and Bess."

Plays Abroad

Hippo Dancing

London, April 9.

H. M. Tennent, Ltd., production of comedy in three acts by Robert Morley, based on "The Ostreich Eggs" by Andre Roussin. Stars Robert Morley, Zena Howard, Wilfred Hyde White, directed by Peter Ashmore. At Hippodrome Theatre, London, April 8, '54; \$2.20 top.

On the assumption that he is big enough in every sense of the word to carry a West End play almost on his own, Robert Morley has fashioned for himself a particularly fat role in this adaptation from the French of Andre Roussin. It is a giant part, magnificently played for laughs, which should keep this theatre busy a long time ahead. With its small cast and single set it should be running at a profit in a matter of weeks.

"Hippo Dancing" is based on a play titled "The Ostreich Eggs," a Paris legit clicker a few seasons back. It depends more on characterization than plot and is crammed with comedy lines from start to finish. The language is frequently coarse, but there is no offense in the way it is played for extra chuckles.

Robert Morley plays a suburban wholesale fruit dealer, known to his friends and family as Hippo. He is a blustering, loud-mouthed, belittled, quick-witted individual who is particularly disgusted in the way in which his two sons have developed. One outrages his sense of manhood by wanting to be a dress designer and the other, aged only 18, is being kept by a young widowed Italian princess. This offends the father's sense of decency.

For more than 20 years his wife has endeavored to keep the household on a comparatively even keel, aided by a gentle and understanding mother-in-law and an old family relative whom she regards as an escape hatch from her husband in the event of a major domestic crisis.

Around these characters Morley has fashioned an invigorating comedy, cornering the laugh market for himself. The entire piece depends on the weight and personality of his performance and the other players, accomplished though they may be, are dwarfed by his mountainous role. It would seem as if director Peter Ashmore has given the star something of a free hand and has subtly kept the other players in check.

The other performers could easily be overlooked, but Wilfred Hyde White, as an old relative of the family, turns in one of his customarily smooth and polished portrayals. Zena Howard, as the wife, succeeds in emerging as a personality and Mona Washbourne, as her mother-in-law, plays in a delicate key of restraint. Jeremy Burnham fills the role of the younger son with good humor. The would-be dress designer remains offstage. Barbara Leake does nicely in a minor role of maid.

The single set has been admirably designed by Anthony Holland.

Myro.

Wedding in Paris

London, April 5.

George & Alfred Black production of musical play in two acts. Stars Anton Jeff Warren, Evelyn Laye, Susan Swinford, John Music, Hans May, Ivry, Sonny Walker, Vera Caspary, choreography, Walter Gore, directed by Peter Ashmore. Theatres: New, Victoria, Motley, scenery, of theatres, director, Alexander Paris. At Hippodrome Theatre, London, April 3, '54; \$2.50 top.

The typically British musical has made a smash return to London. "Wedding in Paris" is totally unreminiscent of the recent hit importations from Broadway and is more reminiscent of the romantic type productions of the Novello era. Its boxoffice stamina is not open to question, despite a substantial op-

erating net it should very soon be paying dividends.

Format of the show comes as something of a surprise, since the book was written by an American, Vera Caspary, and the music composed by Hans May, a Viennese-born British subject. They've captured the nostalgic idiom with uncanny success and have turned out a perfect vehicle for Evelyn Laye's return to the West End. This long-time star of British musicals had not had a London break for nine years but comes back in triumph in a tailor-made role in which her poise, charm and vocal prowess are advantageously displayed.

Although sentiment naturally veers in favor of Miss Laye, the major honors are evenly distributed. Anton Walbrook, suave and polished, is no singing star, but this defect is easily overlooked. His numbers lose none of their force by plain recitation, and he gives his part an added gloss by the weight and style of his performance. Jeff Warren, last seen in London as the male romantic lead in "Call Me Madam," plays a similar part in this story and deservedly joins the ranks of showstoppers. Susan Swinford, an attractive newcomer, plays the ingenue in an unrelieved key of sentiment and misses a few of her comedy chances, but with more experience she may strengthen her role.

A note pinned to the seats of all aisle sitters at the opening performance contained a plea from the management that the denouement should not be disclosed. The appeal for secrecy is difficult to understand as the plot development is routine and, as in nearly all romantic musicals, there is no element of surprise.

Story opens with Susan Swinford leaving her home in Saskatchewan for Paris, where she is to wed her boyhood sweetheart. On the boat she meets Jeff Warren, a newspaperman returning to his base in Paris; Anton Walbrook, who just happens to be her fiancé's boss; Miss Laye, a much-married lady still ready for another chance. Almost the entire first half is staged aboard ship and the second act in France.

The Hans May score gives the principals solid opportunities, and attractive lyrics have been penned by Sonny Miller. Strongest entries are "A Man is a Man is a Man" and "In the Pink," both sung by Miss Laye; "I Must Have Been Crazy," "Strike Another Match," with Anton Walbrook effectively holds up proceedings. Dance routines, devised by Walter Gore, play a comparatively minor role in the presentation but one ballet sequence staged in the customs shed at Le Havre, has fine style. A femme line, handsomely costumed, adds color to the expensively staged production. Charles Hickman's direction has given this British musical something of the speed usually associated with American productions.

Myro.

I Capture the Castle

London, March 12.

Murray Macdonald & John Stevens Ltd., production of comedy in two acts by Dodie Smith. Stars Virginia McKenna, Sheridan Gresham, directed by Murray Macdonald; sets, Paul Sheriff; music, Stephen Hancock; costumes, Motley. At Aldwych Theatre, London, March 4, '54; \$2.20 top.

As sweet, sentimental charm, plus one of the most captivating performances of the season, by Virginia McKenna, makes for healthy ticket sales, then this romantic comedy by Dodie Smith should be in for a long run. But the present depressed climate of London legit makes its chances highly speculative, with the odds slightly against a profitable season.

Everything about the playwright's adaptation of her own novel smacks of the novelté. The characters, settings and romantic theme have little or no relation to reality. The essence of the play, however, is its undeniable charm created by delicate writing, which frequently shows signs of wit and sound common sense.

The setting of this story of the 1930s is a tumbledown old castle in the heart of Suffolk, tenanted by a writer who made an international reputation 10 years back but has never put pen to paper since; his second wife, an unconventional artist's model who communes with

nature, and his three children, two girls and a boy. They live in a state of almost perpetual poverty. At the point at which the story opens, the two girls are becoming concerned about their future prospects, when along comes the new sister, and his young brother, both, apparently, rich Americans. From then on the plot follows its novelistic course to a fairytale-like ending.

Virginia McKenna has the plum role as the young girl, and the sincerity of her interpretation is a visual delight and a piece of expert characterization. Richard Greene, within the limitations of the part, plays the new American squire with warmth and understanding. Georgina Cookson, as the unconventional wife, is never more than a caricature although her role provokes many laughs. George Relph, as the dried-up writer, Yvonne Furneaux as his elder daughter, and Andrew Ray as his young son, adequately fulfill their functions. Murray Macdonald's direction stresses the romantic charm of the play. Paul Sheriff's decor is a highlight of the production.

Myro.

N'Importe Quoi Pour Elle

(Anything for Her)

Paris, April 6. Madeleine Robinson directs the production of drama in three acts by Steve Passeur. Direction and set by Doukiss costumes, Deland. At Grand Theatre, Paris, April 6, '54.

Steve Passeur, one of France's top playwrights since his appearance back in the '20s, hasn't had a new play on Paris boards in five years, though his old ones are constantly revived. Journalist—he is columnist for the big Paris daily, L'Aurore—has held his time and attention and his return to theatre has been anxiously awaited. "Anything for Her," his latest, is an intense drama of passion which he has dressed up as a costume piece, though both its language and psychology are ultra modern. Pix-legit star Madeleine Robinson is offering it in a fine production that is paying off.

Scene is Chateaufort chateau, near Bordeaux, and time is the mid-17th century, in the early years of Louis XIV's reign, when movements to overthrow the monarch were strong. Chateauforts, enemies of the king, are visited by Trisa, a playgirl, who is disguised as Alenore, daughter of a family friend, comes to assassinate Gaston de Chateaufort, rebel leader, who has killed her father.

Trisa accomplishes her murderous mission without being detected, but afterwards falls under suspicion. She is put under guard and incarcerated in a gloomy cell with another suspect, Daniel de Broux, who immediately falls in love with her and vows he will do "anything for her."

Under shadow of the executioner's axe, the passion flowers, and in the end it is Trisa who sacrifices her life so that her lover may escape.

It is the main love story and not the melodramatic incident of the background that Passeur highlights, and actually the play could be shifted to another period—that of Nazi occupation years, for example—without losing dramatic impact. In adapting script for export, such a change might benefit the play.

Mlle. Robinson enacts the difficult but rewarding role of Trisa with brilliant results, delivering one of the season's outstanding performances. Lucien L'Amour as a sly servant and Michele Laye as Trisa's frightened rival also register, but Renaud Mary, a good actor, is miscast in the male romantic lead. Direction and set by Doukiss are of help. "Anything for Her" may go abroad stripped of its historical trappings, while sale to French pic as a costume melier is also a possibility.

Exrt.

All in Good Faith

Glasgow, April 5.

Citizens' Theatre of Glasgow production of drama in three acts by Roddy Macmillan. Directed by Michael Langham; setting, John Wilson. At Citizens' Theatre (Princess's), Glasgow, April 5, '54.

Robert Bryson directs the play. Curran Jodie Bryson, Marjorie Thomson, Nicola Bryson, John Cairney, Niall Bryson, Alex. McKeay, Rena Bryson, Mary Walton, Colin, Andrew Keir, Peter, Ronald Fraser, Robert, Tina Gibb, Madeleine Christie, The Gancher, Lea Ashton, The Cralter, Abe Baker.

Native play by Scot actor-playwright Roddy Macmillan, given world premiere here, offers a generous quota of laughs, some fine characterization, and emerges as a

(Continued on page 60)

Legit Followups

Wonderful Town

(WINTER GARDEN, N.Y.)

Carol Channing, replacing Rosalind Russell as star of "Wonderful Town," will probably be okay when she's had time to get set in the part and acquire more confidence. The latter is more important, but is obviously dependent on the former. In any case, Miss Channing has admittedly bitten off a tough assignment in following a star of Miss Russell's stature in a role for which the latter drew the greatest critical raves of her career.

Unfortunately, Miss Channing appears all too conscious of just that. In this third Broadway appearance and second starring stint under her name went up over the title during the run of "Gentlemen Prefer Blondes" she seems to be playing under wraps, as if scared. Not only as a comedienne, but even as a singer, her performance is tentative and self-consciously restricted. In fairness, note that Miss Channing has had little or no direction and no tryout tour in this part which was painstakingly and expertly tailored for the talent and personality of her predecessor.

In the perspective of the hard-punching performance which won Miss Russell audience ovations and critical superlatives, Miss Channing's inhibited playing is disappointing. As she demonstrated with much less material in "Lend an Ear" and underscored in "Blondes," she has the ability to knock over a comedy scene in her own style and to wrap up a song number and pulverize an audience with it. But first she's got to forget Miss Russell and gradually readapt the character of Ruth Sherwood and the material of "Wonderful Town" to suit her own talent and red hair-dyed personality. When she does that, she should be okay.

Right now, however, Miss Channing apparently feels herself on a spot. She not only follows a major star with a proven boxoffice draw in a smash show which her predecessor turned into a personal vehicle, but takes over when the production, is more than a year old and has already begun the inevitable attendance ebb with the rough end of the season coming up. But the predicament is sweet financially (she's reportedly getting \$3,500, plus a small percentage over \$40,000).

Even though she's now holding back, Miss Channing appears to have the stuff to give a knockout performance. Her comedy timing is uneven, but she occasionally cracks a laugh line or a piece of business admirably. As she becomes familiar with the role and accustomed to the other players, however, she should let herself go and sock music number and numbers, particularly, she must take an easier, bigger swing. For example, in the "Ohio" number with Edith Adams, she can scarcely be heard, which is obviously a mistake because it disappoints an audience paying to see (and hear) a star. Her handling of "One Hundred Easy Ways," "Consa" and "Swing" are better, but still tight-reined.

Otherwise, "Wonderful Town" holds up surprisingly well. Its pace and balance are generally excellent, despite the long run. Alice Adams is relaxed as the sister although hardly justifying the script buildup as compared to the star. George Gaynes has acquired commendable ease as the mag editor-romantic lead, and of course he's a fine singer.

Of the lesser players, Henry Lascoe is still expertly larcenous as the landlord, Lord Clark effectively lecherous as the reporter, Jordan Bentley believable as the domesticated grid pro (although he no longer scores with "Pass the Football") as in retrospect, and Cris Alexander is a convincing soda jerk.

Story, songs, dances, situations characters remain fresh and lively.

Hobe.

Picnic

(MUSIC BOX, N.Y.)

"Picnic" which closed last Saturday (10) after 485 performances on Broadway, has recently undergone a number of cast changes for its hinterland trek. Not necessarily for that reason, road audiences viewing the William Inge play are in for a surprise. Change is a matter of interpretation and tone rather than personnel.

General reaction to "Picnic" when it opened on Broadway Feb. 19, 1953, was that Inge had penned a sensitive drama. Play now impresses as falling into a comedy vein, with the gag effect accentuated. Numerous laugh lines take away from the show's full emotional impact, with the humorous aspects of the presentation carrying over into

the serious situations. Despite this, Inge's characters come through as believable and touching, but the overall effectiveness of the playwright's penetrating study of human behavior is weakened.

Other than Betty Lou Holland, who took over for Kim Stanley several months ago, cast replacements are Sandra Church for Janice Lee, Louise Larabee for Eileen Heckart, Fred Easley for Paul Newman, Dulcie Cooper for Rita Shaw and John C. Becher for Arthur O'Connell. For the road, Elizabeth Wilson steps up from a subordinate role to replace Peggy Conklin and is in turn succeeded by Kelsey MacKay, and Frances Woodbury will take over for Ruth McDevitt.

Miss Church meets the physical requirements of "the most beautiful girl in town" and also gives a warm portrayal of a small town, conscious of the value of being a looker and also aware of her own intellectual limitations. Miss Larabee clearly conveys the anguish of the no-longer-young schoolteacher, who rather than face spinsterhood, begs her lover to marry her. Significantly, this crucial scene, originally almost unbearably affecting, now gets laughs.

As the reluctant bridegroom, John C. Becher does okay, but is also comic rather than pathetic when trapped into marriage. Fred Easley does well as a clean-cut college student, while John Perkins and Dulcie Cooper are passable.

Ralph Meeker, recently elevated to star billing, gives a solid performance in the style of coarse speech and crude mannerisms. Miss Holland has home as a young girl who makes the transition from tomboy to femme.

Jess.

Anderson's Almanac

(IMPERIAL, N. Y.)

Since its Broadway bow December 10, 1953, "John Murray Anderson's Almanac" has had several major changes in the performing line. Singer Tony Martin was added, child Judy Lynn succeeded Polly Bergen, comedienne Alice Pearce came in for Kay Medford, who left the show for a role in "Lullaby," a Main Stem folderol, and comic Harry Mimmo exited after the opening night.

Of the new personnel, Bavaar and Miss Lynn aren't shown off to particularly good advantage, since numbers allotted them are of mediocre quality. Only "Almanac" number that's really broken through as a pop item is "Hold 'Em Joe," usually handled by Harry Belafonte. However, Belafonte's been out recently because of illness, with Larry Kert doing an okay fill-in job on Joe. Other Belafonte specialties are "Acorn in a Meadow" and "Mark Twain." During singer's absence former tune is sung by Bavaar, failing to come off as an impressive item. Latter number is omitted.

Miss Pearce fares much better than Bavaar and Miss Lynn, since she participates in two of the revue's funnier skits. Comedienne appears in the Paul Gregory-styled "Don Brown's Body," a takeoff on the Mickey Spillane mysteries, and in "Cartoon," a quickie blackout entry. Sketches handled by show's stars, Hermione Gingold and Billy De Wolfe generally score laughs, while top yocks are garnered via the solo offerings of Orson Bean.

Providing tuner with freshness is the song-and-dance team of Carleton Carpenter and Elaine Dunn, while Nanci Crompton's ballet turns are eye-catching. Production-wise show retains its attractiveness.

Jess.

Cuffo Al Fresco Opera

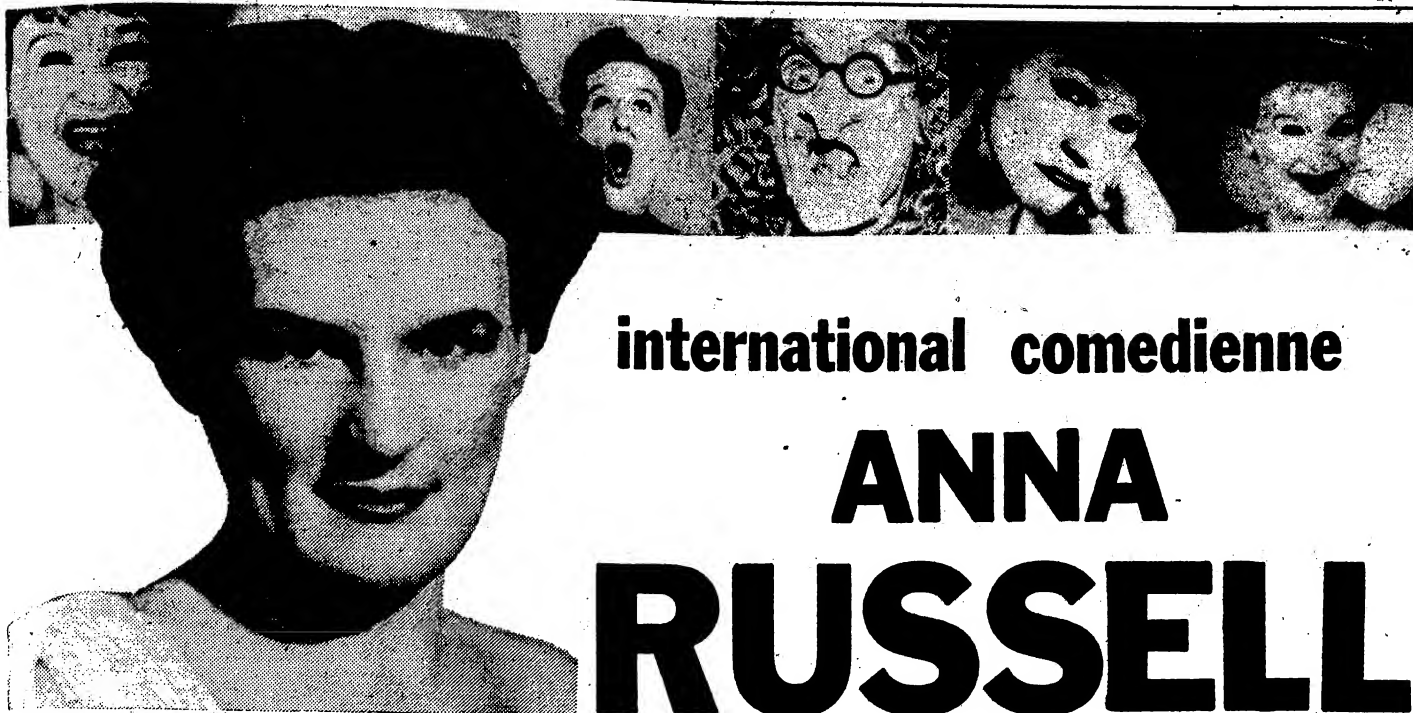
Set Again for Rochester

Rochester, N. Y., April 6.

Another season of cuffo al fresco summer opera will kick off July 7 in Highland Park Bowl with "Madame Butterfly." Mozart's "Marriage of Figaro" will follow July 21, and Strauss' "Die Fledermaus" will be the closer Aug. 11.

Plan was launched experimentally last year with two performances each of "La Boheme" and "La Traviata," local industries and the musicians union picking up the tab. More than 50,000 jammed the Bowl for the four performances. This year, City Council will sign the checks.

All three operas will receive two airings each on Wednesdays and Saturdays. Leonard Treash, of the local Eastman School of Music Opera Dept., will start auditioning this month.



international comedienne
**ANNA
RUSSELL**

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SO MANY LAUGHS AVAILABLE PER MINUTE**
Hilmar Grandahl
PORTLAND OREGONIAN

**THE LAUGHS AND HOWLS
ROLLING CONSTANTLY**
VARIETY

**ANNA RUSSELL HIT
AS OPERA'S WITCH**
H.C.S.
THE NEW YORK TIMES

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Aspen Institute, Aspen, Colorado—July 11—
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BOOKED SOLID !
April, May, June, July and August, 1955, in
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TV Engagements:
Ed Sullivan's "Toast of the Town", Fred War-
ning Show, Garry Moore Show, Kraft Theatre,
CBS Color TV, "The New Revue", and others.

LONDON, ENG.—Opening Sept. 13—
18 performances:—Then Paris—BBC-TV:—
British Provinces. Back in the U. S. by
Nov. 8.

August Release:
Michael Myerberg's feature film starring
ANNA RUSSELL as the "WITCH" in "HANSEL
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Berkshire Playhouse during Festival Season in
Berkshires—Stockbridge, Mass. Entire week
of August 1, **ANNA RUSSELL** starring in
"TRAVELLERS' JOY".

American Tour Opens Chicago, Ill., Nov. 14,
Orchestra Hall.

New 70G Barn In New Haven Area

New Haven, April 13.

Plans have been launched for operation of a musical tent setup at nearby Wallingford this summer. Spot is located adjacent to the Wilbur Cross Parkway in an area that includes 1,250,000 population, within a 30-minute driving radius.

A working agreement has been arrived at relative to the property involved and a co-operation of famed dining spot, Oakdale Tavern, located on grounds, which would provide food and drink facilities. Space allows for a 1,500-seat tent and capacity for 750 cars. Preliminary plans call for Ralph Alswang to design the layout.

Capitalization has been set at \$70,000, with fund-raising campaign due to tee off this week. It is expected that a fair share of the necessary capital will be raised through the Connecticut-American Theatre Fund, a show biz investing syndicate headed by Ben Segal, Chandler Cowles and Robert Hall.

Project is to be tagged the Oakdale Musical Theatre, and Bill Doll is slated to handle press end.

'Moon' Still Hangs High: Two Troupes to Tour

There'll be two companies of "Moon is Blue" touring the last two weeks of this month and the first week of May. Besides the George Brandt production, which has been traveling for the past few months, another edition of the F. Hugh Herbert comedy will be sent out during that three-week period by J. Lee Friedman, who books the Tower Theatre, Atlanta.

Production cost of the Friedman tourer, which will play a series of split engagements in the south, will be around \$15,000. Show will tee off in Nashville, April 19, with Peggy Ann Garner, Bramwell Fletcher and Mark Miller in the cast. Friedman received permission to put on the comedy, since territory to be played isn't in the Brandt touring.

Fletcher recently toured "Moon" for three limited one-week engagements in the south, with James Burns as co-producer. Both producers appeared in the play with Miss Garner. Friedman presentation is a new setup, with Miller replacing Burns.

Equity Reviews

Montserrat
(LENOX HILL, N. Y.)

Lenox Hill faithful had bravos opening night last Wednesday (7) for Equity Library Theatre's rousing revival of the Heilmann-Robles "Montserrat." Dealing with Spain vs. Bolivar, circa 1812, the play is studded with acable parts, making an ideal showpiece for the aspiring thespians, who rise to the occasion with a number of dandy performances.

Crux of play is the struggle between two Spanish soldiers, the young idealist Montserrat, and the dreaded Izquierdo. In the title role, Edmund Johnston is tortured and incisive, playing best those scenes of intellectual conflict. As the relentless Izquierdo, Alfred Sander gives one of the ELT season's outstanding performances. His payoff scenes are chilling.

Production is an actor's field day all the way. As chief spokesman of the unhappy six who pay with their lives for Montserrat's silent protection of Bolivar, Sy Travers' merchant is a perceptive portrait of an unsavory character who would have his cake and eat it. As another hostage, Alan Bergmann plays an affected actor torn between fear and courage with a nice eye for the mask his character wears. Joseph Ruskin is turbulent as the carpenter, Fran Malis pathetic as a mother whose two babies will starve and Anne Meara's native girl is full of flash and heart.

Maurice Glazer has directed the expository first act at express speed. For the rest of the play he has let the characters move ahead at normal tempo to the searing climax of Izquierdo's demand for six more hostages. His direction has the authentic stamp of showmanship. He can afford to let his actors breathe. The set is cold and menacing. Program credit should have been given the designer.

White Wings
(LENOX HILL, N. Y.)

In a quick change of pace, Equity Library Theatre's spring repertory has turned to Philip Barry's too little-known fable, "White Wings." Despite strong critical kudos in '26, the tongue-in-cheek allegory folded in four weeks. While the fantasy touch eludes Equity's 10-year old organization, this tale of the little man caught between two ages is still tender and wise.

To the role of Archie Inch, a "white wing" torn between the carriage-horsed and horseless, James Patterson brings a hushed sensitivity. As his paramour, Mary Todd, spokesman for progress, fetching Sally Moffet shifts from low to high with dexterity. However, she and Patterson keep many of Barry's lines secret. In sharp contrast, Charles P. Thompson's Major Philip E. Inch, patriarch of the horsey age, is notable for its high-stepping vigor.

As the middle Inch, Ernest Ray Maion turns in a forthright performance. Lou Gilbert's Charlie Todd, inventor of the horseless carriage, is properly confident, his entrance at the wheel being a high spot. Kit Canari, young apostle of the motor age, is strongly done by Douglas Stewart. Mae Marmy is credited with the ribald role of Joseph, a Horse, program credit being denied her partner.

Patricia Broderick has held the directorial reins firmly, but a lighter touch might have helped. Deftness is missing in most departments accordingly, but the decision to produce it still seems wise.

London Legit Bits

London, April 6.

Sybil Thorndike is quitting her part in the H. M. Tennent's hit, "Day By the Sea," at the Haymarket, with Mary Jerrold replacing her end of April.

George & Alfred Black's musical, "Wedding in Paris," has proved such a hit that the Blacks have already commissioned Vera Caspary, Hans May and Sonny Miller to write them a new tuner. Noel Scott's new play, "The Serpent's Head," is being tried out at the Grand Theatre, Northampton, June 21, prior to West End. Anthony Armstrong's new play, "In the Course of the Evening," has been acquired by Jack de Leon, who has engaged Derrick De Marney to direct.

Philip Weathers has adapted his new play, "The All But Perfect Murder," from the French of Noel Calef. Beverly Nichols' play, "Shadow of the Vine," which has been acquired by Tom Arnold, is to have Eric Portman in the lead. Author has already received offers for Berlin, Copenhagen and Amsterdam rights. Jack de Leon has offer, which he is considering, to stage new play, "The Bottom of the Pile," by Ernest Vajda and Clement Scott, on Broadway.

George & Alfred Black's new "Wedding in Paris," at the London Hippodrome, is doing capacity, around \$15,000, and already has an advance of \$75,000 with bookings extending to Christmas.

'3d Nile'

Continued from page 55

their nationals, as per Charles Boyer in "Kind Sir" or Audrey Hepburn in "On dine." Different companies have different policies but in general all are hardboiled on the theory that a "notice" in a European paper is meaningless to the N. Y. boxoffice. Boston out-ranks London.

Actually the trend at the present time is quite the reverse of the first and second night consolidation suggestion. Management has no intention whatever of upgrading lesser critics. Not at first night premium prices! Too many "critics" are that by euphemism only and are literally unable to compose a review until they have first read Brooks Atkinson, Walter Kerr and Richard Watts.

New York legit publicists have for some months now been studying the problem of accommodating radio and television commentators, where these are bona fide. In that events far from the abolition of second night reviewing, there might be an added third night list.

Current Road Shows

(April 12-24)

Dial M for Murder (Maurice Evans)—Hartman, Columbus (12-14); Murat, Indianapolis (15-17); American, St. L. (19-24).

Evening With Beatrice Lillie (Beatrice Lillie)—Curran, S.F. (12-24).

Fourposter—Court Square, Springfield, Mass. (15-17); McCarter, Princeton (19-20); Shubert, New Haven (21-24).

Good Nite, Ladies—Nixon, Pitt (12-17); Music Hall, K.C. (19-23); KRNT, Des Moines (24).

Guys and Dolls—Ford's, Balto (12-17); Shubert, Wash. (19-24).

King and I (Yul Brynner, Patricia Morison)—Taft Aud., Cincy (12-24).

Me and Juliet—Shubert, Chi (12-24).

Moon Is Blue—Locust St., Phila. (12-24).

My 3 Angels (Walter Slezak)—American, St. L. (12-17); Lyceum, Minneapolis (19-24).

Oklahoma—Community, Hershey, Pa. (12-17); Shubert, Phila. (19-24).

Pajama Game (John Raitt, Janis Paige, Eddie Foy, Jr. (tryout)—Shubert, New Haven (12-17); Shubert, Boston (19-24) (Reviewed in VARIETY this week).

Picnic (Ralph Meeker)—National, Wash. (19-24).

Porgy & Bess—Royal Alexandra, Toronto (12-17); Cass, Detroit (19-24).

Sabrina Fair (Diana Lynn, Wendell Corey)—Biltmore, L.A. (12-17); Geary, S.F. (19-24).

Seven Year Itch (Eddie Bracken)—Erlanger, Chi (12-24).

South Pacific (Jeanne Bal, Webb Tilton)—Center, Norfolk (12-14); Mosque Aud., Richmond (15-17); Nixon, Pitt (19-24).

Stalag 17—Shubert, Detroit (12-17).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi (12-24).

Twin Beds—Shubert, Wash. (12-17); Hanna, Cleve. (19-24).

MAMMOTH BRONX SPEC

Jessel Committee Lines Up 'Flames' for October

"Flames of Freedom," a pageant with a cast of 2,000, will be presented at the Kingsbridge Armory, Bronx, N. Y., for five days beginning Oct. 20. Show is to be sponsored by the newly-organized American Jewish Pageant Committee, with George Jessel chairman of a special theatrical committee in charge. Cost of the production will be about \$200,000.

Presentation, being put on in celebration of the tercentenary of the first arrival of Jewish families in America, will be non-profit, with proceeds going to various welfare orgs.

Critics Awards

Continued from page 1

Theatre to the Alvin next Tuesday (20). Another off-Street original figuring in the balloting was "Via," which was forced to move to the 48th Street Theatre after being bounced out of the Circle in the Square (Greenwich Village) because of alleged fire violations.

Breakdown of the voting ran this way:

"Best domestic play: "Teahouse," dramatized by John Patrick from the Vern Sneider novel, was picked by Brooks Atkinson (Times), Mark Barron (Associated Press), Whitney Bolton (Morning Telegraph), John Chapman (News), Ethel Colby (Journal of Commerce), Robert Coleman (Mirror), Richard B. Cooke (Wall Street Journal), Jack Gaver (United Press), John McClain (Journal-American), Ward Morehouse (World-Telegram), Lawrence Perry (North American Newspaper Alliance), Joseph T. Shipley (New Leader), Richard Watts Jr. (Post) and Tom Wenning (Newsweek).

Putting their stamp of approval on "Caine," a dramatization by Herman Wouk from his own "Caine Mutiny" novel, were Wolcott Gibbs (New Yorker), John Keating (Cue), Walter F. Kerr (Herald Tribune) and Louis Scheffer (Brooklyn Eagle). Tom Dash (Women's Wear Daily) and William Hawkins (World-Telegram) voted for "Tea and Sympathy," by Robert Anderson. George Jean Nathan (Journal-American) chose "Ladies of the Corridor," by Dorothy Parker and Arnaud d'Usseau. Henry Hewes (Saturday Review of Literature) selected "Vix," Alfred Hayes' dramatization of his novel.

Louis Kronenberger (Time) abstained from voting in any of the categories. Critic wanted to give a single overall award to the Phoenix Theatre for an outstanding season but was alone in his stand. Coleman was also solo in his suggestion that a special citation be given Victor Borge for his one-man show, "Concert in Comedy."

In the balloting for the best musical, abstainers, besides Kronenberger, were Keating, Nathan, Barron, Gibbs and Wenning. Giving the nod to "Apple," the John Latouche-Jerome Moross work, were Watts, Shipley, Hawkins, Kerr, McClain, Perry, Scheffer, Bolton, Chapman, Colby, Coleman, Dash and Gaver. Ballotting for "Sea," by Herbert and Dorothy Fields and Arthur Schwartz, were Atkinson, Morehouse and Barron. Hewes favored "Threepenny," by Marc Blitstein-Kurt Weill, while Cooke cited "Almanac."

In the foreign play category votes for the Maurice Valency-Jean Giraudoux "Ondine" were cast by Atkinson, Barron, Bolton, Colby, Coleman, Dash, Gibbs, Keating, McClain, Nathan, Perry, Scheffer, Shipley, Watts and Wenning. Selecting T. S. Eliot's "Clerk" were Chapman, Gaver, Hawkins, Kerr and Morehouse. Abstainers were Hewes and Kronenberger.

Balloting was held at the Algonquin Hotel yesterday (Tues.).

Plays Abroad

Continued from page 55

All in Good Faith

realistic documentary of the seamstress side of Glasgow working-class life rather than as a good play. Throughout, little happens except the sudden windfall of \$44,000 to a slum family and the consequent trouble it brings.

Play is notable for its use of the Glasgow vernacular and the language of the street corner boys, a factor which would limit its value for U.S. consumption. Some of the curtains could be stronger, and the pace slows up considerably in the third act, but the acting is good, particularly by the author and Paul Curran, John Cairnes, Marjorie Thomson, Mary Walker, Fulton Mackay, as a very improbable Lea Ashton and Abe Barker.

Play has stirred up controversy here over whether this is the real Glasgow, and is doing well at the boxoffice.

Fenerwasser (Firewater)

Vienna, April 6.

Volkstheatre production of drama in three acts by Ulrich Becher. Stars Kurt Nessel. Directed by Heinz Hilpert; sets, Gustav Manker; costumes, Maxi Tschunko. A Volkstheatre Vienna, March 24, '54; \$1.50 top.

Charlotte Brown Kurt Meisel

Rosalinde Louise Martini

Jan van Dorpe Old Wogener

Cornelia Traute Wastler

Joe Glick Harry Fuss

Chumpeck Carl Busse

Sepp O'Brian Emmerich Schrenk

This is a problem play of post-war conditions in New York's Yorkville district. It carries some emotional impact but needs clarification in some spots. Drama revolves around bartender Kurt Meisel, ex-world tramp, and gangster Emmerich Schrenk, ex-bootlegger. Charlie, fighting crime in his own way, the former, doomed to death by tuberculosis, challenges his opponent, who always had a fake alibi on hand, to kill him. By doing this he enables the police to obtain evidence.

Meisel and Schrenk are physically miscast in the characters they portray but give intelligent readings. Otto Woegerer scores as a booze addict and ex-priest while Harry Fuss gives a memorable performance as a thief. Excellent character work is done by Carl Bosse as a police sergeant.

The two femme roles are of secondary importance. Traute Wastler in the part of daughter of the ex-priest is okay, while gorgeous Louise Martini has ample opportunity to show off her chassis.

Direction by Heinz Hilpert leaves much to be desired. Neither he nor the author seem to have spent more than one gay night in Yorkville.

Maas.

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ELLIOT NORTON, Boston Post



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Literati

No Red Light For Press

A bill sponsored by Assemblyman William S. Call, Utica Republican, which would have included the cars of the working press, on assignment, among those permitted to use flashing red lights, was vetoed Friday (9) by Gov. Dewey, on the grounds it conflicted with similar laws governing school buses. The measure, he said, also would have deprived some other vehicles of the right to use the signal privilege.

The Governor approved two other signal-light bills. One permits tow trucks to flash red lights while proceeding to the scene of an accident, at the scene, and while towing vehicles. The other allows sheriffs and their deputies to use red, yellow or blue signals. Formerly, they were limited to blue.

Mrs. Atkinson's "Manhattan"

Oriana Atkinson's "Manhattan and Me," a collection of personal reminiscences on New York by the novelist and wife of N. Y. Times drama critic Brooks Atkinson, is slated for publication by Bobbs-Merrill on April 30.

Mrs. Atkinson several years ago wrote "Moscow and Me," based on her experiences in the Soviet capital when Atkinson served there as a foreign correspondent for the Times.

Sammis Joins Jerry Mason

Fred Sammis has resigned as v.p. and editor-in-chief of Macfadden Publications, to join Maco Magazine Corp. as executive vicepresident. Resignation takes effect at convenience of Macfadden Publications.

Sammis joined Macfadden in 1935 as editor of Radio TV Mirror, and prior to his elevation to the top editorial job there in 1951, was editorial director of Photoplay, of the Macfadden Women's group, and associate editor of Liberty.

Jerry Mason, formerly editor of Argosy and associate editor of This Week, is president of Maco. The company was founded a year ago, publishes magazines and books.

Beerborn's Critiques

"Around Thatch" by Max Beerbohm (Simon & Schuster; \$6), is a one-volume edition of the author's dramatic criticisms, issued originally in England in 1924, and first published in America by Knopf (1930).

In 1898, Beerbohm, then 25, succeeded Bernard Shaw as critic for the London Saturday Review. From his ensuing 12 years of reviewing, Sir Mac culled 153 pieces as best-suited to represent him to posterity. These entries survey the works of Ibsen, Shaw, Barrie, Wilde and Gordon Craig in their heyday, and offer wise and witty comments on the acting of Duse, Bernhardt, Irving and Terry among many others.

Tom's reappearance, with a brief new "note to the reader" by Beerbohm, has already been celebrated in this country by Wolcott Gibbs' 10-page essay, "The Improper Critic's Guide to the Theatre," printed in The New Yorker. It is difficult to select gems from Beerbohm's showcase but it is good to have this handy, if bulky, re-issue of his critiques. The writer's caricature of himself is used as the frontpiece. There is, also, no index beyond a list of plays and books reviewed. Down.

'Clown' Sales Not Clowning

Emmett Kelly's "Clown" (in collaboration with Ringling publicist F. Beverly Kelley) is gone into its fourth Prentice-Hall printing, or 19,000 copies in the first week of publication. The famed clown's tv kickoff on the Ed Murrow "Person to Person" show, along with other ballyhoo, credited for the fast selling pace.

Bar tender-Author

From show biz to bartending to authoring is the varied career of Clement A. Taylor whose first tome, "Diamond in the Coalpit," has just been published by Vantage Press. For more than 20 years he toured in stock and vaude as well as stage managing Earl Carroll's "Vanities."

With the decline of vaude, Taylor became a mixologist and is now drink-jockeying at a Childs Restaurant in Times Sq. Book, which concerns family conflict in a small coal-mining town, draws upon the author's own experiences in the mines some 40 years ago.

Tom Weatherly's Poems

Tom Weatherly's anthology of verse, "Main Street Stuff," some of it first published in VARIETY, gets a 3d Ave. (N.Y.) cocktailery kickoff, despite its Broadway aura.

Publisher Martin Wolf and ex-pat turned poet Weatherly figured that Jimmy Glennon's saloon under the "el" would be vivid contrast, and an appropriate "launching" date has been set for May 5.

'Intro to Radio-TV'

Ronald Press issuing "Introduction to Radio and Television" April 26 at \$5. Subject matter covers organization, station management, programming, announcing, writing, directing, production.

Authors are Prof. David C. Phillips, head of Dept. of Speech and Drama, Univ. of Connecticut; John M. Grogan, of the William Esty ad agency, former program manager of WNBC and production manager of WNET, N.Y., and Earl H. Ryan, assistant professor of speech and supervisor of radio-tv at City College of N.Y.

CHATTER

Ned Armstrong, now an exec with S. Richard Stern Associates, public relations firm.

Louis L'Amour is rewriting his original screenplay, "Shadow Valley," as a novel for publication by Gold Medal.

Hedda Hopper film column being used in the modernized Edinburgh Evening Dispatch.

Wilson Barrett, w.k. British actor-manager, told story of his stock company in new tome "On Stage Taking Notes," just out.

W. C. Shorty Long, v.p. and sales director of Cue, elected to the board of directors, according to publisher Archbold van Beuren.

Gurney Williams, associate editor of Collier's for the past 17 years, has resigned to accept the position of Humor Editor on Look.

Foreign Press Association in Hollywood elected Frederick Porjes president, T. Hashida vicepres, Henri Letondal secretary, and Gloria Gaale, treasurer.

Army Archerd, DAILY VARIETY columnist, signed a one-year contract as KNXT, Hollywood, news commentator. He will deliver five minutes of Hollywood chatter, Monday through Friday.

Sidney Fields, N. Y. Daily Mirror columnist, peddled a yarn on Audrey Hepburn to McCall's mag for the July issue. It's tagged "Audrey In Wonderland."

The Meramec Caverns, Stanton, Mo., has established a new low in the field of press clubs. They've sent out presscards for the "first underground permanent press headquarters."

Jack Robertson, former show columnist of Glasgow Evening News, back in Glasgow as managing editor of the News. He was formerly editor of the Sunday Chronicle, Manchester, Eng.

Leon Uris' bestselling novel of the Marines in the South Pacific, "Battle Cry," now being filmed by Warner Bros., is being prepared for publication in France under the title, "Le Cri de la Victoire."

Rudolf Bing, N.Y. Met topper, penned a tribute "A Great Scottish Gentleman" to memory of Sir John Falconer, co-founder of the Edinburgh International Festival, in Daily Scotsman, Edinburgh.

Ron D. Salk, assistant circulation-promotion manager of Macfadden Publications, sailing on the Queen Mary today (Wed.) en route to Darmstadt, Germany, where he'll become sales supervisor for The Stars & Stripes in Europe.

Robert S. Harper, historical writer and former managing editor of the Ohio State Journal (Columbus), commissioned to write the story of Ohio's sesquicentennial observance. Harper is the author of "Trumpet in the Wilderness," "The Road to Baltimore" and "Lincoln and the Press."

Ira Marion, ABC scripter, is preparing a book on New York's fire department. In large measure, it's based on research Marion did on the organization last month in preparation for the premiere broadcast of WABC's (web's N. Y. flagship station) monthly hour-long series on city departments, "Report to the City."

52d St.

will be only a handful of peeling parlors to retain the franchise this street has long held. The operators know that their days are numbered, and they've got to make every customer cough up the maximum.

Lane's Lure Silms

They also know that even if wreckers won't touch another building, the diminishing of the number of niteries on 52d Street will automatically reduce the lane's

lure. When there are only five or six spots, the strip won't offer the excitement that there was when there were a myriad of joints. There will be less noise, maza power, dazzle, femmes and 'less everything, including potential customers. It's conceded that there is an attraction in the number of spots around.

Another item contributing to the decline of the strip lies in the fact that there's a paucity of genuine attractions. The greatest draw is the reputation of the street itself and with it the large number of spots. After that is the rep of the individual strippers. Lili St. Cyr (now on the eastside), Miss Britton and the others usually load the Samoa, and there's enough overflow on weekends to contribute to the business done by its neighbors. It's becoming increasingly difficult to get the top talent for the simple reason that there are so few being developed at this time.

Moving Problems

It's conceded that moving to another street won't help individual bonifaces. There have been sporadic attempts to introduce a burlesque policy at various parts of town, including Greenwich Village, Harlem and sundry midtown spots. But in these cases, operators are faced with the necessity of shelling out from \$750 and up to get a fairly well-known name to lure the potential customers to a comparatively strange part of town. It won't be the case of a gang of kids going down to 52d street for kicks. On that street they have a choice of spots. By going to other parts of town, they are stuck with that one spot. If there's nothing exciting there, they have no place else to go.

If they moved to the Village or Harlem, the operators face the prospect of the would-be customers being enticed away by some of the very interesting items on the streets.

One comforting item lies in the observation that no matter how many undresseries there are on 52d Street, a potent attraction is still Jimmy Ryan's, where a good jazz combo is on tap. On weekends the spot is loaded and frequently there are many at the door trying to get in.

But elsewhere on that lane, the owners concentrate on getting their share of the diminishing coin floating around the street. Most drinks still retail under \$1, but the barkeeps frequently take away a half consumed drink. Waiters work similarly. The spots have no food problem, since very few serve anything but sandwiches and some dishes that can be prepared quickly.

It's an atmosphere of hustle, guzzle and gape. The system has been speeded up considerably. Pretty soon, the college kids will be around in hordes during the Easter vacation. In this respect, the crisis show a similarity to most of show biz. It's the busiest time of year.

Camp Shows

Continued from page 1

ban, Richard Breen, John Brownlee, Alan Bunce, Robert E. Coyne, Ned Depinet, Walter G. Douglas, Paul Dulzeli, Hyman R. Faine, Harold Fellows, Frank Folsom, Y. Frank Freeman, Ward French, Ted Gamble, John Golden, Leonard H. Goldenson, Oscar Hammerstein 2d, Moss Hart, Leland Hayward, Bob Hope, Sol Hurok, Wolfe Kaufman, Robert E. Kintner, John M. Lewis, Adrian McCallan, George Murphy, Edward J. Noble, Thomas O'Neill, William S. Paley, Walter Pidgeon, Ronald Reagan, Billy Rose, Emanuel Sacks, George Skouras, Louis M. Simon, Spyros Tibbett, Michael Todd, Gene Tunney, Walter Vincent, Richard F. Walsh, Jack L. Warner, Sylvester Weaver, Robert M. Weitman, John K. West, Frank White, C. J. Witting.

Directors comprise Bellamy, Bright, Faine, Folsom, Freeman, Friedlander, Goldenson, Hammerstein, Heller, Irving, Lastfogel, Lytell, Marston, Michalis, Murphy, O'Neill, Phillips, Pidgeon, Sauter, Schaefer, Shubert, Sissie, Walsh and Weil.

Camp Shows since its inception has had only two presidents. Lastfogel, general manager of the William Morris Agency, preceded Sauter in that spot and moved in as board prexy because of necessity of traveling between N. Y. and the Coast.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Lee de Forest, the old frontiersman, is still trying to keep ahead of show biz's mass producers. While everybody else is getting ready for their color tv or the 50th anniversary of de Forest's invention of the audion tube that made modern radio possible, the grand old doctor of electronic engineering is trying to take care of those who even now can't enjoy television because they haven't even electricity in their homes.

There are many millions of these in America and surely a billion of them elsewhere. Now 80 years old, tall, straight, rosy-cheeked, de Forest is working in the tower of the Bekins Bldg., Hollywood, converting heat into electrical power by use of natural or tank gas. He calls it the Thermopile principle. Perfected, it will open up even mountain shacks to tv.

He has been working on various types of thermopiles for several years. There is nothing essentially new in the principle, he explained. It was discovered more than 100 years ago, but it has never been put to any practical use so far. It is a simple thing. When a piece of copper is joined to a piece of constantine (a copper-nickel alloy) and the copper strip is heated while the constantine is kept cold, a low-voltage, high-amperage current results. The job is to design a gas-driven electric motor which can run on low-voltage and high-amperage. Once perfected, tv will be available anywhere the U.S. mails go.

I hadn't seen Dr. de Forest in 14 years and was amazed to see how well he had resisted the perpetual smog attack of the city of Fallen Angels to the east and south of his tower. His skin is as smooth and as ruddy as a young mountain climber's. This is not surprising, because for many years his chief folly was mountain climbing. Recently, however, his doctors have ordered him off attempting to climb Mt. Whitney, and Mt. Shasta, the pinnacle of which he has climbed seven times. It's not good for his ticker. "But I still love walking," he said, "even if confined to the low hills."

How To Solve The Coffee Problem

Two other modern problems he solved easily enough. Just what cigarettes do or don't do to human lungs is, to him, academic. He doesn't smoke. As to the mounting cost of coffee, he solved that one too. He doesn't drink coffee.

"Drinking? Oh, I take a cocktail now and then, but I'm sure it's not good for my kidneys."

He keeps on inventing, however. Of nearly 300 patents he had been granted he wouldn't say that more than 5% of them paid off. Some of course, like his audion tube, paid off handsomely. This one, however, was involved in a lot of litigation before the Supreme Court ruled de Forest had sole and exclusive right to this particular invention.

Twenty years ago in this same Bekins Bldg. he was working with Ralph Lemert on widescreen television which would use shortwave instead of a coaxial cable. Dr. Lemert went off to the wars, joining the naval arm with a high rank. He worked on magnetic detection of enemy submarines and died in service. So, to date, nothing has come of widescreen television, though it had every economic idea in its favor, except that it would not particularly enrich Anaconda Copper or American Tel. & Tel.

I recalled to Dr. de Forest the grand controversy that centered around his insistence that the economical and better way to project tv personalities was on film. It took a long time to knock that road block out of the way, but I doubt if Lucille Ball and Eve Arden bow in the direction of the Bekins tower every time they go before Karl Freund's cameras.

Filmed TV And de Forest

Filmed tv seemed like such a self-evident thing but the partisans who believed that tv audiences would accept only live shows and nothing else were in the key positions until time, the hardest abrasive, wore them down.

It is hard to believe that such an active man as Dr. de Forest was born only eight years after Lincoln was shot.

His first contact with show biz was seeing a beautiful lady riding a white horse and emerging from the tent of Sells Bros. Circus in Talladega, Ia., back in 1879. He wasn't allowed to go to the circus, but his mother (who was descended from John Alden, Priscilla's old b.f.) hadn't said anything about him hanging around outside.

He was inventing from his teens, mostly in the field of electricity, which was odd because Talladega didn't have even a wet-battery in the town. It is for towns today, such as Talladega was then, that de Forest is working on his Thermopile.

One of the doctor's early improvements, which strangely hasn't been exploited in this mechanical age, was a Chinese prayer machine. It depended on the weather, like a windmill. De Forest, who found saying his prayers a pretty laborious practice, figured he could step it up and tie it to something more dependable than the wind. His father wanted him to go to Yale Divinity, but Lee held out for Sheffield Scientific. Had he been forced to go to divinity school, the chances are he would have perfected and exploited that praying machine, either by AC or DC.

Thirty Years A-Growing

As an illustration of how long the period of gestation is in an invention, Lee began thinking about radio as long ago as 1896. At Yale he read a paper by Sir William Crookes. Crookes posed the problem of finding more certain means of generating electrical waves of any desired wavelength, and receivers which would respond to wavelengths between certain defined limits and be silent to all others. This was the seed to what eventually became radio broadcasting, in all its ramifications.

It took 10 years for de Forest to solve Crookes' problem and another 20 years to convince capital to back the sending and receiving of speech, but that's life as most inventors know it. They should live that long, and now and then one of them does.

Meanwhile de Forest moved into wireless telegraphy, raced Marconi for public attention in this field and actually outstripped the Italian in reporting regatta races, thereby earning the praise of Sir Thomas Lipton as well as the Americans involved in this race to report a race. In fact, the conflict on this level has always seemed to me much more exciting than the actual races for the American Cup ever were. For a while Lee had an audience of only one. He was W. W. Smythe, an engineer with Western Electric. Later they picked up a guy named Freeman and that's how the de Forest Wireless Telegraph Co. was born.

The Poet of Jolsey

They set up in New Jersey and by touch-and-go financing perfected the wireless telephone and radio. Lee was big man in a company authorized to issue \$3,000,000 of stock. His own salary as head man was \$30 a week.

While waiting for business to come in, Lee could write things like this in his diary:

"I am sitting in our little station here, telephone to my ear, awaiting a message from our tugboat lost somewhere in the broad waters of the Sound. Wherever it is I will soon hear its mysterious call speeding over waters and islands—invisible, bodiless—yet awakening responses in this tiny tube which rests on the case before me and listens always. It is a marvelous thing, this etheric language, and when not too much engrossed in the mechanics and business of it all, my mind is lost in admiration of its infinite mystery."

I tell you we list a fine prose-poet when Dr. de Forest, now possessed with almost as many degrees as a semicircle, went into broadening the area of listeners for the paid-up members of the Radio Writers Guild!

Broadway

Lynn Farnol's public relations office marking its fourth anniversary.

Bankruptcy petition dismissed on consent of creditors.

Nina Foch back in Gotham after a two-week tour of eight cities on behalf of "Executive Suite."

Robert Taylor winged back to the Coast over the weekend in his own plane after a week's vacation in Gotham.

Warner Bros. pub-ad chief Mort Blumenstock returned to the Coast last week after a series of home-office confabs.

Charles B. Moss, executive director of Criterion Theatres and B. S. Moss Theatres, back from a six-week tour of film production centers of Europe.

The Justus B. L. Lawrence among the White House guests of President Eisenhower on Monday (12) is Col. Jack Lawrence, his p.r.o. in World War II.

Metro eastern publicity manager Dan Terrell returned from the Coast Monday (12) with the editors of 10 national magazines who were brought out to the studio to see the company's upcoming product.

Jack Cusack named managing director of the Victoria, Astor and Bijou by Max Fellerman, veepee of Lopert Films. Three theatres, owned by the City Investing Co., went under Lopert management March 1.

RCA veepee Manie Sacks shuttling between N. Y. and Philadelphia, where his brother Lester, former music publisher and now a dress manufacturer, is recuperating from an ulcer operation in Graduate Hospital.

Samuel Goldwyn treks back to the Coast late this week after a month in Gotham at work on preliminaries to his upcoming picture "Guys and Dolls." Producer went down to Baltimore Monday (12) to catch the show on tour.

N. Y. Commissioner of Welfare Henry L. McCarthy set as principal speaker at testimonial dinner for Harry A. Harris, prexy of the Harris Theatres chain, at Hotel Astor April 28. Dinner is being tendered by the Pearl Marrow Cancer Memorial Inc.

Henny Youngman, who recently appeared at London's Palladium, is from Britain yesterday (Tues.) on the Queen Mary. Also arriving were William K. Kupper, just returned as 20th-Fox managing director in Britain; cellist Maurice Eisenberg and radio artist Jimmy Logan.

Herb Steinberg, Paramount's national exploitation director, will be principal speaker at a luncheon-meeting of the N. Y. Chapter of the American Public Relations Assn. next Tuesday (13). He'll discuss the merchandising of films, including commercial tieups and star appearances.

Theatre program publisher Al Greenstone bedded in Mt. Sinai with a heart attack, and will be hospitalized for six weeks or so.

Mitzi Holmes, prop. of Jager House, Yorkville eatery, has retained p.a. Ed Weinger to "do a Luchow's," as Ted DeWitt did for the Jan Mitchell operation on 14th St., with cuff celeb trade, especially Sunday nights, to put the brahmas on the map. Benny Fields and Blossom Seeley are the kickoff hosts for the "celebrity corner."

Madrid

By Lois Wilson

Madrid is busy and the lobbies of all the hotels are crowded, especially the Castellana Hilton, still a favorite with both Spaniards and Americans. Town is alive and gay and not even an unseasonal cold spell has dampened the festive atmosphere. The Victory Day Parade was a huge success with plenty of American Army and Air Force brass in the grandstands along with Spanish government officials.

Ava Gardner in town to make a picture but in the meantime she is busy being "social."

Dennis McEvoy, assistant director of Reader's Digest International, lives in Madrid and is a real "Madrideno."

Don Hartman, Paramount exec producer, at the Hilton and looking over the studio situation here.

Mario Cabre is another retired matador doing a stint or two in local pic.

The Semana Santa (Holy Week) processions are famous throughout Spain, although most tourists flock to Sevilla for these celebrations.

Jose Turbi, on his way to Sevilla, besieged by press photos in the Hilton lobby.

John Houser, vicepresident of

Hilton Hotels International, is here on business.

Ramsay Ames here for "El Muchacho y el Toro," King Bros. opus to be made in July.

Things are humming in both the social and the professional world. Americans, and others, are pouring into Spain by the hundreds.

Orson Welles is producing, directing, acting, and writing an opus called "Mr. Arcadya," with Michael Redgrave, Akim Tamiroff and Patricia Medina in the cast.

Actors here give two performances daily, including Sundays. The "matinee" starts at 7:15 p.m. and the evening performance at 11 p.m. And listen, amigos, they all appear happy and content.

Click pix here now include "El Beto de Judas," "Todo es Posible en Granada" and the British film, "Genevieve." Cast of "All Is Possible in Granada" includes Merle Oberon, Peter Damon, Francisco Rabal and Antonio. It was made here. Peter Damon, American actor, came here two years ago to make a Yank film. Picture folded but Damon stayed, learned Spanish, and is now one of the top leading men in Spain.

"Hijos, Padres de los Padres" is by Benavente, one of Spain's top authors, but this good author wrote flops, and even a flop. Another "Dialogos de Carmelitas," a translation from the French is a huge success, deservedly so, beautifully produced, beautifully acted. Translated by Maria Elena Ramos Mejia and adapted for the Spanish scene by Jose Maria Peman. The latter was responsible for the excellent translation of "Oedipus Rex," also a success, in which Francisco Rabal scored.

Paris

Garland Wilson, American pianist, into Bouef sur le Toit.

Sacha Guitry's one-acter, "Two Places," into Comedie-Francaise rep next month.

Dany Robin inked for Jean Laurent play, "Golden Wings," set for production next season.

Mouloudji, nitery singer, to appear in his own play, "Sargasses," in which he will do some vocalizing.

Erik Charell in from Munich for inspection of new Paris musicals.

Rene Traday returned from month travel hunt in U.S.

John Huston and Jean Anouilh huddling over possible pic of latter's "The Lark." Suzanne Flon, now in lead of legit hit, would repeat role before cameras.

Irving Berlin here on two-day stopover on way to Madrid. After Spain, composer visits Riviera, returning to the U.S. for Hollywood preem of "White Christmas" May 7.

Portland, Ore.

Marty Foster has returned from his three-week biz trip to N.Y.

Harry James outfit booked into Jantzen Beach Ballroom for April 23-24 nights.

Dick Contino held for a second-round at The Oregon Clover Club. The Sons of the Pioneers set to follow.

The Ink Spots, The Caribbeans, Wayne Roland and The Sparklets open a week's date at Amato's Supper Club April 19. China Doll Revue inked to follow.

Lisbon

By Lewis Garry

The Nina nitergy has Spanish songstress Rosita Geronza as top-per.

Rollerskater Trio Rolwood at the Cristal with Ferrer Trindade orch and Carlos Fernandez.

Songstress Imperio Argentina here from N. Y. for short holiday in Estoril before going to Madrid to do a pic.

Chantooise Sousel Costa off to Madera Island to work in niteries. Madera Island hotels are filled with English tourists.

Miami Beach

By Lary Solloway

Rose Marie and Lenny Kent brought their new act to the Clover Club, Monday (12).

Betty Hutton and husband Charlie O'Curran spent week at the Roney Plaza before heading north for Washington, D. C., vaude date.

Eve Sully and Jesse Block on annual spring sun-rest at the Lord Tarleton.

Sandy Scott postponed "Angel Street" production for preem of his summer-stock season at Roosevelt Theatre next week, switching to "Carouse!" company, which recently finished run at Palm Beach Playhouse.

London

Nat King Cole booked for a Sunday concert at the Gaumont, Woolwich, April 25.

Irene Hill, who hopped from Paris last weekend to act as fence for Cafe Continental on BBC-TV.

To cash in on the Oscar awards, "Eternity" opens a return West End engagement at the Rialto this weekend.

Norman B. Rydge, chairman of Greater Union Theatres, Australia, honor guest at a cocktail party hosted by J. Arthur Rank.

Morton Gottlieb to Manchester for tryout of "Waiting for Gillian" prior to its West End opening at the St. James Theatre April 21.

U.S. concert pianist James Wolfe arrived in London yesterday (Tues.), and makes his British debut at the Wigmore Hall April 28.

Presentation will be made to Alfred Davis, immediate past chairman of the London Cinematograph Exhibitors Assn., at a Trocadero luncheon.

"Hutch" (Leslie A. Hutchinson) inked for a return cabaret season at Quaglinos starting May 3. He played the same room last year for three months.

Lord and Lady Ullick Browne, Britain's only titled 10gers, who represent Hermione Gingold, planning their first trip to N.Y. at the end of this month.

Sir Alexander B. King, prominent Scottish indie exhibitor, feted at a luncheon this week when he was presented with the Arthur M. Loew tribute plaque by the Lord Provost of Glasgow.

Chicago

William Warfield gave concert at Orchestra Hall last Sunday (11). Chez Paree installing new price setup of \$5.50 for complete dinner and cordial in effort to lure new clientele.

Zino Francescatti is soloist in final Chi-Milwaukee concert by Chicago Symphony Orch., closing its season this week.

Nancy Malone, ingenue in "Time Out For Ginger" cast here, exhibiting her paintings at Riccardo's Restaurant April 26-May 7.

"Monday Night Sing Along," four-man folk singing group, dropped last week by Blue Angel which has reinstated its Calypso revue to six nights weekly.

Annual dinner-dance of Entertainment Managers Assn. held last Monday (5) drew 160. Floorshow consisted of Johnny Bachemin, Les Blue and Yvette, Bay Devroe and Devilaries, The Palmers, Edie Brown, Judy Bradford, Cordialairs, Howard Hardin emceeing and Lou Breese orch.

Pittsburgh

By Hal V. Cohen

Yma Sumac booked for next January in the Music for Mt. Lebanon series.

Judge Samuel Weiss will be local Circus Supts. and Sinners' first Fall Guy May 29.

Barry Sisters sharing top billing with the June Arnold-Phil Richards ice show at the Ankara.

"Good Night Ladies" is current at the Nixon; it was at same house exactly 10 years ago this week, too.

Pittsburgher Rosemary Casey's play, "Late Love," being packaged for a strawhat tour with Mary Astor.

Mara Landi, ex-Playhouse and Tech actress, set for the new Broadway musical, "The Pajama Game."

Jackie Heller came back from Florida vacation for the Bar Mitzvah of his nephew, Howard Heller.

Alfredo Sadel into the Shoreham Hotel in Washington for four weeks after playing around here for a month.

Phil Foster stopped off here to pick up his car, which Julie Oshins of "Guys and Dolls" had driven from Toronto.

Evans Family leaving on another USO-Camp Shows tour late this month, going to Labrador, Greenland and Iceland.

Arthur Sircom signed by Tech drama couple, Fred and Martha Miller, as their director this summer at the Somerset, Mass., Playhouse.

Minneapolis

By Les Rees

Martin & Lewis set for St. Paul Auditorium May 15.

Songstress Dorothy Sarnoff into Hotel Radisson Flame Room.

Minneapolis Symphony orch giving 5,000th concert this week.

Comic Al Mack and singer Donna Roberts topping Starlight Club show.

Dave Brubeck Quintette, into legit Lyceum for a Sunday night concert.

Metropolitan Opera's annual en-

gagement here scheduled for May 14-16 with \$7.50 the top again.

Annual St. Paul Home Show, with Mills Bros. topping stage show, finished with 50% attendance gain over last year.

Antal Dorati, Minneapolis Symphony orch conductor, one of three persons to win Chamber of Commerce trophy awards for winning national recognition for city.

Doc Evans, local Dixieland music expert, whose band is appearing at a local nitery, to participate in concert at Carlton College to mark 25th anni of his graduation from institution.

Berlin

By Hans Hoehn

T. S. Eliot awarded the Goethe Preis of the City of Hamburg.

Exteriors of Berolina's "The Gypsy Baron" will be shot in Yugoslavia.

Berlin Film Festival committee announced that closing date for entries will be May 1.

"Gone With the Wind" (M-G), now in its fifth month at the Kurbel, which has exclusive rights for Berlin.

Barbara Gibson and Carol Brice, sopranos from New York, singing at benefit concert at High School of Music.

Elisabeth Bergner received terrific notices for her legit role in "The Enticing Depth," currently at the Komodie.

"The Last Bridge," an Austrian film released here by Columbia, picked as April film by Protestant Film Guild of Germany.

"The Red Line," German full-length documentary about Russia (from the Tsar regime to Malenkov), will be released here shortly. This West German film shows excerpts from newsreels made by Behind-Iron Curtain countries.

Australia

By Eric Gorrick

Florence Desmond out here for J. C. Williamson on short run.

Paramount gave preview of "Cease Fire" to top-ranking diplomats in Canberra.

"Genevieve" and "Million Pound Note" hitting a new high for British pix in Melbourne.

Robert Kapferer, foreign pic distributor, look-seeing the overseas market for top fare.

Norman B. Rydge, chairman of Greater Union Theatres, in London for huddles with J. Arthur Rank.

"Call Me Madam" maintaining sellout pace at Royal, Sydney, for J. C. Williamson. Evie Hayes starred.

Olsen & Johnson preem in Sydney at Palladium Easter Saturday (17) for Harry Wren's "Celebrity Theatres."

Paramount's "Little Boy Lost" landed takeout record coin at Prince Edward, Sydney, Par's showcase.

David Martin, chief of Tivoli vaude loop, has denied any move to sell lease of Tivoli, Sydney, to British interests.

Harry Wren got out terrific publicity buildup for debut of Olsen & Johnson at Palladium, Sydney, via his Celebrity Theatres, Ltd.

"Zip Goes a Million" debuts at Tivoli, Sydney, April 17 for David Martin. Cast is headed by Nina Cook, Roy Barbour, Tony Fontaine and Kerry Vaughan.

Memphis

By Matty Brescia

Jack Waller and Doryce Drew touring Texas and mid-south nitery.

Jimmy Featherstone orch to the Hotel Peabody Skyway for two weeks.

Dick Palmere, Memphis radio man, now touring for Republic radio syndicate.

Jack Buck and Harry Caray, St. Louis Cardinal radio and tv gabbers, checked in here for a one-day exhibition stint.

Paul Molloy, radio-tv writer for Commercial Appeal, touring several cities in the middlewest on educational tele, and piping a daily pillar back here.

San Francisco

By Ted Friend

Rusty Draper is a Rumpus Room click.

Gertrude Bromberg advancing "Dial M."

Lynne Carter and Four Cartiers at the 440 Club.

Lauritz Melchior into Venetian Room at Fairmont Hotel.

Bob Hope to head Newspaper Frolic at Civic Auditorium April 24.

Dick Contino and Allan Jones signed to follow Eddie Peabody and the Continentals at the Italian Village.

Hollywood

Vincent Price in from St. Louis legit engagement.

George Montgomery on p.p. tour for "Battle of Rogue River."

Frankie Laine to Palm Springs prior to leaving for Chicago April 16.

George Macready back from Mexico City Location on "Vera Cruz."

A total of 69 Hollywood names have made 267 personals, during the past month.

Agent Ed Chevie exits William Shiffrin agency tomorrow (Wed.) after three years.

Natalie Kalmus to Japan on special mission for United Nations Children Emergency fund.

William Holden and wife, Brenda Marshall, to Bimini Island, near Florida coast, for 10 days.

Donna Reed lauded by U. S. Treasury Dept. for radio transcriptions on behalf of its Savings Bond drives.

Producer Aubrey Wisberg and director Edgar Ulmer to San Francisco to scout "The Long Chance" locations.

George Seaton and William Perlberg presented with a bronze plaque by crew of "The Country Girl" for their cooperation.

John Charles Thomas stages his 12th annual Easter concert for residents and staff of the Motion Picture Country House Sunday.

Film industry's exhibit at the A.P. of L. Union-Industries Show visited by 165,000 during the six-day run at Pan Pacific Aud.

Philadelphia

By Jerry Gaghan

Palumbo's cabaret, which generally shutters for Holy Week, remained open this year.

Jon Arthurs, songwriter and ex-bandleader off to Mexico for a month with his mother.

Al Nirenberg and Buddy Ottenberg celebrated first anni of ownership of the Wedge last week.

Al Small, Celebrity Room bandleader, is running for veepee, as an independent, in coming musicians union election.

Christophoros Dadakis, director of the Royal Theatre of Salonika, is visiting drama workshops at Temple University and Hedgerow.

Saul Caston, conductor of Denver Symphony, has signed Joseph Silverstein, Philly Orch first violinist, as concertmaster and assistant conductor for Colorado ensemble.

Pat Chandler, at Golden Super Club, signed to repeat role of Herman Fabricant, in Dallas, Tex., production of "Wish You Were Here," June 23.

Cleveland

By Glenn C. Pullen

Bernice Holden having her new musical, "Traveling Musicians," tried out by Karamu Players.

Wade Whitman, chief of Columbia Records here, sailed on S.S. Liberté for two-month tour of Europe.

Lazar Wechsler, Swiss film producer, here one day to promote his "Heidi" opening at Lower Mall this week.

Max Mink setting Tito Puente's mambo-rumba stage revue into his 3,000-seat Palace April 29 for two night shows.

Tops Cardone, formerly with Frankie Yankovic, band, formed unit of his own for opening of Alhambra-Algiers Club, owned by Merle Cowan.

Richard Rodgers and Oscar Hammerstein threw after-theatre party for "King and I" cast at Penthouse Club to celebrate tushenow's third and last Thursday (8).

Ward Darny, formerly head of Hartford (Conn.) School of Music and ex-concert pianist, made new director of Cleveland Institute of Music; replaced the late Beryl Rubinstein.

Scotland

By Gordon Irving

George Baker new prexy of Cinema Club of Glasgow.

Walt Disney's "Snow White" proving solid draw on reissue at La Scala, Glasgow.

Monsieur Hulot's Holiday," French pic, doing top biz at Cosmo, Glasgow art house, and retained for fourth week.

Harry Gordon, senior Scot comedian, joining Tommy Morgan, Henry Hall and others for "Easter Parade" hook-up telecast from Glenegale Hotel April 19.

Metro tossed lunch at Glasgow to Sir Alexander King, cinema magnate, in connection with Arthur M. Loew Tribute for 1954.

Kenneth McKellar, new Scot tenor, being handled on one-night stands by James S. Kerr, outfit which publishes songs and stages concerts. Its topper is Robert Wilson, singer and recording artist.

Obituaries

Continued from page 52

their camera three years after Thomas Edison discovered his method for reproducing movement with successive photographs. The brothers directed and produced the first French feature-length film.

REV. CONRAD EIBEN

The Rev. Conrad Eiben, 73, priest of the Passionist Order, who for several years directed "The American Passion Play," "Veronica's Veil," died April 6 in Springfield, Mass. Born in Metzseifen, Austria, he came to the U. S. as a child. In 1910, he and the Rev. Bernadine Dusch wrote "Veronica's Veil," which was first produced in Union City, N. J., in 1914.

A traditional Lenten season production, "Veronica's Veil" has been presented over 1,200 times and reportedly has been seen by an audience of over 1,000,000.

EDWIN GRASSE

Edwin Grasse, 69, blind violinist, organist and composer, died April 9, in New York. Totally blind since the age of four, he demonstrated a talent for music while still a child. At the age of 13, he was taken to Brussels to study music.

Grasse made his debut with the Philharmonic Orch. in Berlin in 1902, then toured the continent and the U. S. His compositions have been performed by top concert artists. He retired in 1940.

NOAH BLOOMER, SR.

Noah Bloomer Sr., 76, pioneer motion picture exhibitor and founder of a chain of theatres in Illinois, died of heart disease March 27 in a Belleville, Ill., hospital. A native of England, Bloomer erected three houses in Belleville and contracted for others in Centralia and Alton, Ill. He also owned ozeons in Illinois communities. Bloomer retired from active life 12 years ago but the theatre business had been carried on by his three sons, Frank, Thomas and Wesley.

A daughter also survives.

FRANK P. LIUZZI

Frank P. Luzzi, 59, president of Local 77, American Federation of Musicians, died in Philadelphia April 7. A cellist, he played theatre in New York and Philadelphia and the orchestras of Meyer Davis, Victor Herbert and the La Scala Opera Co.

Luzzi at one time was manager for the Roxy-Mastbaum Theatre. During 14 of the last 16 years he represented the Musicians Union local both as president and as delegate to the National conventions.

His wife and twin 17-year-old daughters survive.

PHILIP DONATELLI

Philip Donatelli, 69, tuba player with the Philadelphia Orchestra for 25 years until his retirement in 1951, died April 5 in Ardmore Park, Pa.

Donatelli, who began playing tuba in his native town Roseto, Italy, came to the U. S. in 1905 and played with many of the top bands, including Pryor's, Conway's and Vessella's before joining the Philly orch. He was former head of the tuba department at the Curtis Institute of Music.

His wife, a son and five daughters survive.

BERT SPENCER

Bert Spencer, 65, former vaudeville, died April 7 in the Bronx, N.Y. He was a member of the vaude team of Gehan & Spencer and had also worked with his wife, Flo Carroll, as Spencer & Carroll. During World War II Spencer appeared in "Yip, Yip Yaphank" and in "This Is the Army" in New York and on the road. Following the decline of vaude, he worked as "Bertie the Clown."

Surviving, besides his wife, are his father, Billy Grogan Spencer, burlesque comic, and a son.

MERWYN McCABE

Merwyn McCabe, 56, sales manager of radio station KFRC, San Francisco, was killed April 8 in an auto accident enroute to his home in Woodside, Cal.

McCabe joined KFRC (Mutual-Don Lee outlet) 20 years ago. For the last 10 years he served the station as sales manager and helped develop such local shows as "Happy Go Lucky Hour," "Blue Monday Jamboree," "Hodge Podge Lodge," etc.

Surviving are his wife, Helen, and a son, Jeffrey.

CHARLES L. BEARS SR.

Charles L. Bears Sr., 83, retired

president of West View Park in Pittsburgh, died April 3 in that city. He was associated with the amusement park industry practically all of his life until his retirement in 1947 after 30 years as head of West View. He still retained an interest, however, in the Conneaut Lake Park Amusements Company.

Survivors include a son and one grandson.

MARTY LYNCH

Marty Lynch, 66, veteran comedy juggler, died recently in Syracuse, N.Y. Born in Auburn, N.Y., he first teamed with Dan Mahoney in an act labeled Lynch & Mahoney. He subsequently worked with the juggling Mowatts and also toured as a member of the turn of Lynch & Zeller.

Lynch, who once appeared at the London Palladium with the late W. C. Fields, is survived by his wife, Ethel, and two brothers.

FREDERICK C. MAYER

Prof. Frederick C. Mayer, 69, for 29 years dean of music at Capital U.'s Conservatory of Music, died March 30 in Columbus. Composer of a number of hymns, Mayer was a member of the American Musicological Society, past president of the Ohio Music Teachers Assn., and past president of the Columbus chapter of the American Guild of Organists.

Survived by wife, two sons and two daughters.

JOSEPH POTZNER SR.

Joseph Potzner Sr., 79, retired musician, died in Milwaukee last week after a long illness. Born in Hungary, he came to Milwaukee in 1909 with a band composed of fellow countrymen. The unit appeared in Wisconsin cafes for some 36 years.

Surviving are his wife, a daughter and a son, Joseph. Latter is staff musician with WTMJ and WTMJ-TV, Milwaukee.

GEORGE F. CARROLL

George F. Carroll, 74, actor who had resided in Lacomia, N.H., since his retirement 10 years ago, died March 28 in St. Petersburg, Fla. Native of Franklin, N.H., he toured the country for many years with the Bennett Moulton company. Later he served as state liquor commissioner in Michigan.

Survivors include widow, son and brother.

JOHN VOSPER

John Vosper, 52, radio and television actor for 15 years, died April 6 in Hollywood after a heart attack. He collapsed in the NBC studio after rehearsing for a role in the Dinah Shore tv show and never regained consciousness.

Formerly a legit actor in N.Y., Vosper appeared in pictures before taking up radio and video. His widow survives.

ALBERT A. MARKS

Albert A. Marks, 76, onetime comedian and dancer who trouped on the major circuits in the heyday of vaude, died April 4 in Wauwatosa, Wis., after a long illness. He retired from the stage in the early '20s.

Marks teamed with his wife, Laura, in a turn tagged Marks & Venner. A daughter, also survives.

MME. PAULINE BRUNIS

Pauline Lindstedt Brunis, 72, Swedish actress, died March 31 in Stockholm. In 1938, Mme. Brunis was appointed by King Gustaf V as manager of his Royal Dramatic Theatre in Stockholm.

Mme. Brunis served as manager of the Theatre for 10 years and then retired.

WALLACE GRISSELL

Wallace Grissell, 49, screen director, died April 5 in Hollywood, following a stroke. In addition to directing for RKO and Columbia, he was a screen editor on "The Outlaw."

His widow, son and mother survive.

PROF. CLAUDE DELVINCOURT

Prof. Claude Delvincourt, 66, composer and director of the Paris Conservatory of Music, was killed April 5 in a highway accident in Grosseto, Italy, on his way to Rome.

His compositions included "Fete de l'automne" and the cantata, "Faust et Helene."

JAMES J. GORMAN

James J. Gorman, 64, president of Chicago Motion Picture Operators Union, AFL Local 110, died April 5 in Chicago. He had helmed the local for 10 years and had been an operator for 30 years previous.

Surviving are his wife, daughter, two sons, and three sisters.

O. W. McCutchen, 68, owner of film theatres in Arkansas and Missouri for more than 30 years, died in Battle Creek, Mich., April 4.

His wife and two daughters survive.

Sir John Ireland Falconer, 75, Lord Provost of Edinburgh from 1944 to 1947, died in Edinburgh April 6. He was credited with launching the Edinburgh Festival in association with Rudolf Bing, now general manager of the Metropolitan Opera, N. Y.

Harold N. Wansborough, 60, musician and composer, was killed April 6 in an auto accident near his home in Harlingen, Tex. He wrote several operettas and one opera.

Stephen Davidson Tuttle, 46, associate professor of music at Harvard U. and authority on history of early English keyboard music, died April 9 in Boston. A sister survives.

David D. Kirby, 74, pioneer screen actor, died April 4 in Hollywood. He was known chiefly for his character roles. Three brothers and a sister survive.

Alexandre Azevedo, 81, Portuguese actor-manager, died recently in Petropolis, Brazil. He retired in that city in 1937 after a 49-year theatrical career.

Santos Melo, 92, dean of Portuguese actor-managers, died April 2 in Figueira, Portugal. A noted operetta singer and comedian in his heyday, he retired 25 years ago.

Gus Culbertson Sr., 84, retired vaude performer, died April 7 in Shelby, O. His wife and two sons survive.

Alice O'Neill, 92, who appeared on the musical comedy stage as Ethel Santa, died from burns March 30 in Nottingham, Eng.

BIRTHS

Mr. and Mrs. Jerome Balsam, daughter, New York, April 7. Father is vicepres of Madison Pictures.

Mr. and Mrs. Gordon MacRae, son, Burbank, Cal., April 6. Mother is the former Sheila Stevens, actress. Father is an actor.

Mr. and Mrs. Otto Krenn, daughter, Pittsburgh, April 1. Father's a radio and tv announcer.

Mr. and Mrs. Al Patton, son, Pittsburgh, April 2. Father's with Artie Arnell orch.

Mr. and Mrs. Jeri Gifford, son, Hollywood, April 2. Mother's a former secretary at Warners and daughter of Mrs. Frances Alderman, sec to Mervyn LeRoy.

Dr. and Mrs. Jack Yellin, daughter, New York, April 7. Mother is the former Helen Rosen, daughter of Stanley Warner exec vicepres Sam Rosen.

Mr. and Mrs. Stuart Stevenson, son, Hollywood, April 5. Father is props on Danny Thomas telepic.

Mr. and Mrs. Jack Behr, daughter, Santa Monica, Cal., April 7. Father is a Metro publicist.

Mr. and Mrs. Robert Bergman, son, Hollywood, April 7. Father is a film financier.

Mr. and Mrs. Leonard Finkelstein, daughter, Miami April 8. Mother is Jeanette Migenes, actress; father is a former exhibitor.

Mr. and Mrs. Ed Uhlers, son, San Antonio, recently. Father is program director for KGBS-TV in that city.

Mr. and Mrs. Sid Fohrman, daughter, Chicago, April 6. Father is a disk-jockey.

Mr. and Mrs. Charles Black, daughter, Santa Monica, Cal., April 9. Mother is the former Shirley Temple; father is a television executive.

Mr. and Mrs. Jack Sterling, daughter, New York, April 7. Father is a CBS radio and tv performer.

Mr. and Mrs. Mike Case, son, New York, March 24. Mother is costume designer Grace Houston; father is an NBC-TV director.

Mr. and Mrs. David Karr, daughter, New York, March 31. Mother is a freelance writer; father is press agent long associated with Weintraub Agency and Drew Pearson.

Mr. and Mrs. Samuel Van Fossen, son, Philadelphia, April 4. Father is WIP engineer.

Mr. and Mrs. Neil Galligan, daughter, New York, April 7. Father is vicepres of Laurel Music.

Mr. and Mrs. Leonard Spindler, son, New York, April 6. Father is a former Warner Bros. publicist and currently a motion picture consultant.

Mr. and Mrs. Roger Shope, son, New York, April 8. Father's a director at WABC-TV.

By-Pass 'Eternity' at Cannes

Continued from page 2

from the participating countries made this a busy affair for the 400 invited newsmen. An added edge was the participation of the iron curtain countries.

Purpose of festivals again was up on the carpet, and the vacillating U. S. attitude towards fetes in general got a working over by the various pressures and reports that fanned the festival about the kudos. With "From Here To Eternity" (Col) entered, the U. S. naturally was expecting the big prize. Then rumors started rolling that many jury members had individual axes to grind in regards to the Yank film and that the deluge of Oscars won by the film also militated against giving the prize to "Eternity." U. S. watched the prize awards with interest. It was felt in official circles that a bad move by the jury might alienate American interest in festivals and give credence to the old belief that Italy and France used their respective fetes as a mutual admiration society. Festival toppers feel that the main purpose of a fete is to unveil and kudo new and unusual achievements by smaller producing countries.

Although the special prize for "Eternity" has assuaged the U. S. a bit, there is still antagonism, and many American film reps feel that there should be two categories of prizes—for the commercial film and for the art film. The fact that the Cannes fete has no selection committee left full responsibility to the entered countries, and it was obvious that every country had not sent its top films.

May Get Int'l Jury in '55

New ideas for a really international jury next year may smooth U. S. feelings. There wasn't much political friction at the festival except for a few cases. Italy and Spain had internal squabbles and Russia objected to a Swedish film. Italo film, "Maddelena," was yanked by its producer, Titanus, which wanted to replace it with "Bread, Love and Fantasy," feeling that the film chosen by the Italian selection committee was not a worthy fete entry. Other producers objected, and finally "Bread" was dropped out of competition. Of the two Spanish entries, "Comicos" and "Everything Goes in Granada," the latter got the coveted night spot. "Comicos" producer charged this was work of Spanish rep, Joachim Agaramacilla, who had a personal interest in "Granada." But the incident was glossed over.

Russians objected to the Swedish film, "The Bread of Love," because of a scene showing a Russian soldier killing a Finn, during the Russo-Finnish War while the Russo national anthem was being played. However, the Russo delegate was assured that the pic was not a prizewinner and this, too, was smoothed out peacefully.

Paul Graetz brought the new Rene Clement film, "Monsieur Ripois," to the show. This is a Franco-English film made by a French director, with French star Gerard Philipe and written by a French writer. Film was shot in two versions. Although entered as an English film, Graetz decided to show it in the French version because of the locale of the fete. The French were peeved. Clement got personal revenge for the slight given him by the Cannes Festival last year when his "Forbidden Games" was turned down, and then went on to win the big prize in Venice.

Fertile Spot For Int'l Talks

Festival also acted as a fertile spot for international talks, and Russia utilized this atmosphere by making accord overtures to the U. S., France and Italy. U. S.-French accords were also brought to a successful conclusion here. The International Film Producers and Authors Syndicat discussed international author's rights and outlined its aims. One of the French films, "Before the Deluge," is a French-made that has been banned in various parts of the country, but was shown at the fete anyway.

New techniques were gone into, with CinemaScope represented by two films. There also was the unveiling of a new Gallic anamorphic process, called Cinépanoram. Stereophonic sound was displayed both in the 20th-Fox and Metro system, and color played a predominant part in the pic.

The festival also served as an interesting index of various developments and tendencies in film-making in many countries. U. S., of course, showed up fine on the technical side and in a heavyweight manner via "Eternity," which was lauded by French critics as a courageous film which bestows honor on its country of origin. France had a weak setup with one controversial pic in "Deluge," but it had two commercial pix, "The Big Game" and "Blood And Light."

England, paradoxically, glowed with a Franco-English pic, "Ripois," while Russia displayed its usual ponderous national hero films, spectacles and long documentaries. One film, "Marina's Destiny," manages to show some insight into the modern people of Russia today. Other satellite films were of competent, if party line, calibre with the Polish film, "Five of Barska Street," the most individual of the lot in a story about the rehabilitation of five post-war delinquents.

India also showed an interesting social film, "Two Acres of Land." Though a bit sudy, this story about a peasant and his son is often poignant. Japan again shows its heavyweight film tendencies with another beautifully-made film, "Gates of Hell," the grand prize winner. Although the film is slow and Oriental in approach, it has a visual force and beauty which may make this of interest for U. S. art houses.

Sweden had a trio of worthy if heavy-handed entries with a nature study in "The Great Adventure" and a heavygoing but epic of men at war and in love via "The Bread of Life."

Merle Oberon in 'Granada'

"Spanish films also showed a return to proven values with a sprightly comedy, "Everything Goes in Granada." Reminiscent of American pre-war comedies, this has Merle Oberon as an efficient American representative who is thawed by the more earthy Latin philosophy. It is done with good humor and works in a color ballet in the guise of a dream sequence. This could be a worthy lingo entry, and has the Oberon name.

German films showed that Germany also was turning to slick commercial films and beginning to come out of its heavily symbolical period. "The Heart Dances" is a schmaltzy but disarming musical about a dollmaker who makes lifelike ballet dolls, and has his daughter fill in as one when his model breaks. "As Long As You Are There" is a slick story about a brilliant film director and a young girl whom he makes a star by making a film on her life. This has a fine performance by Maria Schell and might be a nice bet for some spots in the U. S.

American stars and personalities were Olivia De Havilland, Shelley Winters, Arlene Dahl, Jack Palance, Robert Mitchum, Orson Welles, Preston Sturges, and Yvonne De Carlo. They were overshadowed by the other countries in numbers. The festival this year had too many films entered (showing as many as five per day). Despite the haggling, pressures and diplomatic overtones, it served its purpose both as a prestige manifestation for films, a tourist draw for Cannes and a place where film personalities and governmental film reps can discuss and compare problems.

MARRIAGES

Mary L. Madden to J. C. Hodgkin, March 16, Chicago. Bridegroom is a member of the company of "Porgy and Bess."

Doris M. Gilbert to Howard A. Roberts, Jan. 15, Washington. Couple are members of the cast of "Porgy and Bess."

Helen V. Blanchard to Ernie Staunter, Washington, D. C., April 4. He's co-owner of Sara-Pla Drive-In, Saranac Lake, N. Y.

Mrs. Rosemary Reese to Claude E. Schenck, Cincinnati, April 4. Bride is a former actress; he's wardrobe master for the St. Louis Municipal Opera.

Faye Arnold to Mike McCord, Uvalde, Tex., April 2. Bride is a KITE, San Antonio, staffer.

Joyce P. Morgan to Mike Baiano, Los Angeles, April 13. Bride is a radio-TV singer; he's a choreographer.

Suzan Ball to Dick Long, Santa Barbara, Cal., April 11. Bride is an actress; he's an actor.

Sylvia Raskin to Herbert Baer, New York, April 11. Bride is a Theatre Owners of America staffer.

memo
Dear Johnnie:

April 12, 1954

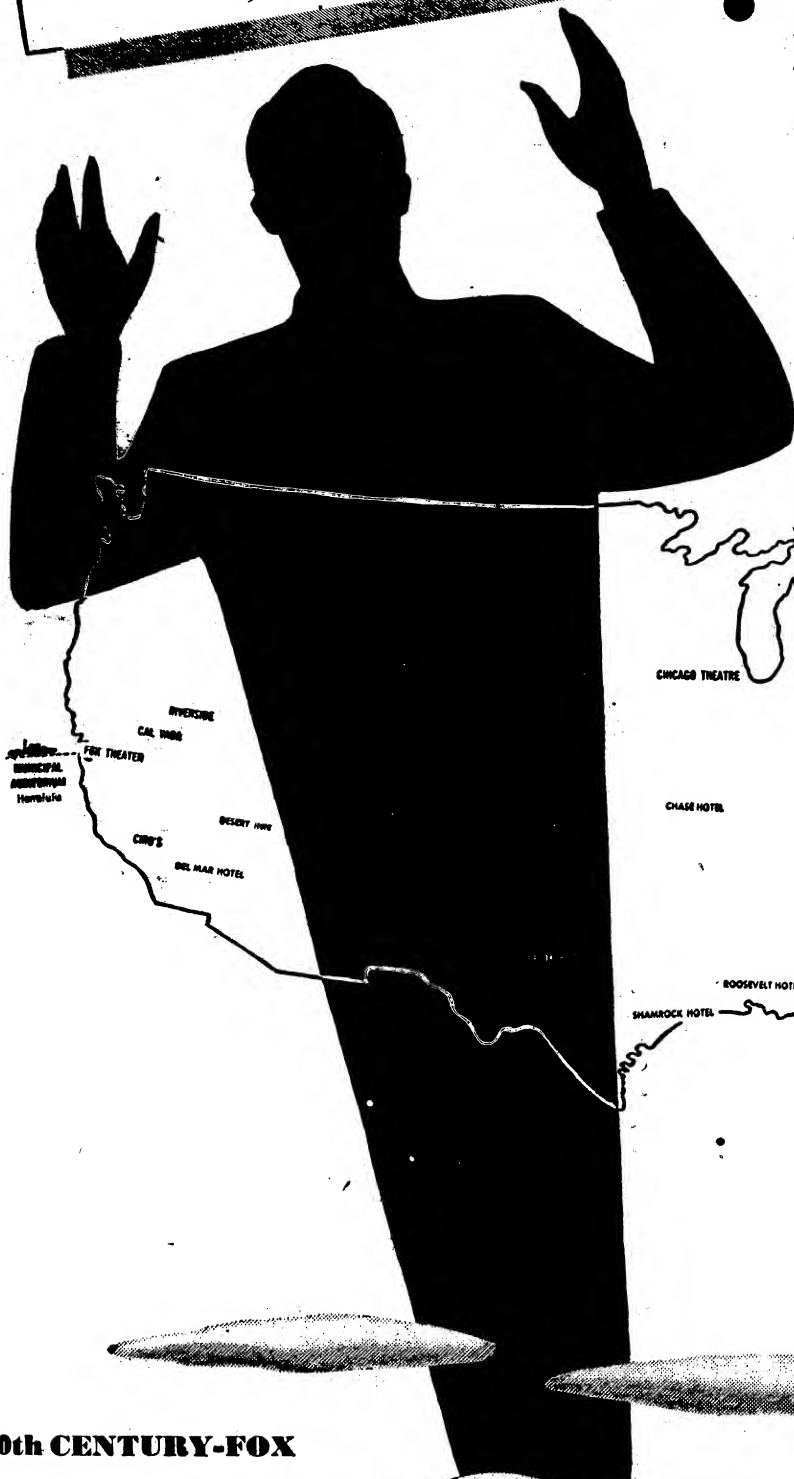
Congratulations on your boxoffice business at the Palladium which is well up to the high standard you set on your first visit last year. Shall look forward to your next visit.

Kindest regards,

Val Parnell
Val Parnell

JOHNNIE RAY

● *Currently*
Palladium Theatre
London, England



INVERCLOVE
CAL 1946
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VARIETY

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RADIO-TV'S 'YOU CAN'T SAY THAT!'

Top H'wood, B'way Names, Shows Set for Schubert's TV Musicomedies

Broadway's cream musicals and operettas—including Irving Berlin, Cole Porter, Rodgers & Hart, Vincent Youmans and DeSylva, Brown & Henderson works—have been set for a 90-minute television series by packager Bernard L. Schubert and are being mulled by NBC for the basis of the network's series of "spectaculars" now being plotted for the fall.

Success of "Colgate Comedy Hour's" version of "Anything Goes" a few weeks back has put NBC in a receptive frame of mind toward book shows, and Schubert has supplemented the series of 13 telemusicals he did back in 1950-51 to the point where he has more than 125 musicals and operettas cleared for video. In addition, he's optioned top Broadway and motion picture stars to appear in them, and has as possible producers such vets as Arthur Freed, Mervyn LeRoy, Mitchell Leisen, Arthur Hornblow, Edwin Lester and Busby Berkeley.

Schubert's repertory, to mention a few, includes "Connecticut Yankee," "Panama Hattie," "Let's Face It," "Knickerbocker Holiday," "Leave It to Me," "Song of Norway," "Of Thee I Sing," "Chocolate Soldier," "DuBarry Was a Lady," "Miss Liberty," "Street Scene," "Bloomer Girl," "Lute Song," "The Red Mill," "Naughty Marietta," "One Touch of Venus," "Mexican Hayride," "Something For the Boys," "By Jupiter," "On Your Toes," "Best Foot Forward," "Louisiana Purchase," "Lady in the Dark," "Jubilee," "Tree Grows in Brooklyn," "Good News," "Babes in Arms," "Babes in Toyland," "Red, Hot & Blue," "Hit the (Continued on page 71)

Irving Berlin's Conditions For a 2-Hour Video Bio: Full Production Control

Irving Berlin, now holidaying in Spain, may do "The Irving Berlin Story" on television this fall as a two-hour show "provided it's a \$1,000,000 package and I personally supervise it and prepare it for five months with the same application I devote to any of my picture deals." Leland Hayward for NBC made such an offer to the songsmith directly after the "Ford 50th" show.

General Foods' Rodgers & Hammerstein salute over all networks cost upwards of \$750,000 for the 90 minutes.

N.Y. Central Showdown's Coast-to-Coast Airing

The wide interest evoked in the Robert R. Young-New York Central Railroad battle for control has led for the first time to coast-to-coast radio coverage of such a financial meeting. The showdown between the warring financial groups in an Albany armory on May 26 will be picked up by Mutual.

Young, former Chesapeake and Ohio board chairman, is fighting to elect his own slate of officers over the incumbent braintrusts.

Kids Go Back To Yo-Yos After Flivving on Wax

The kids are back to their yo-yos again. After making a big splash in the disk biz for the past few years, the moppets have all but faded out of the pop picture and the major labels are no longer shanghaing the kindergarten set into recording studios. Last year, at about this time, any kid under 12 was virtually assured of an audition, if not a term pact.

Whether it's a case of changing tastes or changing voices, none of the moppet sensations has been able to repeat. Some of them, in fact, couldn't even make it the first time, once the ballyhoo was discounted. The case of Jimmy Boyd for Columbia Records is typical, having come up with a smash in "I Saw Mommy Kissing Santa Claus," in 1952, then fading fast as a wax wonder. Bruce Weil, (Continued on page 16)

'Rose-Marie' Record \$200,000 Keys Smash B'way Easter Week Biz

Broadway first-run pix theatres did smash biz starting Sunday (18), with every indication that the business total would easily top Easter of last year. Showing is all the more remarkable in view of (Continued on page 71)

NBC CENSOR BOSS WORKS OVERTIME

By LEONARD TRAUBE

In addition to casting a eagle eye on program material, NBC's continuity acceptance department under Stockton Hellfrich has had its hands full of late on commercial copy in both radio and tv.

Nixed for WNBC, its New York flagship, was a stationbreak from a local newspaper on an article bearing the byline of Pat Ward, latter being one of the call-girls implicated in the recent Jelke vice case.

Turned down also were several film plugs from a company because they showed "excessively detailed preoccupation with the symptoms of athlete's foot." Refused for similar reasons were some shooting scripts from a deodorant, with surprise expressed because heretofore the text "has always been exceptionally deft and free from negative and tasteless copy."

Wordage from a bleaching agent for local tv use was given the heave when first submitted because it was "extremely derogatory" and overdone with competitive statements. These were modified and made acceptable.

Given the gate for airing in Cleveland was a blurb pushing latex rubber toys of which Hellfrich's office stated that a check with the Cleveland Better Business Bureau revealed that the firm in (Continued on page 46)

Hal Roach Talks Deal a la Makelimm

Hollywood, April 20.

Talks are taking place between Hal Roach and Allied States Assn. relating to a deal similar to the one the exhib organization has concluded with Hal Makelimm. Arrangement would call for Roach to produce a specified number of pictures yearly, for which Allied members would guarantee playdates at flat rentals.

Anxious for a steady flow of pictures to overcome the product shortage, Allied as well as Theatre Owners of America is lending a friendly ear to all proposals from indie producers. Allied leaders have already had a number of talks with Roach reps and a decision is expected to be forthcoming following Allied's board meeting in Milwaukee on May 8. TOA will weigh production propositions at its board confab here in June.

Deny Yank, British 'Library' Footage Makes Possible Anti-U.S. Jap Films

Republic's Biopic Of Cafe Prod. Lou Walters

Hollywood, April 20.

Lou Walters, operator of the Latin Quarters in New York and Miami Beach, is now on the Coast conferring with Herbert J. Yates, Republic chieftain, on the life story of the boniface. The duo are ironing out various phases of the film, which reportedly, will be a big budgeter.

Walters started as an agent in Boston before going into nitery operation. His partner in the field is E. M. Loew, a New England exhibitor.

Disney to 'Sneak' Theatre Product On New TV Series

Walt Disney will use his ABC-TV showcase to sneak preview 25 of his major theatrical productions over the next four years. Clips from his upcoming features through 1958 will be inserted in his hour-long network shows on an unscheduled basis either as part or the entirety of the particular show for that week.

That's only one phase of the format of the series of 26 a year that Disney will make for ABC. Other segments include "Fantasy Land," "Adventure Land," "Frontier Land" and "World of Tomorrow" (Continued on page 70)

Cincy Telecast of Cancer Operation Gets Record Audience, Viewer Approval

By JOE KOLLING

Cincinnati, April 20.

First telecast of surgery to originate in the Cincinnati area, a cancer operation telecast, drew a registered 75.1% audience, claimed to be a local record. A telephone poll reported approximately 700,000 viewers in a 75-mile radius of Cincy and an additional 1,300,000 on the other Tri-State outlets, WHIO-TV, Dayton, and WTVN. (Continued on page 64)

Both the film industry and the Committee for a Free Asia have responded vigorously to an accusation that Hollywood is playing into the hands of the Communists by making available to pro-Red Japanese film producers "thousands of feet of film" used eventually to bolster the anti-American message in certain Nipponese pix.

The charges were contained in a recent article by columnist Victor Riesel, who based his information on material he said was contained in a report from Japan by Dick Deverall, Tokyo rep of the AFL.

Riesel mentioned two specific films—"Life in a Siberian POW Camp," which he said was produced in 1945 and was suppressed by U.S. authorities in Japan "to avoid being rude to our then allies, the Russians," and "The Second World War," produced by Shin Toho. According to Deverall, who thought the film anti-American, "practically all of the material in the movie... came from United States film libraries."

Intensive research on the part of both the Motion Picture Export Assn. and the Free Asia Committee has established that Riesel and Deverall got their facts twisted. Specifically, it is stated that the correct title of the film referred to by Riesel was "I Was a Prisoner in (Continued on page 64)

Blatant Anti-U.S. Film Opens in Tokyo; Soviet Pix Distrib Sets Sales

Tokyo, April 20.

The latest anti-American film made in Japan opened here this week (ironically enough, in Yokohama, at the MacArthur Theatre). It is "Kyoen" ("Mad Banquet"), which was made by Shunju Productions, and is being distributed by Hokusei Eiga, distributors of Soviet films here. Director was Hideo Sekigawa, who megged "Mixed Blood Children" and "Hiroshima," two of the most rabid anti-Yankee pix made here in the past year.

The actors turn in creditable performances, but the pic fails because of its blatant one-sided approach to the problem under discussions which is the demoralizing effect on a peaceful village when the U. S. Army establishes a rest and recreation (R&R) camp on the village outskirts. Dealing with an unpleasant theme and containing no relief in the form of the noble aspects of humanity such as self- (Continued on page 69)

Rita Hayworth (Natch!) Still Top B.O. In Pakistan, Aly Khan's Home Land

By MARY FRAZER

Karachi, Pakistan. There's no equivalent to Equity in this capital of the seven-year-old Moslem nation carved out of India. But when there's a fund-raising to be done, all they need do is send word out to all the poets that they're staging a "Mushira," and a big time's assured.

Poets have, roughly, the status of crooners in the U.S. They're uninhibited spouters of their wares, at the slightest provocation. They're idolized by the sari-ed equivalent of bobbysoxers. And half the male population of the 13% of the population that's literate seems to be an aspiring Byron-Keats-Shelley.

Neither is there an AFL Musicians local setup. But the music-makers, nearly all Goans, or Portuguese-Indis, make good money and are kept plenty busy. The five to eight-piece aggregations, specializing in Western Hemisphere tunes, contract to local clubs and private parties for fees of from 150 to 250 rupees (three rupees to a dollar, open market), per night. They play four to seven hours, and there are no fixed rates or time limits.

If you really want to find the largest group of Pakistani out having fun, however, look in any night on any of the five English and 16 Pakistani cinemas. That's especially so when it's a Hollywood production of Arabian Nights theme, and most especially socko when Rita Hayworth is the star.

Nishat Cinema broke its all time record when "Affair in Trinidad" was shown. Shoot-'n-ups and gangster stuff gets short shrift hereabouts. Musicals are popular. Long lines were forming at this writing to see "April in Paris," and I saw a similar queue for "Down Among the Sheltering Palms." Others doing okay were "About Face."

(Continued on page 20)

John Wesley, Father Of Methodism, Gets Luther Treatment in Britain

With "Martin Luther" having proved a definite click, more religious in pix is on the way. "John Wesley," Methodist Church presentation based on the life of the British founder of Methodism in the 18th century, is being readied for theatrical presentation.

Film, which runs 77 minutes, was made in England by Religious Films Ltd., subsidiary of the J. Arthur Rank organization. Rank is a prominent Methodist layman. Dr. Harry C. Spencer, exec secretary of the Methodist Radio and Film Division, said the pic "is intended primarily for church showing. However, some 35m prints are being made for presentations in theatres, under church sponsorship.

In "Hollywood, Family Films, Inc., which has made more than 130 films for church audiences and television, is now embarking on its first theatrical feature. It's to be an adaptation of "Christ Is My Cellmate," which appeared last February in Christian Advocate. It's a first-person story of a criminal's conversion to Christianity. Following theatrical payoff, "Cellmate" will go into church distribution.

ADLAI'S EX-WIFE HYPOS BARD PROJECT IN CHI

Chicago, April 20.

Playwrights Theatre Club is prepping an al fresco Shakespeare festival, first one in Chi since the World's Fair. Patroness of the project is Mrs. Ellen Borden Stevenson, former wife of the 1952 Democratic presidential candidate, who converted one of her realty properties into an arts centre.

This edifice, the old Borden mansion on the Windy City's Gold Coast, has a spacious courtyard where the shows will be presented throughout the summer. Four plays, "The Tempest," "Midsummer Night's Dream," "Henry IV" (Part 1) and "Romeo and Juliet" are scheduled for a three-week run each.

Playwrights, a fulltime non-Equity group which frequently uses Equity talent, is enlisting actors and directors around the country for the series, which begins June 15. Group is leaving its present location when the spring season ends in mid-May with Sartre's "Red Gloves."

Patachou-Jean Rigaux Double-Bill Big Click In Paris With \$3 Top

Paris, April 13.

Newest Paris click is Patachou, doing split evening with Jean Rigaux, chansonnier comic, at legit house Varietes. Stint is limited to 40 performances, but may be extended as result for SRO weekend nights and near-capacity biz otherwise.

Jean Rigaux, who usually stars at the Montmartre nitery, Lune Rousse and who registered in last season's musical, "Schnock," opens program, holding stage solo for over 60 minutes. Droll raconteur, enthusiasm with which he relates his adventures and misadventures and outlines his theories on travel, politics and sex is contagious. His delivery is excited, almost breathless. His right eye-lid gets out of control in slapstick fashion, as he splutters out his stories and asides, and mimics public figures. Throughout, he keeps the audience with him, evoking countless yocks.

After the intermission, Patachou comes on to do 60-minute song recital, accompanied by an orchestra of four under Joff Baselli's baton. Blonde vocalist, in fine form, gives 15 numbers plus generous encores. Standouts are "Saturday Night in Paris," "Come On," "We, the Girls," "Rue Lepic," "Good Margot" and "Lovers of Park Benches." Last two are compositions of new pop nitery guitar-singer, Georges Brassens.

Patachou radio and disk fans are showing up in droves for her personal appearance. High tariff of Chez Patachou, Montmartre restaurant which the singer manages and where she often performs, blocks the general public; hence, the \$3 top at Varietes is welcome.

Curt.



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'Ladies,' 'Rome' Too Profane for Holy Week Ads in Pitt

Pittsburgh, April 20.

Pittsburgh Sun-Telegraph, Hearst afternoon daily, got religion 'Holy Week and refused to run the ads for Jules Pfeiffer's touring production of "Good Night Ladies" at the Nixon. Paper said they were in bad taste for this particular period of the Easter season.

Not only that, but Gabriel Rubin, managing director and one of the chief stockholders of the Nixon, got a double dose from the same source. Rubin also operates the Art Cinema, downtown art house, and Sun-Telegraph wouldn't take his copy for the picture, "Rome 11 O'Clock" either, on the same grounds.

It's understood that a Catholic church group here was the factor behind the newspaper refusing to run the ads. All three local dailies were contacted by the church people, who claimed ads for "Ladies" and "Rome" were salacious and a disgraceful defamation during Holy Week, but the other afternoon sheet, Press, and the lone morning paper, the Post-Gazette, accepted the copy, only the Sun-Tele refusing.

Both Pfeiffer, producer of "Good Night Ladies," and Rubin offered to take some of the sex-steam out of their copy for the two attractions, but the Sun-Tele management was adamant, insisting the attractions themselves were salacious and they wanted no part of them.

This is the first time as long as anybody can remember that a local newspaper has flatly refused to take a show business ad.

Martha Raye, Understudy Bitten By Chimp Muggs

Martha Raye was bitten by J. Fred Muggs, the chimp on NBC-TV's "Today," Saturday night (17) while rehearsing for her 9 to 10:30 show with the simian as guest star at the Center Theatre, N. Y. The comedienne was attacked on the left elbow and her understudy, Vicki Carlson, in an area over the left eyebrow, the aide getting the works after the show. Miss Raye displayed a strip of adhesive tape covering the bite while doing her chores. Miss Carlson received tetanus injection against possible infection.

Not known whether city authorities will step in to prevent further public appearances by the chimp.

Gaynor Into Bistros

Hollywood, April 20.

Latest filmstar to relinquish her studio contract and join the nitery circuit is Mitzi Gaynor, who obtained release from her 20th-Fox pact. Release goes into effect on completion of her role in "There's No Business Like Show Business."

Actress has been on the Fox lot since 1950 when she appeared in "My Blue Heaven." Before that she was a stage dancer.

Fatal Blow to N.Y. as Show Biz Centre Seen If New 3% Tax Taps Agencies

ALBERTI FOR A FED'L TESTIMONIAL COMM.

Cleveland, April 20.

An FTC—a Federal Testimonial Commission—to govern taste and credibility of testimonial advertising, was urged last week by one of the top suppliers of celebrity testimonials, Jules Alberti, president of Endorsements Inc., told the Women's Advertising Club of Cleveland that the time has come to "blow the whistle" on testimonial advertising, to "set up a badly needed police department."

Alberti, who declared that the "sins of the few" are endangering the existence of testimonial advertising, suggested a commission to which copy and layouts would be sent for checking. Copy would have to live up to standards a ready set by the Better Business Bureau: "That each and every testimonial be a genuine, honest, sincere, competent opinion by one qualified through experience or belief to express such an opinion, and it reflect not only the true, but the present views of the endorser."

Theatre TV Champ Bout To Nate Halpern's TNT; Radio Rights Not in Deal

Deal has been set between Nate Halpern's Theatre Network Television and the International Boxing Club for the theatre closed-circuit telecast of the Rocky Marciano-Ezzard Charles heavyweight championship fight. Contest, emanating from N. Y.'s Yankee Stadium on June 17, will be seen only in theatres which sign with TNT.

Bout will be telecast front coast-to-coast, with New York area and part of New England blacked out. This marks the tenth major fight to be presented by TNT. Price for the closed-circuit rights is believed to be in the neighborhood of \$100,000.

Radio rights, which have always been included with the theatre tv rights to championship bouts, may be peddled separately for the upcoming title bout. Purpose of including the radio rights, although never exercised, with the closed-circuit package was to assure exhibitors that they would not be faced with competition from a free medium.

For the Marciano-Roland LaStarza championship fight last year, several radio stations pirated accounts from ringside. An attempt to obtain a court injunction failed, since the stations did not provide instantaneous accounts, but provided a simulated broadcast seconds later. Although the fact that some stations planned to follow this course was well publicized in advance, it did not noticeably affect the theatre b.o.

Exhibits have been weighing the results of competitive radio broadcasts, but have been unable to come to a decision. They reportedly are objecting to the separate sale, but what action they will take awaits the time for negotiations to begin with individual theatres for the closed-circuit telecast.

QUESTION WORK PERMITS

Britain Now Allows Only Six U. S. Jobs Per Category

London, April 20.

New policy on work permits for American producers, directors and technicians in film projects here is to be taken up shortly by the British Film Producers Assn. and the Assn. of Cine Technicians. Present agreement between the filmmakers' group and the union restricts to six each the number of Yank directors and producers employable in any one year.

However, this applies only to member companies of the BFFA. ACT wants to apply a quota to all companies, including American outfits which are not BFFA members. BFFA has asked for a review of the quota because of the tendency toward Anglo-American co-production deals. Union has bearded that promoters here are trading Western Hemisphere rights to pix for the services of American producers, directors, stars and writers.

Talent agency reps foresee the end of New York as a show business centre if the proposed 3% sales tax on services encompasses talent and literary agencies as well as allied fields. In hearings before the N. Y. City Council Monday (19) and yesterday (Tues.), agency reps declared that the imposition of this tax would force agencies to lose net profits, and forego some essential services now given to actors in connection with the bookings. They also argued that the city would lose its desirability as a convention site if show biz departs.

Situation is such, talent reps told the council, that if the law were enacted so that the impost applies to show business and allied fields, cafe business would be hurt and the video and film industry may be irretrievably lost to New York City. Sponsors, getting the backlash of the higher costs resulting from the tax, would assuredly move to Chicago and Hollywood origination. Film producers would similarly find Coast filming a more profitable procedure.

The agencies themselves would be forced to have their headquarters in other cities and maintain only a token office here in order to avoid this terrific slice of their net-profits.

Because of the way the law is presently written, there would be confusion as to the status of acts. Question of whether performers would be employees or independent contractors would have to be determined all over again by the courts. Under the language in the proposed law, it could be construed that acts would perform a service and therefore they'd be liable to the 3% bite. Thus an operator who may not have deducted the tax would suddenly find himself liable

(Continued on page 69)

If and When Yank Films Re-Enter Russia 'Twill Be at State Dept. Not

While the Motion Picture Export Assn. stands firm in its refusal to enter into any film deals with the Russians, another Soviet bid for American pix would generate an MPEA request to the U. S. State Dept. for guidance, according to Ralph Hetzel, MPEA exec v.p.

Hetzel indicated in N. Y. last week that the matter of film deals with Moscow wasn't really in the hands of the industry but would be wholly determined by policy considerations at the State Dept. level.

In the past, the Dept. has informally told the companies that it didn't consider the time ripe for permitting the export of pix to Russia. Since then, however, the government itself has moved towards a liberalization of exports of non-strategic materials.

(Continued on page 20)

Joey Adams' Indie Film

Nitery-tv comic Joey Adams is entering the film ranks via an indie production which will be filmed in New York. Adams will double as executive producer and one of the stars of the picture, titled "Singing in the Dark."

Actual camera work going on May 3 at the Fox Movietone studio. Production has been independently financed and is in the modest budget category. No release plans have been set as yet.

In addition to Adams, leading roles will be filled by Moishe Oysher, Yiddish singing favorite, Broadway actresses Phyllis Hill and Kay Medford, Cindy Heller (Mrs. Adams) and Mickey Knox. Steve Cochran is being sought for a top role. Max Nosseck will direct.

Dick Powell Sings Again?

Hollywood, April 20.

Dick Powell, one of the early film crooners, may blossom out with a record album in the near future—although he hasn't done any professional singing for some years. Powell has been discussing an etching session with Mantic Sacks of RCA Victor.

Now a producer at RKO, Powell says he may cut a few sides "if I can hit the high notes."

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REPUBLIC OVERHAUL IN WORKS

Goldenson Reads Omens as Cheering

Believes Present Feature Shortage Will Slowly Improve But He's Making No Production Deals

Leonard Goldenson, United Paramount president, who has been outspoken in past criticism of film companies' cutdown on production, thinks now that "more pictures may be in the offing." Exec up a number of indications that a heavier flow of pix might be underway.

"There is now still a product shortage," said Goldenson. "But the announcements of added production by Warners and Metro, Allied Artists' \$1,500,000 from a preferred stock issue, new activity at RKO, 20th-Fox's policy on sending out more releases—these indicate a better product supply in the future. Problem, of course, is that these new programs will require much time before the films actually are at hand."

In view of this production up-beat, Goldenson said he'll continue to refrain from entering his corporation in the production field. (American Broadcasting-Paramount Theatres is in an unusually strong cash position and obviously could, if desired, finance a flock of pix. Last November, Goldenson, addressing the Theatre Owners of America convention in Chicago, urged exhibitor action in the way of causing more production and indicated AB-PT might do the same).

Other industryites over a recent period have been taking note of evidences of increased pic making in Hollywood. Conclusion some are drawing is that the fewer-but-better theory adopted by such com-

AA, 20th Jointly Bankroll Pair of C'Scope Features

Hollywood, April 20. Allied Artists closed a deal to produce two CinemaScope films for distribution by 20th-Fox, with both studios sharing the bankrolling and profits. First is "The Adventures of Hajji Baba," currently in production by Walter Wanger. Second will be "The Black Prince," which rolls June 15 in London with Walter Mirisch as producer.

Under the agreement "Hajji" will be distributed by 20th-Fox in both eastern and western hemispheres. "Prince" will be distributed in this country by AA and abroad by 20th-Fox.

TIME TO STANDARDIZE

Herb Barnett Sees Industry Hurt In Sound Confusion

Time has come to get together and find some approach towards industry standardization of stereophonic sound, Herbert Barnett, Society of Motion Picture and Television Engineers prexy, said in N. Y. this week (19).

"Until this turmoil on sound is settled, the industry will continue to be disturbed," he commented, adding that the moment had arrived where it was necessary to "freeze" on a solution which would give the producer some leeway and yet wouldn't put the exhibitor in a position where he had to decide what system he could afford best. "The exhibitors are confused, and that hurts," he declared.

Some months ago, discussing the same subject, Barnett held that, while standardization was an eventual necessity, it should not be pushed too hard for fear that a "freeze" might prevent new and improved systems from coming on the market.

He has now changed his mind, partly because he can't see any revolutionary new methods on the horizon in the stereo sound field. He indicated that, in view of the bitterness with which the sound struggle was being fought, he couldn't see much hope for standardization, desirable as it may be.

LEHMAN TOUTS AB-PT

Street Recalls Its Role In CBS Stock

Lehman Corp., influential Wall Street outfit, is touting American Broadcasting-Paramount Theatres' common stock. The Lehman recommendation is largely responsible for the continued heavy trading of the AB-PT issue on the N.Y. Stock Exchange. Also, investment trusts have been stepping up AB-PT investments.

It's recalled that Lehman years back plugged Columbia Broadcasting System. The price was around \$14 per share. CBS is now quoted at over \$48.

Attractive to the investment house is AB-PT's strong position in theatrical exhibition and progress being made with the broadcasting end of the corporation.

Rembusch Sees Allied Cheering TOA's Product

Stressing that all exhibitor organizations are in accord in efforts to alleviate the current product shortage, Trueman Rembusch, head of Indiana Allied and a member of the board of Allied States Assn., stated this week that "there will be substantial and tangible Allied support" for any plan that Theatre Owners of America proposes to increase production. While speaking only for Indiana Allied, Rembusch said he felt sure that many Allied members would back TOA's production plans "by payoff of the pictures."

The Indiana exhibitor leader made his views known in a letter to Walter Reade Jr., prexy of TOA. With TOA's board meeting on the Coast in June to weigh means to up production, Rembusch asked Reade to convey to the TOA board "My expression of deep interest in any plan that they may formulate to increase the production of motion pictures." While noting that there may be family quarrels between the two exhib outfits, the Allied leader said that "when the house is burning down all join in to carry water to put out the fire. I believe the exhibitors in Allied and TOA realize that their house is burning down due to the artificial

Major Distribs Bid Thomas' Tibet Pic

Indicative of the current product shortage has been the scramble of both distrib and exhibs to latch on to available indie product, even of the off-beat variety. As soon as "Out of This World," the Lowell Thomas Sr. and Jr. 75-minute account of their trek to forbidden Tibet, opened at the Guild Theatre, N. Y., and the New York reviews were published, deals of various kinds came up.

Two major distrib bids for a distribution deal and exhibs requested availabilities from Theodore R. Kufperman who is handling the deal for the Thomases. Kufperman, who is also exec veepee of Cinerama Productions, said no distribution arrangement would be made until a study is made of the result of the Guild run. Kufperman made the deal with Guild on his own.

Only two prints of the picture are currently available. The method of distribution decided upon will determine the extent of the future print order. An offer of \$25,000 for the British release rights has been turned down by Kufperman and the Thomases.

BEN SMITH URGES YATES' 'ACTION'

Extensive changes in management policy and ownership structure of Republic Pictures are in the offing as the result of inner-circle stock maneuverings within a recent period, according to usually hep informants.

Herbert J. Yates, Rep prez and chief stockholder, "is more interested in selling out now than he ever has been," an insider tipped.

Looming large in Rep's future is Bernard E. Smith, Wall Street broker. He's more popularly known as "Ben" Smith in financial circles, where he has a reputation for "fabulous deals." Smith already owns 100,000 Rep stock shares. While he and Yates are represented as having been friends for some time, the Wall Streeter is not particularly pleased with Rep's economic status and wants "action." This was taken to mean an overhaul of the company.

Smith already has installed his son, Bernard Jr. as a member of the board. This can be taken as the first sign of "action." It could lead to a stock deal with Yates.

Yates winged to the Coast over the past weekend following his announcement that Richard Altschuler, head of Republic International, the foreign subsid, has been upped to worldwide director of sales. Unannounced was the fact that C. Bruce Newbery, domestic sales v.p., has tendered his resignation and

DICKER LAUDER STORY AS STARRER FOR KAYE

Hollywood, April 20. Reason for Abe Lastfogel's trip to England, in addition to attending the London preem of "Knock on Wood," is to make arrangements for the filming of Harry Lauder's life story as a starrer for Danny Kaye. During the last few years of the Scottish comedian's life he and Kaye were close friends. In addition, the William Morris Agency (Lastfogel) represented Lauder for many years.

Accompanying Lastfogel across the Atlantic was Harry Foster, British agent, who was recently in

National Boxoffice Survey

Easter Week Business Booms, 'Prince' No. 1, 'Lucky' 2d, 'Cinerama' 3d; 'Marie,' 'Knock' Next

The only unusual feature about the familiar Easter week upbeat currently is that it appears stronger in most keys than a year ago despite heavy rains over the weekend in many localities. Fresh, strong fare along with reduced admissions are contributing to the booming biz.

"Prince Vallant" (20th) is new boxoffice champion, with some 18 engagements in key cities covered by VARIETY. Second spot goes to "Lucky Me" (WB), just getting started, is taking second position by a nice margin. "Cinerama" (Indie) is winding up in third spot, with lift from launching in Minneapolis, being 11th key city in which it is now playing.

"Rose Marie" (M-G), which was first for three weeks in succession, is dipping to fourth. In actual coin it is higher but the great bulk of this is coming from the N.Y. Music Hall alone.

"Knock on Wood" (Par), just started this week, is capturing fifth place although in only four keys. Biz being enjoyed indicates it will move much higher once started around principal cities. "Pinocchio" (RKO) (reissue) is winding up sixth, naturally getting a big play from juves this week.

"Yankee Pasha" (U) is taking over seventh slot, with "Night People" (20th) in eighth. "Should Happen to You" (Col) is finishing 11th while "Casanova's Big Night" (Par) will take 10th money.

20th Coin for Overseas C'Scope; May Revive Own British Studio

ERIC JOHNSTON WEST

Hush Prevails As to Possible Mission to Howard Hughes

Eric Johnston, Motion Picture Assn. of America prexy, left Washington Sunday (18) for a quickie trip to the Coast. He was accompanied by Kenneth Clark, the MPAA's v.p. in charge of public relations.

Whether Johnston is meeting on the Coast with Howard Hughes to discuss issues arising from release of "The French Line" and "Son of Sinbad" without a Code seal wasn't disclosed. Ralph Hetzel, MPAA exec v.p., in N. Y. Friday (16) refused to comment on the matter.

Indie Producers' Blunted Romance With VistaVision

Some indie producers are becoming VistaVision partisans, but are frankly stymied by the unavailability of the special cameras needed for shooting in this Paramount-endorsed system.

Frederick Brisson states he has a deal to shoot "Girl Rush" in V-Vision with cameras to be provided by Technicolor. Jane Russell, partnered with her husband, Bob Waterfield, in Russfield Productions, stated in N. Y. last week that the company probably will use the process in the six pix being made for United Artists release.

Stanley Kramer, recently in Gotham, related he's impressed with the "flexibility" of V-Vision. But both Russfield and Kramer haven't assurances as yet that they'll be able to come upon the cameras. Miss Russell called on Par president Barney Balaban at his office for conversation about doing her pix in V-Vision. Par position is that producers will have to pick up the cameras on their own, that is, via placement of orders with manufacturers.

As part of an effort to stimulate the production of CinemaScope pictures abroad, 20th-Fox is ready to finance the making of films in Europe and there is a possibility that it may revive its production setup in Britain.

Company has arranged for the lensing of a CinemaScope pic in England by an indie group. Title is "That Lady" and it'll star Olivia de Havilland. Sy Bartlett, writer long identified with 20th, will produce and Terence Young will direct. Film is to be distributed by 20th all over the world.

Spyros P. Skouras, 20th prexy, said in N.Y. Monday (19) that the company might produce in Britain "if we find the right properties." A number of negotiations for major production projects, both in Britain and on the Continent, are going on.

Skouras also confirmed that 20th may handle Allied Artists' output in a number of countries. Subject was discussed with AA execs during Skouras' and Al Lichtman's recent Coast visit. Lichtman is 20th's director of distribution. Worked out at that time, too, was a unique arrangement under which 20th and AA share

STOCKHOLDER DIVERSION

Chesapeake to Show Errol Flynn-Gina Lollobrigida Feature

Program for the annual meeting of Chesapeake Industries in Cleveland next Wednesday (28) includes an advance showing of "Crossed Swords," Errol Flynn-Gina Lollobrigida costarrer, which United Artists is releasing.

William C. MacMillen Jr., Chesapeake president, explained that the company wants to acquaint investors with its diversified activities. "Swords" is the first major production to be processed by Pathecolor, new hue process developed by Pathe Laboratories. Latter is a Chesapeake subsid.

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Chicago 11
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Perspecta Test Impressive But Film Men Separate Into 'Boon' Vs. 'Nuisance' Groupings

By FRED HIFT

Standardization of stereophonic sound moved a step closer last week (15)—but was still far from realization—when Loew's demonstrated its Perspecta Stereophonic Sound system at Loew's State Theatre, N.Y.

Following the hour-long screening, observers were unanimous on one point—Perspecta sound, in terms of performance, is equal in every respect to the magnetic multi-track sound adopted by 20th-Fox for its CinemaScope pictures.

From there on out it was, significantly, a matter of personal opinion. Those who like stereophonic sound, and think it adds to the value of a film, expressed themselves in glowing terms and were impressed by the comparative simplicity of Perspecta. Those who feel stereophonic sound is a nuisance rather than a plus maintained that Perspecta isn't an improvement over any other system.

Following the demonstration, Arthur Loew, president of Loew's International, who might fairly be accused of partiality towards Perspecta, stated flatly he thought Perspecta achieved effects superior to those created by magnetic sound. He was, however, most emphatic in stressing the practical advantages of Perspecta sound over the magnetic competition.

Perspecta Stereophonic Sound, developed by Robert Fine, uses a single, cued optical soundtrack which contains a sub-audible control track. This latter track channels the sound into the three backstage speakers with the amplitude of the control determining the volume at which the sound in each of the three channels is reproduced.

The demonstration reel left no doubt that the system works exactly as advertised and is capable of originating voices and effects from various parts of the wide screen. (Continued on page 16)

Warners Not Going Steady With Any One System, Kalmenson Tells Staff

Warner Bros. is not married to any particular projection technique or system, sales v.p. Ben Kalmenson told the company's district managers at a two-day homeoffice confab which started Thursday (15). The company's main objective is to market product "that will make great entertainment" and to sell that product "in the most successful manner possible."

"Our job," said Kalmenson, "is to make available to our customers the quality-plus product that we know will attract at the boxoffice—big pictures, important pictures, from important and proven books, plays and original stories."

Kalmenson declared that Warners upcoming product is the "greatest and most costly" the studio has ever undertaken.

"Our business," he continued, "has undergone a tremendous period of technical transition over the past few years. We now face an equally important period of stabilization and progress in motion picture making. But now, when the future looks very bright, we can least afford to sit back. This is a dynamic business that can leave you behind the minute you sit still."

GREAT EXPECTATIONS

Par Talks of 'Christmas' Topping 'Greatest Show'

Paramount sales execs are making big talk concerning the upcoming musical, "White Christmas," Bing Crosby-Danny Kaye costar. They figure the picture will outdistance "Greatest Show on Earth" in terms of film rental. To accomplish this "Christmas" will need close to \$13,000,000 in domestic (U. S. and Canadian) rentals. Being relied upon as an extra selling point with the new pic is VistaVision, new high-definition process which was first put to use with "Christmas."

Sue on 'Over-Use'

Los Angeles, April 20. Copyright infringement suit for \$250,000 was filed in Federal Court by Hill & Range Songs, Inc., against National Pictures Corp., producer of the film "New Faces." Action involves the Michael Brown tune, "Lizzie Borden."

Complaint says the defendant was authorized to use the tune once as part of the instrumental background, but used it no less than five times in the film. In addition to the \$250,000, the defendants ask an accounting and an order restraining NPC from exhibiting, distributing or disposing of any of the prints.

Rentals Due For 'Arbitration' Talks Altho Ruled Out?

By HY HOLLINGER

Although the subject of film rentals has been ruled out as a topic for discussion at the upcoming industry arbitration session, there are indications that the matter will be brought up at the confab. A militant exhibitor (not Allied) taking part in the new talks will demand that "arbitration of policy" be included in the scope of the talks.

It's pointed out that "policy" decisions of the distributors automatically encompass film rentals and advanced-priced pictures. Should the subject of film rentals come up, it's a certainty that the distrib sales managers will refuse to discuss it. In issuing an invitation to exhibitors to take part in the new arbitration conference, Motion Picture Assn. of America prexy strongly noted that film rentals (Continued on page 18)

FABIAN OVERSEAS ON CINERAMA DEALS

S. H. (Si) Fabian, prexy of Stanley Warner theatre chain and Fabian Theatres, left for Europe Thursday (15). Topper is expected to remain abroad for four weeks.

In London and Paris, Fabian will continue talks with European theatreowners relating to the acquisition of theatres for the showing of Cinerama in these cities. Talks were initiated several months ago by Joseph Bernhard, SW executive.

Exhib, Press Questions Get Brush, Metro Offers No Sound 'Rationale'

Metro continues to maintain a discreet silence regarding its policy in relation to the release of CinemaScope pictures. Like 20th-Fox, the initiator of the policy, Metro has insisted that all CScope pictures be shown with stereophonic sound. However, unlike 20th, M-G has made no attempt to "justify" its decision and refuses to answer either press or exhibitor queries. 20th, on the hand, via frequent press confabs and meetings with exhibitors, with prexy Spyros Skouras and other executives carrying the fight personally, has made a determined stand in its efforts to carry out its policy.

M-G is currently faced with a new problem. While it insists on magnetic stereo sound for all CScope pictures in domestic release, it will release the CScopers abroad only with Perspecta sound, a system in which M-G has a 50% financial interest. Perspecta is being pushed by Arthur Loew, head of Loew's International, leading industry to comment that there

\$1,039,000 Operational, \$71,000 Capital; Gain In Paramount Analysis

American Broadcasting - Paramount Theatres, for the first quarter of 1954, had earnings of \$1,039,000 from operations and \$71,000 from capital gains, Leonard Goldenson, president, reported this week. Total consolidated net of \$1,110,000 was equal to 25c per common share after preferred dividends of \$133,393.

First quarter of 1953 brought earnings of \$5,732,000, including \$1,480,000 from operations and \$4,252,000 from cap gains. Total profit equalled \$1.42 per share of common stock after preferred divvies.

In a report to stockholders, which accompanied 25c first quarter divvy checks, Goldenson said that theatre grosses continued near the 1953 levels but earnings were off due to continued high film rental costs and an increase of \$325,000 in depreciation charges in the new quarter. Latter item stemmed from new sound and screen equipment.

Another adverse item was the introduction of television in many smaller cities and towns, mainly in the south and midwest. On the basis of experience, said Goldenson, an upward trend in these communities likely will take place as tv's novelty fades.

Chief exec reported that AB-PT in the past quarter dropped one partially-owned theatre and nine wholly-owned spots.

On the broadcasting end, he said plans are in work for enhancing radio and tv programming for the coming fall season.

MAUROIS' REP CONFERS ON COAST ABOUT 'LELIA'

Arthur W. A. Cowan, personal counsel and American rep of the French biographer, Andre Maurois, arrived on the Coast last Saturday (17) for casting discussions on the filmization of Maurois' "Lelia." It's the story of George Sand.

Bernard Luber will produce, using both Hollywood and French locales. Pic will be in color, and is the first of three biogs by Maurois to be filmed. Others deal with Alexander Dumas and Victor Hugo. Luber's releasing arrangements not set. Maurois' deal was negotiated in France.

B&K's \$19.25 Divvy

Chicago, April 20.

Balaban & Katz execs revealed to stockholders in an annual report that its earnings for 1953 totaled \$330,892.62 including income from tv station WBKB until Feb. 9, 1953. Figure represents net earnings after taxes and before capital gain. In addition, the corporation had a non-recurring net capital gain resulting primarily from the sale of WBKB to CBS for the net amount of \$4,303,514.85. A dividend of \$19.25 was paid to stockholders.

Still Crying Dimension Blues; Runs, Clearances, Availabilities Jazzed Up by New Factors

Hecklers' Choice

May 18 appears shaping as a day of frustration for the small group of minority stockholders who invariably turn up at all film company annual meetings to toss disconcerting questions at management reps.

That's the date of stockholder meets at AB-PT, RKO Theatres and 20th-Fox. Meaning the hecklers will have to choose which outfit is more deserving of their presence.

Film Shares As Is In Generally High Wall St. Market

By MIKE WEAR

While much of the market moved into the highest ground since 1929, film shares generally marked time last week, much as they had in the previous week. That a majority of picture stocks held steady, many near their highs of the year, was viewed as a favorable sign, since theatre grosses dragged per usual in Holy Week, under normal conditions and with the new 10% cut in admission taxes, is being watched closely this stanza. The obvious reason is that stock market traders want a clear view of how much more it will mean to the theatre boxoffice, with all other factors being equal. A comparison with Easter Week of 1953 naturally will be sought.

The conservative stamina displayed by Loew's, for years the bell-weather of the amusement group, is regarded as a good omen. (Continued on page 10)

HOPE, WRITERS, PAR PARTNERS IN 'FOY'

Hollywood, April 20.

Bob Hope's "Life of Eddie Foy," biopic for Paramount release, is being set up as a three-way partnership. Comedian, "Paramount" and writers Jack Rose and Mel Shevelson, who called the property to Hope's attention, will share. Latter pair will serve as producers, directors and writers.

Formula for the deal was worked out for Danny Kaye in "Knock On Wood" which had Deena Production divided between actor, Paramount and writers with coin put up by Paramount.

Hope has two additional films remaining under his current understanding with Paramount.

L. A. to N.Y.

Pier Angeli
Jack Bishop
Pat Crowley
Allan Dowling
Irving Evans
Samuel Fuller
Alex Gottlieb
Andre Hakim
Mitchell Hamillburg
Harry Horner
George Jessel
Jerry Juran
Dr. Herbert T. Kalmus
Eugene Lerner
Arthur M. Loew
Eva McVeagh
Paul Nathan
Ronald Neame
Margaret O'Brien
Ronald Reagan
George Seaton
Albert Selden
George Sidney
Alva E. Smith
George A. Smith
George Stevens
Eddie Sutherland
Russ Tamblin
Dimifri Tiomkin
Danny Wilson

N. Y. to L. A.

Morton DeCosta
Rita Gam
Beatrice Joy
Norman Panama
Peter Riethof
Shelley Winters

New dimensional pictures continue to play havoc with the established system of runs, clearances and availabilities. The situation, according to subsequent run exhibitors, is growing worse every day and few expect any improvement in the near future as long as distributors insist that the films be played off in the new techniques.

The resultant product shortage, theatreman aver, is so acute that they are experiencing a daily scramble for product just to keep their theatres going. The greatest sufferers, of course, are those exhibitors who either cannot afford to or do not wish to install 3-D, CinemaScope or stereophonic sound.

Complaints are beginning to trickle in from exhibitors that certain distributors are taking advantage of the product lack. Since the film market is in short supply, there are charges that film companies with suitable available product are beginning to put the squeeze on for higher rentals. Flat rate pictures which formerly brought in \$35 are now being peddled for \$40; it is charged. Similar hikes all down the line are being attempted, it's asserted.

Another complaint issued by exhibitors is the calibre of the film currently available. This beef is especially prevalent among theatres which follow the Broadway run. While present Main Stem product may be sold b.o. bait, it'll be some time before the sub-runs will get a crack at it. And then, it's charged, certain films will not be available to the conventional houses because of the system of (Continued on page 18)

George K. Arthur Sees Shorts Salvaged Via Reissue Package Deal

George K. Arthur, the former silent screen star turned shorts producer, is talking a deal with David O. Selznick whereby Arthur's two-reelers would be packaged with Selznick reissues. Arthur believes that the present method of marketing shorts separately is uneconomical and hence hasn't made a deal with any distributor.

In the U. S., Arthur has been peddling his completed two-reelers on his own and has placed them in a number of Gotham art houses. For distribution abroad, he made a deal which saw his "Stranger Left No Card," winner of a Cannes Film Festival award last year, being sold as a package with United Artists' "Moulin Rouge."

Arthur, who left for England last week to produce additional (Continued on page 18)

N. Y. to Europe

James D. Asher
Myer P. Becker
Irv Brecher
Ludwig Charell
Mrs. R. K. Christenberry
Compagnons de la Chanson
Doda Conrad
Salvador Dali
Robert Doucet
S. H. (Si) Fabian
Harry Foster
Mary Garden
Vladimir Golschmann
Helen Harrelson
Justin Herman
Danny Kaye
Abe Lastfogel
David Lawrence
Colette Marchand
Ray Milland
John Patrick
George Rosen
Natalie Schaffer
Danley Simmons
Arthur Spaid
Peter B. Zeisler

Europe to N. Y.

John Dighton
Paul Graetz
Andre Kostelanetz
Wolf Langnese
Ralter Mirisch
Wayne Morris
Olga Oschewski
Kathleen Stanford
Peggy Taylor
Maggie Teyte

SEE KENNEDY IN TOLLCASTING

'COEXISTENCE' OR ONE TOLL SYSTEM?

Question of the competitive co-existence of various pay-as-you-see tv systems was raised last week with the Zenith Radio Corp. application to the Federal Communications Commission for a permit to conduct experimental toll-tv telecasts in N. Y. in conjunction with WOR-TV.

Intriguing aspect of the move is that (a) Zenith intends to employ the "over-the-air" type of transmission for this Phonevision test, and (b) WOR-TV now becomes the experimental outlet for two competing systems since it still has a binding agreement to work with Skiatron in the experimental telecasting of Subscriber-Vision.

According to Zenith, if the FCC grants authorization, its Phonevision telecasts will start May 31 with the station to install the necessary equipment. Broadcasts would be put on between 9:30 a.m. and 4:30 p.m. at times when the station ordinarily isn't on the air. Skiatron has been beaming test material twice weekly before and after station sign-on and sign-off and has been working with WOR-TV over a period of three years. Skiatron execs had been under the impression that their arrangement with the station implied exclusivity.

According to Dr. Alexander Ellett, Zenith v.p. in charge of research, "we have reached the point where it has become necessary to (also) determine the operating characteristics of our Phonevision equipment on a high-powered transmitter in the N. Y. area." Phonevision-equipped receivers will be

(Continued on page 18)

SENATOR SCHOEPEL SCORES ABRAM MYERS

Washington, April 20.

A rebuke of Abram F. Myers, Chairman of the board of the Allied States Association, and an assurance of high regard for the Justice Department's antitrust division, are included in a letter from Senator Andrew F. Schoepel (R., Kans.) to assistant attorney general Stanley N. Barnes, head of the antitrust division.

Said the Senator:

"Following the premature release to the press on March 17 of a preliminary draft of the annual report of the Select Committee on Small Business, I noticed, as you also undoubtedly did, a number of stories in the motion picture trade press suggesting that the committee had censured the antitrust division of the Department of Justice. Most of these stories revolved around quotations from a statement made by one Abram F. Myers, who apparently was attempting to speak for the committee, or explain the committee's views. I want you to know that since Mr. Myers' statement obviously was premised on the unrevised committee print version of the report, it cannot be correct. Moreover, speaking for myself, as chairman of the Monopoly Subcommittee, I assure you that Mr. Myers has not been authorized to interpret any report for me.

"His interpretations are wholly unwarranted and do not represent my feelings or views with respect to the Department of Justice, the antitrust division, or you personally. I am sure that your administration of the antitrust laws will always be fair and objective, and in the public interest."

Hilton Twins' Doubling

San Antonio, April 20.

Daisy and Violet Hilton, Siamese twins and former San Antonians, have returned for a personal appearance here at the South Loop 13 and Rigsby Drive-In Theatres.

On the screen is their film story, "Chained for Life."

Just Call Me 'Sabrina'

Although the legit version is a click, Paramount is changing the title of its pictureization of "Sabrina Fair." It's being lopped to just "Sabrina."

Par feels that the full nomenclature might be too suggestive of a community-outing or county fair.

Lack Yardstick For 'Assured' C'Scope Profit

When is a profit a profit and what is a "fair" standard in determining it?

That question today is bothering 20th-Fox almost as much as it intrigues exhibitors who have shown considerable interest in the company's emphatic promise that it guarantees a profit to every theaterman playing one of its CinemaScope pix.

According to 20th execs, they fully intend to live up to this repeated assurance. But they have no fixed yardstick to go by and are dealing with each case on its merits. At the same time, there is a feeling that the company may have left itself in a vulnerable position by guaranteeing profits on all of its CinemaScopes and to all theatres.

The trouble, as 20th sees it, isn't with the keys which almost invariably show a profit. It arises with the sub-runs, a good many of which are losing money and, in the words of one 20th exec, "would lose money even if you handed them a picture for nothing." There is a frank admission at 20th that by handing out its broad and unqualified guarantee, it has invited a sizeable headache.

2-D Comparison

The distrib is perfectly willing to make reasonable adjustments on terms provided an exhib can show that his house nut, which includes amortization of the CinemaScope equipment, hasn't left him a profit. Trouble starts with the fellow who marches in to complain that his profit on a C'Scope film was no more than his profit might have been on a standard 2-D release.

Then there's the man who proves he lost money. In that case 20th may make up his loss and help him

(Continued on page 20)

VistaVision Invites 7,500 To 6,000-Seat Music Hall

N. Y.'s Radio City Music Hall looks set to become the most "papered" house in the history of exhibition. Paramount over the past weekend sent out 7,500 invitations to its demonstration of VistaVision at the Hall next Tuesday (27). Theatre seats 6,000 so, presumably, 1,500 of the invitees had better not show.

Trekking to N.Y. from the Coast for the unveiling are Y. Frank Freeman, Par's studio boss; Loren Ryder, top technical man on the lot, and Charles Daily, Par optical engineer.

Company is now putting the final touches on an elaborate 12-page brochure, in color, which will be handed out at the showing. This explains in layman's terms the nature of V'Vision and its suitability for all theatres. Technical side of the operation is covered in a second booklet, which also will be distributed.

SAG OK's All Scope, Inc.

Hollywood, April 20.

Screen Actors Guild reached an agreement with All Scope Pictures, Inc., and took it off the "unfair" list. Company produces industrial, educational and training films, in addition to telebrulns.

Still refusing to sign contracts with SAG are Rocket Pictures and Frederick K. Rockett of Hollywood; Alexander Film Co., Colorado Springs, and United Film Service, Kansas City.

KRASNA TAKES 'LOVE' AWAY FROM COL TO UA

Hollywood, April 20.

Norman Krasna will make his "Speak to Me of Love" for United Artists instead of Columbia as originally planned. After preparing his own story for nearly three months in conjunction with the Harry Cohn studio, Krasna said he made the shift because Columbia gave him no definite starting date. No contracts had been signed, although they had been drawn up.

Krasna's original deal with Columbia called for him to collect \$75,000 plus 25% of the profits for writing and directing the film under Jerry Wald's producerpship. The United Artists deal calls for \$150,000 plus 50% of the profits, with UA doing all the financing.

Meanwhile there is a possibility of an alternate deal with UA under a capital gain setup. This would mean making the film in Italy, with an Italian company putting up part of the bankroll in exchange for all European rights while UA would control the western hemisphere rights in return for paying the costs of transportation, cast and other expenses.

Whether "Love" is made here or abroad, production will start this summer with Van Johnson likely as star. Gene Tierney, Jennifer Jones and Jean Simmons have been mentioned as possible femme leads.

41,800 Working in Pix Biz of W. Germany

Berlin, April 13.

According to statistics compiled by SPIO (top organization of the West German film industry) there are currently 5,110 cinemas, with 2,100,000 seats, registered in West Germany. This means that there are 41 cinema seats for 1,000 inhabitants. The number of persons employed in the West German film industry currently is 41,800 (4,000 are working in the production field, the same number in distribution with some 33,000 in cinemas).

Most of the 103 films produced in West Germany last year (1952 had 82 films) came out of the studios at Munich-Geiselgasteig, or 28 in all. Second most active West German studio last year was Berlin-Tempelhof, where 14 pix were shot. There were 70 film producing outfits last year.

Hecht-Lancaster Film May Be Tushinsky First

Harold Hecht, partnered with Burt Lancaster in Hecht-Lancaster Productions, stated in N. Y. this week that his outfit may be the first to have a pic going out in anamorphic widescreen prints via the Tushinsky process. Deal is now being talked with the Tushinskys for "Apache," Lancaster starer. It's set for July 4 release through United Artists.

H-L have a seven-pic deal with UA. On the sked is an adaptation of "The Way West," Pulitzer Prize novel, which will have Lancaster, Gary Cooper and Kirk Douglas in lead spots, according to Hecht.

WOODBURY'S POST

Richard G. Woodbury, of American Optical Co., Southbridge, Mass., is the new deputy director of the scientific, motion picture and photographic products division of the U.S. Department of Commerce. He will serve under Nathan D. Golden, director of the division.

Zenith's Gadgets

Working on refinements of its Phonevision toll-tv system, Zenith Radio Corp. has come up with a couple of ingenious new "buttons," Millard C. Faught, Zenith economic consultant, disclosed this week.

One button would permit the viewer to "hold" a picture, i.e., store it away while he goes searching around other channels. Another serves to permit a quick check in case something goes wrong with the picture. It immediately establishes whether the fault lies with the set or with the Phonevision unit.

20th Aids Stereo Ozoner on L.I. For Showcasing

Model CinemaScope drive-in is being built at Westbury, L. I., by Sol Lerner with the full cooperation and assistance of 20th-Fox. Ozoner will have a capacity for 1,500 cars and is being equipped by RCA.

Purpose of 20th in getting behind the Lerner operation is to create the ideal outdoor CinemaScope showcase, to be used both for experimentation and to convince other drive-in ops of the feasibility of CinemaScope and stereophonic sound in ozoners.

There has been considerable resistance among the nation's more than 4,000 drive-in operations against the installation of multi-channel sound which, in most cases, requires re-wiring and other expensive work. Some have also expressed open doubt as to the applicability of stereo sound in a car.

In his annual report to stockholders this week (19), 20th prexy Spyros P. Skouras disclosed that, at the moment, 50 drive-ins are committed to fully equip for CinemaScope. He reiterated his company's position, i.e. that stereo sound is a necessary part of the C'Scope process regardless of where it is shown.

The Westbury installation will use 20th's new Swiss arc lamps which, in past tests, have quadrupled the amount of light on the large screen. Light intensity is a considerable problem for ozoners which, for the most part, are al-

(Continued on page 18)

Postpone Windup Of Suits Vs. Hughes, RKO

Los Angeles, April 20.

Two more postponements in one day added further complications to the minority stockholder suit against Howard Hughes and RKO. First it was granted by Federal Judge Ben Harrison at the request of stockholder attorney Bernard Reich, who asked a continuance until May 17. Later RKO attorneys had the case continued until June 28.

Meanwhile subpoenas have been served on a dozen newsmen who have written stories about the suit for the trade press, wire services and N. Y. newspapers. They will be asked to make depositions about the case.

REISMAN HIS SKIATRON REP

Phil Reisman, veepee of Joseph P. Kennedy Industries, has been nominated to the board of Skiatron Electronics & Television Corp. Skiatron stockholders will be asked to vote approval for him and a slate of eight other directors at the Skiatron annual stockholders meet in N. Y. next week (28).

Addition of Reisman to the board would appear to be a compromise arrangement in the wake of the recent deal under which Skiatron licensed rights to its Subscriber-Vision toll-tv system to a group headed by Matthew Fox. Latter is setting up an operating company, to be known as Skiatron TV, which will have its own board of nine including four reps from Skiatron.

Thus, while Skiatron will be represented by one of Matty's Fox unit, latter will have only indirect representation at Skiatron. However, it's planned for Reisman to sit on the board of both Skiatron and the operating company. There have been repeated reports that Kennedy, who has fingers in many a financial pie but who for private reasons doesn't care for this to be known, is one of Matty's Fox backers and that Reisman, as his exec v.p., is his spokesman in the new setup.

Puzzling aspect is that Reisman, and others at Skiatron including Arthur Levey, its prexy, have in the past insisted—and continue to do so—that he has no connection with the operation whatever. As recently as last Friday (16), Reisman and Levey both denied any intention of adding Reisman to the Skiatron board. Reisman said that

(Continued on page 18)

SETTLE LANDAU SUIT VERSUS ASPEN PICTURES

Hollywood, April 20.

Private settlement of Arthur M. Landau's \$25,000 suit against Aspen Productions and three other defendants was disclosed by Judge Phillip H. Richards in Superior Court but not amount of the settlement.

Landau asked \$25,000, plus 7% interest for services rendered as Aspen's motion picture adviser and consultant over a two-year period, during which he lined up financing and distribution deals for "Captive City" and "Return to Paradise." Other defendants were Mark Robson, Theron Warth and Robert Wise.

RKO OUT OF CHICAGO

Winston (Subsid) Abandons Grand To Van Nomikos

Chicago, April 20.

An abrupt, unannounced withdrawal from the RKO Grand Theatre last week by its operators, the Winston Theatre Corp., turned the theatre back to the management of Van Nomikos, from whom it had been subleased since 1943. It's understood the house had been operating in the red for several months. Winston Corp., a subsidiary of RKO Theatres, cannot be sued by Nomikos for abandoning its lease because the company shows no assets. RKO now controls no theatres in Chi.

Nomikos, who operated the Grand from 1937 to 1943 and who heads a circuit of 15 outlying houses, said booking policy would continue sans change. Manager Gerald Sullivan and assistant manager Tyrus Anderson, both of whom had been in RKO employ for several years, remained with the theatre. Nomikos had subleased the Grand some 10 years ago at a time when only the major chains were able to get first run pix.

Coincidentally with the RKO exit, the Grand Theatre building was sold for \$350,000 to an undisclosed party. Agents of the purchaser say the sale has no bearing on the RKO walkout.

Bootlegging of Tollcasts?

In a speech touting Zenith Radio's Phonevision, Millard C. Faught, the firm's economic consultant, inferred that Paramount's Telemeter and Skiatron's subscription tv systems can be easily decoded and are thus open to "bootlegging" by non-paying viewers. Speaking before the New York Society of Security Analysts Monday (19), Faught let it be known that cracking the codes of the two competing tollvision systems has been a simple proposition for the Zenith engineers.

Faught did not mention either Telemeter or Skiatron by name, but they are the systems other than Phonevision that have been tested. Skiatron spokesman promptly retorted Faught was "talking through his hat" and that Phonevision's "coded code" wasn't sacrosanct either if tackled under lab conditions.

Out of This World (TRAVELOG-COLOR)

Theodore R. Kufnerman presentation of Lowell Thomas Sr. and Jr. production. Commentary written and narrated by Thomas Sr. and Jr. at the Guild Theatre, N.Y., April 15, '54. Running time, 75 mins.

Public interest in exploration, as evidenced in the success of the written and filmed accounts of "The Conquest of Everest" and "Annapurna," should be sustained by "Out of This World," the film documentary of a trek some years ago to Tibet by Lowell Thomas Sr. and Jr. While lacking the dramatic impact of the mountain-climbing sagas, the Thomas adventure is nonetheless a fascinating report of an enigmatic section of the world. It rates as a natural for artie situations and as a companion feature in standard houses.

Photographed in color, "World" is at its best when it focuses on the people of the strange Asiatic country. Coupled with the interesting narrative provided and spoken by the Thomases, father and son, the film offers an insight of the people, customs and life of this little-known country which is rarely visited by Westerners. The Thomas celluloid report rates as a modern historical document since Tibet has since fallen into the hands of the Chinese Communists.

Highlights of the film include the visit to the sacred Tibetan capital city of Lhasa, a view of the young Dalai Lama and the Potala, the skyscraper center of deeply religious Tibet. The Thomases also take their cameras into the monasteries where at least one-third of the country's male population is trained for monkhood.

The Thomas expedition to Tibet took 24 days by mule train. This portion of the film appears somewhat repetitious. On the return trip to India, Thomas Sr. was injured and had to be carried all the way back in a makeshift stretcher.

The camera work, while not of professional stature, still succeeds in capturing the scenic views and people in a wholly satisfactory manner. The Thomas visit to the "sealed kingdom" was at the invitation of the Tibetan government which wanted Thomas Sr. to bring a message of friendship to the U. S. and an appeal for help against the Communist threat.

Holt.

Indiscretion of An American Wife

Italian-filmed study of a farewell to a summer dalliance; consciously arty, but with femme appeal. Jennifer Jones, Montgomery Clift strengthen possibilities.

Hollywood, April 20.

Columbia release of De Sica production. Stars Jennifer Jones, Montgomery Clift; features Gino Cervi, Dick Jones. Directed by Vittorio De Sica. Cesare Zavattini, Luigi Chiarini, Giorgio Prosperi; from the story "Terminal Station" by Zavattini; dialogue by Truman Capote; camera, G. R. Aldo; editor, Eraldo Da Roma; Jean Barker; music, Alessandro Cicognini; conducted by Franco Ferrara. Previewed April 15, '54. Running time, 63 mins.

Mary Clifton, Jennifer Jones, Commissioner, Montgomery Clift, Paul, Dick Beymer. (Aspect ratio: 1.85 to 1)

The plot of "Indiscretion of An American Wife" is told rather precisely in the title. It is an Italian-filmed feature, very consciously arty and foreign, but with the American star names of Jennifer Jones and Montgomery Clift and a strong appeal to the possibilities of the domestic romance. The "true romance," "true confession" type of escape fiction seems to be returning to favor and "Indiscretion" fits the classification thoroughly.

The picture was produced and directed by Vittorio De Sica from Cesare Zavattini's story, "Terminal Station." The lensing by G. R. Aldo was done in its entirety in the Stazione Termini in Rome, where the story of an American housewife saving farewell to her holiday lover takes place.

Domestic distribution rights to the picture, held by Selznick Releasing Organization, were turned over to Columbia and the footage edited down considerably from its foreign release length. In fact the trimming was so drastic Columbia ordered a musical prolog from SRO to pad out the footage, so "Indiscretion," itself running 63 minutes, has an eight-minute hitchhiker riding along. Patti Page sings "Autumn in Rome" and "Indiscretion," songs by Paul Weston and Sammy Cahn that are themed on the Alessandro Cicognini score from the main feature. She's good. So are the songs, Joe Reisman's arrangements; James Jones' camera work; and the design and direction by William Cameron

Angels One Five

"Angels One Five" was reviewed from London in VARIETY April 2, 1952. The AB-Pathe release of Templar Associated British's production stars Jack Hawkins, Michael Denison, Dulcie Gray, and is being released in the U. S. by Rugoff & Becker Productions.

Action of "Angels One Five" takes place during the period described by Winston Churchill as "Britain's finest hour," when a handful of fighter pilots (the few against the many) stemmed the Nazi Luftwaffe. Film brings back "proud memories of the early wartime struggle and should have strong sentimental and emotional appeal for local audiences, although subject hardly justifies high b.o. rating for the American market," opined Myro.

Menzie's. However, the short is still of dubious value to the feature.

As typical of foreign film pretensions, much use is made of bits and types flowing through the busy railway terminal to color and add movement to the picture. However, these players who sustain the show aren't considered important enough to credit. Other than the stars, only two are named, Gino Cervi and Dick Beymer, but they are not identified as to characters. As the picture wears the De Sica brand, the pseudo-intellectuals will probably hail it, and it has its definite merits, along with techniques and posturings long ago discarded by Hollywood.

Outside of the agonizing moments of farewells between Miss Jones, Philadelphia housewife returning to her safe hearth, and her younger holiday lover, Clift, the story's dramatic suspense pull is developed, after the couple's arrest after being discovered in an extremely compromising embrace in a secluded spot. Will she be freed in time to catch the train for Paris, or will her shame be bared to all? Script makes quite a bit of this angle before turning it loose in a final farewell scene that will really squeeze the femme tear ducts.

The stars give the drama a real pro and the professional standards of delivery are high, even though the character interpretations will not be liked by all. Faring best is Miss Jones, managing to be just a bit dowdy and maternally in her Christian Dior costume, as would be the character she portrays. Clift is extremely intense, and somewhat more youthful in the impression he creates than necessary, as her lover. There are several very excellent performances by the nameless cast members.

The Cicognini score, conducted by Franco Ferrara, too often is intrusive to the point of being a major distraction to the mood being sought.

Brog.

Witness to Murder (SONG)

Standard suspense meller with Barbara Stanwyck, George Sanders, Gary Merrill to help chances generally.

Hollywood, April 14.

United Artists release of Chester Erskine production. Stars Barbara Stanwyck, George Sanders, Gary Merrill; features Charles Hallahan, Harry Tyler, Carleton, Lewis Martin, Dick Elliott, Harry Tyler, Juanita Moore. Directed by Roy Rowland. Original screenplay, Chester Erskine; camera, John Alton; editor, Robert Swink; score, composed and directed by Herschel Burke Gilbert; songs by Gilbert and Sylvia Fine. Previewed April 13, '54. Running time, 81 mins.

Cheryl Draper, Barbara Stanwyck, Eddie Vincent, George Sanders, Capt. Donnelly, Harry Shannon, The Blonde, Claire Carleton, Psychiatrist, Lewis Martin, Apartment Manager, Dick Elliott, Charlie, Harry Tyler, Woman, Juanita Moore, Woman's co-worker, Joy Hallward, Old Lady, Adeline DeWalt Reynolds, Policewoman, Gertrude Granger. (Aspect ratio 1.75-1)

The suspense thriller tricks used as a background for "Witness to Murder" play over a familiar course, resulting in a standard melodrama that, while it does have its thrills, varies little from countless other such offerings. The presence of Barbara Stanwyck, as well as George Sanders, should help the booking chances in regular release.

Chester Erskine wrote "Witness" for the screen and produced for United Artists release. Both chores are brought off professionally, even though lacking a novel or fresh touch that might have rated the presentation more than just an average mark. Roy Rowland's direction is in the same key, expertly fashioned to make the most of what's available, but adding little that's new.

Plenty of holes exist in the plot, that has Miss Stanwyck awaken-

ing from a deep sleep, rising to close a window against a storm, and seeing Sanders murder a girl in an apartment across the way. Quite often logic bows to convenience as the script goes through its paces. Gary Merrill, police lieutenant who takes the heroine's report of homicide, doesn't believe her. Nor does anyone else take her tale seriously because Sanders is a wily killer who leads no tales scattered around. Footage finds Miss Stanwyck trying to find a friendly ear while Sanders resorts to all sorts of trickery that will convince the police she is crazy. It does seem that Erskine's writing could have found some other out to wrap up the plot than the old-hat stunt of putting the principals atop a high building where, after the prescribed heights thrills, justice triumphs.

Within this familiar framework, the performances are good, reflecting the long experience many of the players have had with this type of material. On the male side, Merrill shows up exceptionally well, even considering the police and their methods are displayed unfavorably. Sanders does another of his suave villas and Miss Stanwyck is properly panic-stricken. Jesse White is okay as Merrill's aide. Among supporting spots remembered are Claire Carleton, a looney in the psycho ward where Miss Stanwyck is being quizzed, and Juanita Moore, also an inmate, who sings the mournful blues, cleft by Herschel Burke Gilbert and Sylvia Fine. Lensing by John Alton, Gilbert's score and other credits are handled correctly.

Brog.

Playgirl

Talky saga of the innocent country girl in the big city.

Hollywood, April 19.

Universal release of Albert J. Cohen production. Stars Shelley Winters, Barry Sullivan, Colleen Miller; features Richard Long, Gregg Palmer, Kent Taylor. Directed by Joseph Pevney. Screenplay, Robert Bleess; story, Ray Buftum; camera, Carl Guthrie; editor, Virgil Vogel; music, supervised by the Marchese song; Ray Gilbert. Previewed April 13, '54. Running time, 85 mins.

Fran, Mike March, Shelley Winters, Phyllis Matthews, Colleen Miller, Barron Courtney, Richard Long, Anne, Gregg Palmer, Kent Taylor, Greta Marsh, Jacqueline de Wit, Jonathan, Philip Van Zandt, Paul, James McCallion, Wilbur, Paul Richards, Linda, Helen Beverly, Myrna Hansen, Pam, Corday. (Aspect ratio: 2-1)

An updated treatment of the old plot about big-city perils facing innocents from the country is used in "Playgirl." While the results are only so-so as concerns entertainment merit, there are some exploitation angles. The \$100 "party girl" angle is not the least of the selling points, even though it gets nowhere in the once-over-lightly plot treatment.

Story, despite its modern setting in New York, is more of the Roaring Twenties cycle so popular on the screen and in novels during the early and mid-thirties after 3.2 beer made a come-back. For the demands of the story and the character actors that support it, Albert J. Cohen's casting is good, toppling Shelley Winters, Harry Sullivan, and newcomer Colleen Miller. Within the scope of Robert Bleess' script and Joseph Pevney's direction, the performances are satisfactory, the only real fault being that none of the characters, good or bad, generates sympathy. Most promising is Miss Miller, who is undoubtedly slated for a buildup. Richard Long expertly delineates a caddish playboy, an impoverished socialite who arranges "dates for a fee." Gregg Palmer and Kent Taylor are the others getting featured billing.

Miss Miller is the wide-eyed innocent, come to live in the big city with Miss Winters, a well-seasoned singer in love with Sullivan, photo mag publisher whose wife doesn't understand him. Palmer is an employee on the mag who gets Miss Miller a layout, the boss tries to move in on the girl, is accidentally shot in a scuffle with the jealous Miss Winters. All this ruins Miss Miller's reputation and Palmer's regard, so she becomes a party girl, is eventually involved with a gangster, killing which, oddly, winds up the picture after a wounded Miss Winters announces the heroine is still an innocent babe.

The new "Lie to Me" by Ray Gilbert is sung by the Winters character and it's a listenable blues hit. Also spotted for a nitery sequence is "There'll Be Some Changes Made," oldie by Billy Higgins, W. Benton Overstreet and Herbert Edwards. Picture rates good lensing from Carl Guthrie and Joseph Gershenson's musical supervision is satisfactory. Brog.

The Jolson Story

Now that Al Jolson is dead, Columbia Pictures' release of "The Jolson Story" makes a fitting memorial to one of the show biz greats. Dressed up in a widescreen format and directional sound, the eight-year-old Sidney Skolsky Technicolor production retains all of its original powerful impact. The new technical additions only gild the lily. Basically, it's still that inimitable Jolson songaloo soundtrack behind the letter-perfect Larry Parks impersonation that carries the sock.

When first reviewed in VARIETY, Sept. 18, 1946, Al said: "As for Jolson's voice, it has never been better. Thus the magic of science has produced a composite whole to eclipse the original at its most youthful best."

The film, which has been clipped from 128 to 124 minutes, should again be a box-office mop-up. Herm.

Untamed Heiress (Songs)

Typical Judy Canova comedy for the corn belt.

Hollywood, April 20.

Republic release of Sidney Picker production. Stars Judy Canova; features Donald Barry, George Cleveland, Taylor Holmes, Chick Chandler, Jack Kruschen, Hugh Sanders, Douglas Fowley, William Haade, Ellen Corby. Directed by Charles Lamont. Screenplay, Barry, Shumway; story, Jack Townley; camera, Reggie Lanning; editor, Arthur Roberts; score, Stanley Wilson; songs, Jack Elliott, Donald Kahn. Previewed April 16, '54. Running time, 69 mins.

Judy Canova, Judy Canova, Spider Sider, Donald Barry, Andrew (Cactus) Clayton, George Cleveland, Taylor Holmes, Chick Chandler, Jack Kruschen, William Haade, Douglas Fowley, William Haade, Friend, Ellen Corby, Mrs. Flanny. (Aspect ratio: 1.66-1)

Judy Canova is about the only excuse for this two-reel comedy idea that has been stretched out to 69 minutes. However, her presence may be excused enough for the rural and small-town trade where she rates. Elsewhere, it has nothing to offer.

Three typical Canova tunes are spotted in the footage, "Welcome," which she does with a group of kids; "A Dream For Sale" and "Sugar Daddy." The gal can growl a good blue note, as demonstrated on the latter two pieces, which were written by Jack Elliott and Donald Kahn and the second by Elliott.

Plot is concerned with the saving of a gold hoard from Hugh Sanders, a situation in which Miss Canova finds herself because an old prospector, George Cleveland, once loved her opera-singing ma, Cleveland, with a big bankroll, hires Taylor Holmes and Chick Chandler, agents, to find the ma. Instead, they come up with the daughter because the ma is dead but find Sanders has taken charge of Cleveland's desert castle and the old man, hoping to get hold of the gold. Donald Barry and Jack Kruschen, gangsters, get into the action on the side of the heroine because of money owed them by Taylor and Chandler. It's all rather confusing and continues that way, even though Miss Canova and friends win out in a finale slapstick battle royal.

Charles Lamont gives extremely broad direction to the Sidney Picker production, working from a script by Barry Shipman, which was based on a Jack Townley story. Reggie Lanning photographed and other technical credits are average. Brog.

Arrow in the Dust (COLOR-SONG)

Passable western feature in Technicolor for the outdoor action market.

Hollywood, April 14.

Allied Artists release of Hayes Goetz production. Stars Sterling Hayden, Coleen Gray, Keith Larsen, Tom Tully, Jimmy Wakely; features Tudor Owen, Lee Van Cleef, John Pickard, Carleton Young, Leta Stetter, Lesley Selander. Screenplay, Don Martin; from a novel by Ford. Camera, (Technicolor), Ellis W. Carter; editor, William Austin; music, Martin Skiles; songs, Jimmy Wakely. Previewed April 12, '54. Running time, 79 mins.

Carl Laish, Sterling Hayden, Christy, Coleen Gray, Keith Larsen, Crowshaw, Tom Tully, Carqueville, Jimmy Wakely, Titilston, Tudor Owen, Crew Boss, Lee Van Cleef, Oberger, John Pickard, Peppert, Carleton Young. (Aspect ratio: 1.85-1)

Regulation western antics for the entertainment of the not-so-discriminating customer are run off in "Arrow in the Dust," mak-

ing it passable fillmore for the general market. There's nothing outstanding in the playing, writing or direction to pull it above the formula level and things unfold at a routine pace.

Chief star of the Hayes Goetz production, is Sterling Hayden, playing a deserting cavalry trooper who is forced by circumstance to assume the lead and authority of a major to lead a wagon train to safety. Script credit on the L. L. Foreman story goes to Don Martin, but the way events come off it appears as though the writing was ad lib, with no formal plotting before cameras started to grind. Directorial-pacing of Lesley Selander isn't helped by this loose development, nor by having the character stand around and explain events. However, he pours on enough aimless shooting between whites and Indians to create a semblance of action.

Hayden, in his guise of major, joining a wagon train that has been under almost constant Indian attack. He pulls rank to keep the train on the road, as it were, fights delaying actions with the pursuing redskins and keeps a group of bad whites with the outfit under control. After the heroics have just about played out, Hayden gets wise to why the redskins have been such relentless pursuers. Tudor Owen, one of the bad whites, has a wagon load of repeating rifles and ammunition which the Indians want. Hayden destroys this prize and the Indians ride away just as cavalry reinforcements arrive to escort the motley crew into Laramie. It's established that Hayden will get a short sentence for deserting and that Coleen Gray, a brave girl who cared for the wounded on the trek, will be awaiting his release.

Hayden, Miss Gray, and co-stars Keith Larsen, Tom Tully and Jimmy Wakely are adequate to the light demands. Wakely also composed and sings throughout "The Weary Stranger." Others in the cast get by.

Ellis W. Carter did the Technicolor lensing, which will blow up to widescreen for added advantages in displaying the outdoor scenery. Editing, score and other functions are okay for release intentions. Brog.

Neinita Unit (PHILIPPINE)

Tokyo, April 13.

Columbia release of Luzon Theatres. Antonio G. Sanchez production. Stars Anita Linda, Edmundo Montenegro, Plata. Directed and written by Eddie Infante. Camera, Arsenio Dona; music, Aristo Avelino. Previewed in Tokyo.

(English Dialog)

The first screen treatment of the Communist Hukbalahap guerrillas of the Philippines is a low-budget production which proves that a dramatic subject can triumph over the twin handicaps of amateurish production and a none-too-subtle anti-Communist propaganda weighing down the plot. Despite its shortcomings, the film's powerful theme, capable performances and camerawork hold the interest. It should have an appeal to U. S. foreign language and arty houses.

Story centers around the extermination of a large band of Huks by the girl leader, Anita Linda. Her group is called the Neinita Unit. She was captured by the Huks when she was a guerrilla leader by another female rebel, Patricia Plata. Linda breaks with the Huks when they raid her hometown and she is ordered to shoot her own parents. Troops dispersing the raiders find Linda huddled over her dead parents, shot in cold blood by the fleeing Huks. Remainder of pic shows Neinita leading national troops to Huk's hideout. Romance enters when Neinita falls in love with a lieutenant of the national troops, Danilo Montes.

As the girl leader, Miss Linda is splendid and deserves a more smoothly directed and more expensive production. Miss Plata leans heavily on Katrina Paxinos' performance "For Whom The Bell Tolls" for her portrayal of a vigorous, crude and utterly consecrated Communist. Others in cast are satisfactory, with Montes drawing on real life experience in the Army to make his young lieutenant completely believable.

Largest fault in the development of the pic lies in the fact that it seems to have been made without considering the foreign market although to be distributed by Columbia. Producer Antonio G. Sanchez apparently thought audiences would have an intimate knowledge of the Philippines, the Huk situation and the Filipino character from the abrupt way the film plunges into the story. Lars.

GUINNESS' MILLION GROSS IN U.S.

'Registered' Extras Earn Priority

Hollywood, April 20.

New contract between the Screen Extras Guild and the major studios, in addition to a 5% pay hike, contains a number of innovations. One of them provides guild shop and employment preference for registered extras in a 25-mile zone around San Francisco. Another calls for the use of 125 SEG members for mob scenes in the L.A. area before non-registered extras are hired. Contract also covers children under 14.

Agreement is retroactive to last Jan. 2 and runs to Jan. 2, 1958, with SEG retaining rights to reopen the deal in case the cost of living has increased 5% or more by that time.

'Thanking' Allied Cute But Not Funny

According to Myers 20th-Fox Trade Ad 'False and Misleading'

Charging 20th-Fox with a pressure campaign "in a desperate effort to cram stereophonic sound down the throats of exhibitors, regardless of the suitability of their theatres or their ability to pay therefor," Allied States Assn. alleges that the film company has resorted to "false and misleading" advertising.

Specific beef stems from a trade ad in which 20th "quotes from an individual Allied member that plainly implies that the Allied organization in Iowa and Nebraska endorses stereophonic sound." Ad in question was headed "20th Thanks Allied," with the body of the ad containing a statement favorable to stereo sound from Charlie Jones, who issues the bulletin for the Iowa-Nebraska unit.

Abram F. Myers, Allied board chairman, declared: "It is astounding that in the age of the Federal Trade Commission and the Better Business Bureau a corporation of the size and responsibility of 20th-Fox would deliberately try to mislead the trade and the public into believing that Jones' personal views represent or are typical of (Continued on page 10)

L.A. Ozone Sidesteps

Hi-Cost Stereo Sound

Via Wiring Gimmick

Hollywood, April 20.

One way to avoid the high cost of stereophonic sound equipment in the screening of CinemaScope films has been discovered by operators of the Gilmore Drive-In Theatre, a member of the SERO Circuit. By use of its present wiring system the ozone has been able to meet the demands of 20th-Fox for a two-speaker setup for bookings of "The Robe" without excessive costs.

Gilmore is using standard single-sound speakers, two to a car, and costing about \$5 each in quantity purchases, in comparison with the approximate \$25 apiece for multi-horn speakers hitherto used for drive-in magnetic sound. The light wiring, running to each speaker post, has been converted to carry sound to the new speakers.

SERO execs say 20th-Fox reps have approved the Gilmore installation.

H'WOOD PIX BAN KILLS SHANGHAI THEATRE BIZ

Hollywood, April 20.

Banning of Hollywood product by Chinese Communists has practically ruined the film business in Shanghai, according to Dr. Paolo Alberto Rossi, former Italian consul general in that city. American films with their high entertainment values, he said, had become part of the social structure of Shanghai, and there was a sudden drop in theatre attendance when they were barred.

Chinese and Russian propaganda pictures, he said, have not enough entertainment value to suit the natives. He added as a warning to Hollywood: "When you kill the entertainment value, you kill the whole medium."

CRITICS' FAVE

NOW BIG B.O.

British actor Alec Guinness is now stout at the American box-office. Guinness films have usually won praise from the key-city critics but until now had limited pull beyond the "art" circuit. But with his current "Captain's Paradise" he's now bigtime b.o.

Pic, which United Artists is distributing, figures to ring up \$1,000,000 in theatre rentals in the U. S. and Canada. This is \$400,000 higher than the take on Guinness' previous coin release, established by "Lavender Hill Mob."

"Paradise" has chalked up \$630,000 in distribution loot in less than 1,500 dates. UA figures the film is a cinch to play a total of 5,000 bookings—exhibitor deals are being set at the rate of over 200 a week—and on this basis the \$1,000,000 in total rentals looks for sure.

Pic has been an especially remarkable click at the Paris Theatre, N. Y., where the run is now in its 30th week and likely will continue for about another month. Rental for UA from this outlet alone is estimated at \$165,000 to \$180,000.

Four years ago a Guinness entry drew about \$200,000 in distribution money. His pic since have been building consistently. Success of "Paradise" is attributed to the cumulative effects of the buildup plus, of course, drawing power of the film on its own.

Guinness' new star stature is further reflected in a booking situation involving Walter Reade's Baronet Theatre, N. Y. This house has been running an "Alec Guinness Festival," that is, playing a string of the player's pic made in recent years, including "Man in the White Suit," "The Promoter," and "Kind Hearts and Coronets."

SCHINE MUST PLEAD

Contempt Action Set For May 24 and Bond Demanded

Buffalo, April 17.

J. Myer Schine, and other officials of Schine Chain Theatres, Inc., were directed in Federal Court here to plead to contempt charges on May 24. District Court Judge John Knight, at the request of Joseph E. McDowell, Dept. of Justice counsel, also directed Schine, and all other defendants, to file bonds guaranteeing their appearance on the return day and thereafter.

Schine lawyers, at the same time, requested a bill of particulars of the contempt charges now pending against the Schine defendants. All proceedings have been adjourned to the May 24 return date for deposition.

Guatemala Needs Yank Product

Distribs There Double as Exhibs and Find Populace Blah to Soviet Propaganda Pictures

In an apparent move to call the Americans' bluff, the Guatemalan government last week issued a decree reducing its 20% tax on the distrib's take to 10% and leveling instead a 2% tax on admissions.

The situation created by the decree is unsatisfactory to the Motion Picture Export Assn., and it has notified the Guatemalans that its member companies will continue their ban on film shipments to that country.

Earlier, the ban had been imposed when the Guatemalan authorities informed MPTA-of their intention to level the 20% tax on the distrib's take. MPTA was then informed of the plan to switch to 10% and clearly indicated that it couldn't and wouldn't go along with it. Whereupon Guatemala's Red-friendly government proceeded to issue the formal decree.

Shiffman, 'Draft Brewer' Chairman,

Says Walsh 'Punishes' Dissidents

Hollywood, April 20.

Popcorn Appeal

Omaha, April 20.

Popcorn concessionaires had grist, if that's the word, for their grind last week. First, producer Leonard Goldstein, passing through town, scorned Academy awards and pictures with "messages" ("I Use Western Union when I have one") and added that instead of pointing for Oscars, he pointed for pictures "which sell a lot of popcorn and candy."

Coincidentally, news that Arva Main, Miss Nebraska of 1949, would make her film debut in RKO's "Conqueror" focussed attention upon the fact that, as Jinx Burrows, the gal started life selling popcorn at her father's film house in Crete, Neb.

Punitive Damages Go Free of Tax

Philadelphia, April 20.

United States Circuit Court of Appeals ruled last week (12) that William Goldman Theatres Inc. need not pay income taxes on \$250,000 awarded in 1946 in a Prentiss Theatre antitrust suit. Precedent setting decision upholds findings of U. S. Tax Court last December that punitive damages are not to be regarded as regular taxable income.

Goldman won \$375,000 treble damages from Warner Brothers and ten other producers and distributors on charges that Erlanger which he leased at time was not permitted to show first run films. Goldman paid income tax on \$25,000 but not remainder.

Judge John Biggs Jr. who wrote decision stated "ordinary man regards income as something that comes to him from what he has done, not from something which is done to him." Jurists felt case would finally be decided by U. S. Supreme Court.

Stanley's 25c Divvy

Dividend of 25c per share on common stock was declared last week by the board of directors of Stanley Warner Corp. Melon is payable May 10 to stockholders of record April 26.

Slice represents a five cent per share hike for the SW stockholders since a 20c per share divvy was paid on January 5.

Richard Walsh, international proxy of IATSE, is accused of using "terroristic tactics" by Harry Shiffman, business agent of Cline-technicians local 789, and chairman of the "Draft Roy M. Brewer for IA Proxy" move. He further charges Walsh with seeking to intimidate IA members throughout the country in an attempt to prevent them from supporting Brewer.

Shiffman asserted locals have reported IA's new midwestern v.p. William Donnelly had visited certain small locals "attempting to find technical defects in their operations and leaving veiled threats that their political actions might influence the attitude of the general office toward such technicalities."

Meanwhile, at a meeting of local 789 last week, membership by a substantial margin voted to defeat a motion to rescind the union's endorsement of the Brewer "draft," and implemented its support by voting a \$1,500 contribution to the Brewer campaign fund. Local 789 also okayed use of its offices as Shiffman's headquarters for the Brewer move.

Asked if he had formally acknowledged the "draft" call and was openly a candidate, Brewer replied, "It's my intention to take a swing around the country before making a formal announcement. I don't think I want to make a public announcement until then." He expects to leave on his trek in about two weeks.

Meeting of the membership followed effort of what Shiffman described as "certain dissident elements" in the local to reverse the Brewer endorsement. Motion to (Continued on page 20)

No Dismissal, So Theatre 'Misrepresentation' Case Is Privately Settled

Minneapolis, April 20.

Suit to invalidate the purchase of leases of the Strand and Tower theatres in the St. Paul loop was settled in Ramsey county district court. St. Paul, after plaintiffs had presented their case.

Plaintiffs were Twin City Theater Co., including Dale, Montgomery and Rydeen, who made deal to purchase leases and equipment of houses from Minnesota Amusement Co. They charged misrepresentation of the theatre's earnings and sought return of \$75,000 they had paid on account.

MAC, meanwhile, counter-sued for rental they paid on properties after Twin City Theater Co. gave them up. TCT had shuttered the houses after two years operations, and MAC had kept them closed until the lease ran out, then returned them to Pfeiffer Realty Co., the owner, now operating the theatres.

After plaintiffs' case was in, motions by MAC counsel for directed verdict, and for dismissal of jury and trial by court alone were dismissed. MAC then entered into negotiations with Ben Deindard, plaintiffs' attorney, for settlement. Both actions were dismissed when private settlement was reached.

Amount involved in settlement was not revealed, but film row scuttlebutt had it at about \$45,000 paid to Montgomery, Dale and Rydeen.

TAX-PASSED-TO-PUBLIC AIDS SUBURBAN BIZ

Pittsburgh, April 20.

The tax slash on admission tickets here has been a definite help to neighborhood and suburban film theatres where savings are being passed on to the public. The weekend trade was terrific at all spots in this category.

An isolated example of the upbeat was the fact that three Stanley Warner nabes broke house records a week ago Sunday (11).

L.A. Better; 'Suite' Smash \$32,000, 'People' Perky 15G, 'Rails'-Kettles' Fair 14G, 'Knock' Sharp \$18,000, 2d

Los Angeles, April 20.

After good weekend trade sparked by Easter holiday, deluxe here are settling down to post-holiday spottiness with reopening of schools. Only three newcomers bowed for the holiday trade, and two are doing well. "Executive Suite" shapes sock \$32,000 in two theatres while "Night People" looks stout \$15,000 at the Fox Wilshire.

Fair \$14,000 is seen for "Rails Into Laramie" paired with "Ma, Pa Kettle At Home" for three houses. "Knock on Wood" is rounding up a sharp \$18,000 at the Warner Beverly in second week to pace films just getting into holdover.

A good \$15,000 looms for "Prince Valiant" in third session at the Chinese. "Cinerama" hit wov \$36,500 in 50th frame, with four extra shows helping.

Estimates for This Week

Fox Wilshire (FWC) (2,296; \$120-\$180) — "Night People" (20th). Stout \$15,000 or near. Last week, "New Faces" (20th) (5th wk-5 days), \$3,400.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-\$1.10) — "Executive Suite" (M-G) and "Blackout" (Lip) (State only). Sock \$32,000. Last week, Egyptian, "Rose Marie" (M-G) (5th wk-6 days), \$6,400; others with units.

Palace, Iris, Wilshire (Metropolitan-FWC-SW) (1,212; 414; 2,344; 70-\$1.10) — "Rails Into Laramie" (U) and "Ma, Pa Kettle at Home" (U). Fair \$14,000. Last week, Iris, Wilshire with Loew's State, "Mad Magician" (Col), \$13,200. Palace, "Heidi" (UA) and "White Mane" (UA), \$5,000.

Warner Beverly (SW) (1,612; 90-\$1.50) — "Knock on Wood" (Par) (2d wk). Sharp \$18,000. Last week, with preem coin, wov \$20,700.

Fine Arts (FWC) (631; 80-\$1.50) — "Genevieve" (U) (2d wk). Slow \$3,000. Last week, \$3,400.

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,200; 1,430; 70-\$1.10) — "Miami Story" (Col) and "Miss Robin Crusoe" (20th) (2d wk). Light \$12,000. Last week, \$16,000.

Los Angeles, Ritz (FWC) (2,097; 1,363; \$1-\$1.50) — "Hell, High Water" (20th) (2d wk). Mild \$13,000. Last week, \$15,800.

United Artists (UATC) (2,100; 70-\$1.10) — "Desperate Women" (Indie) (2d wk). Slow \$3,000. Last week, \$8,000.

Warner Downtown (SW) (1,757; 70-\$1.10) — "Casanova's Big Night" (Par) (2d wk). Slim \$4,000. Last week, with Fox Hollywood, \$11,700.

Vogue, Globe, Uptown (FWC) (885; 782; 1,715; 70-\$1.10) — "Living Desert" (Disney) (2d wk). Okay \$9,500. Last week, with Loyola, sock \$24,200.

Chinese (FWC) (1,905; \$1-\$1.80) — "Prince Valiant" (20th) (3d wk). Good \$15,000. Last week, \$20,000.

Four Star (UATC) (900; 90-\$1.20) — "Rhapsody" (M-G) (3d wk). Neat \$5,500. Last week, \$8,800.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-\$1.10) — "Should Happen You" (Col) and "Jesse James versus Daltons" (Col) (3d wk). Slow \$13,000. Last week, \$17,700.

Orpheum (Metropolitan) (2,213; 80-\$1.10) — "Riot Cell Block 11" (AA) and "Iron Glove" (Col) (3d wk). Light \$5,000. Last week, \$7,500.

Hawaii, Rialto (G&S-Metropolitan) (1,106; 837; \$1-\$1.40) — "French Line" (RKO) (3-D) and "Paris Playboys" (AA) (8th wk Hawaii, 3d wk Rialto). Dull \$4,000. Last week, \$6,000.

El Rey (FWC) (861; \$1-\$1.25) — "One Summer Happiness" (Indie) (9th wk). Oke \$2,500. Last week, \$3,000.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65) — "Cinerama" (Indie) (51st wk). Nearing end of first year for sock run as it launched 51st frame (18) after wov \$36,500 last week.

Shorts in VistaVision

Paramount is studying plans for production of short subjects in VistaVision, the briefs to accompany V-Vision features in theatres, according to Oscar Morgan, Par's short subjects and newsreel sales manager.

Exec stated in N. Y. this week that the company will release 60 one-reelers in the year beginning next Oct. 1. This is the same number going out in the current 12-month span.

Broadway Grosses

Estimated Total Gross This Week \$763,000
(Based on 23 theatres)
Last Year \$629,100
(Based on 21 theatres)

'Kettles' Torrid \$12,000, Indpls.

Indianapolis, April 20.

Mild Easter weekend brought healthy biz to most first-run situations here this stanza. "Ma and Pa Kettle at Home" at Circle and "Julius Caesar" at Loew's are top grosses. "Prince Valiant" at the Indiana also is strong. "Pinocchio" is hefty on moveover at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-80) — "Ma, Pa Kettle at Home" (U) and "Loophole" (AA). Smart \$12,000. Last week, "Naked Jungle" (Par) and "Geraldine" (Rep) \$10,500.

Indiana (C-D) (3,200; 70-95) — "Prince Valiant" (20th). Dandy \$12,000. Last week, "Pinocchio" (Disney) (1,300; 50-80) — "Pinocchio" (Disney) (m.o.). Solid \$6,500. Last week, "Quo Vadis" (M-G) (reissue), \$5,000.

Loew's (Loew's) (2,427; 70-95) — "Julius Caesar" (M-G). Nifty \$11,000. Last week, "Act of Love" (UA) and "Steel Lady" (UA), \$7,500 at 50-80c scale.

Lyric (C-D) (1,600; 50-76) — "War Paint" (UA) and "Blackout" (Lipert). Mild \$5,000. Last week, "Riding Shotgun" (WB) and "Hollywood Thrill Makers" (Lip), ditto.

'Carnival' Crisp \$26,000, Philly; 'Lagoon' Big 18G, 'Pasha' 11G, 'Naked' 10G

Philadelphia, April 20.

End of rain and Holy Week brought out cinema patrons for sock Sunday biz. Steve Cochran's personal on Saturday boosted "Carnival Story" which looms strong in first week at Mastbaum. However, stand-out currently is "Creature Black Lagoon" with a smash total at the Goldman. Holiday helped boost "Pinocchio" to big total in third frame.

Estimates for This Week

Arcadia (S&S) (625; 89-\$1.40) — "Julius Caesar" (M-G) (11th wk). Nice \$5,000. Last week, same.

Boyd (S-W) (1,459; \$1.25-\$2.60) — "Cinerama" (Indie) (28th wk). Good \$15,500. Last week, \$17,000.

Goldman (Goldman) (1,200; 50-99) — "Creature from Black Lagoon" (U). Sock \$18,000 or near. Last week, "Riding Shotgun" (WB), \$10,000.

Mastbaum (SW) (4,360; 99-\$1.30) — "Carnival Story" (RKO). Strong (Continued on page 11)

'Cinerama' Terrif \$25,000 on Mpls. Preem; 'Lagoon' Big 12G, 'Banana' 7G

Minneapolis, April 20.

Five holdovers in the Loop are holding the list of new entries to three this week. "Creature From Black Lagoon" looks very big while "Top Banana" is nice. The big smash, however, is "Cinerama," opening at the refurbished Century with \$2.65 top. The school holiday released droves of kids to keep turnstiles whirling. "Ma and Pa Kettle at Home" is big on hold-over as is "Prince Valiant."

Estimates for This Week

Century (S-W) (1,140; \$1.75-\$2.65) — "Cinerama" (Indie). After stupendous advance campaign, looks to hit huge \$25,000, terrific for size of house. Minneapolis is 11th city to get "Cinerama," with Chicago, nearest city now playing this.

Gopher (Berger) (1,000; 65-85) — "Ma, Pa Kettle at Home" (U) (2d wk). Fast \$4,500 in prospect. Last week, \$5,500.

Lyric (Par) (1,000; 65-85) — "Beachhead" (UA) (m.o.). Solid

Hope Hotsy \$16,000 in Buff.; 'Lucky' Lush 13G

Buffalo, April 20.

Biz is strong here this session. "Prince Valiant" is getting the biggest money at the Buffalo while "Casanova's Big Night" is nearly as big at Paramount. "Lucky Me" is stand-out with socko biz at Center. "Pinocchio" shapes dandy at the Century for an oldie. "Should Happen to You" is good at Lafayette.

Estimates for This Week

Buffalo (Loew) (3,000; 50-80) — "Prince Valiant" (20th). Socko \$16,000. Last week, "Rhapsody" (M-G), \$14,500.

Paramount (Par) (3,000; 50-80) — "Casanova's Big Night" (Par) and "Bitter Creek" (AA). Hefty \$16,000 for Bob Hope comedy. Last week, "Naked Jungle" (Par) and "Black Glove" (Indie) (2d wk), \$11,000.

Center (Par) (2,000; 50-80) — "Lucky Me" (WB). Rousing \$13,000. Last week, "Roman Holiday" (Par) and "Stalag 17" (Par), \$12,000.

Lafayette (Basil) (3,000; 50-80) — "Should Happen to You" (Col) and "Drums of Tahiti" (Indie). Good \$15,000. Last week, "Creature Black Lagoon" (U) and "Project M-7" (U), \$12,500.

Century (Buhawk) (3,000; 50-80) — "Pinocchio" (RKO) (reissue) and "Killers From Space" (RKO). Dandy \$15,000. Last week, "Man in Attic" (20th) and "Man Crazy" (20th) (5 days), \$9,000.

'Prince' Smash \$27,000, Det.; 'Pasha' Great 20G, 'Lucky Me' Hotsy 25G

Detroit, April 20.

The usual pickup in biz after Holy Week is sharply in evidence this year. "Prince Valiant" looks socko at the United Artists. "Lucky Me" shapes big at the Michigan. "Yankee Pasha" is smash at the Palms. "Cinerama" is adding a few thousand dollars more in the 57th week to maintain its sensational pace at the Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1-\$1.25) — "Night People" (20th) (3d wk). Oke \$18,000. Last week, \$22,500.

Michigan (United Detroit) (4,000; \$1-\$1.25) — "Lucky Me" (WB). Big \$25,000. Last week, "Casanova's Big Night" (Par) and "Gypsy Colt" (M-G), \$16,000.

Palms (UD) (2,961; 80-\$1) — "Yankee Pasha" (U) and "Rails Into Laramie" (U). Swell \$20,000. Last week, "Wild One" (Col) and "Bait" (AA) (2d wk), \$16,000.

Madison (UD) (1,900; 95-\$1.25) — "Glenn Miller Story" (U) (9th wk). Up to stout \$10,000. Last week, \$9,000.

Broadway-Capitol (UD) (3,500; 80-\$1) — "Hell's Half Acre" (Rep) and "Sea Lost Ships" (Rep). Mild \$14,000. Last week, "Boy From Oklahoma" (WB) and "Loophole" (AA), \$9,000.

United Artists (UA) (1,938; \$1-\$1.25) — "Prince Valiant" (20th). Sock \$27,000 or near. Last week, "Rose Marie" (M-G) (3d wk), \$10,000.

Adams (Balaban) (1,700; 80-\$1) — "Beat the Devil" (UA). Slow \$8,000. Last week, "Rhapsody" (M-G) (3d wk), \$6,000.

Music Hall (Cinerama Productions) (1,194; \$1.40-\$2.65) — "Cinerama" (Indie) (57th wk). Great \$21,000. Last week, \$18,500.

Columbia (Loew's) (1,174; 60-80) — "Beachhead" (UA). Pleasant \$8,500. Last week, "Give a Girl a Break" (M-G), \$6,000.

Dupont (Lopert) (372; 90-\$1.20) — "Julius Caesar" (11th wk). Handsome \$5,500. Holds. Last week, \$5,000.

Keith's (RKO) (1,939; 70-90) — "Pinocchio" (RKO). Very big \$19,000. Last week, "Creature Black Lagoon" (U) (3-D), \$10,000.

Metropolitan (S-W) (1,200; 70-\$1) — "Lucky Me" (WB). Sock \$12,000. Last week, "Riding Shotgun" (WB), \$6,000.

Palace (Loew's) (2,370; 50-95) — "Prince Valiant" (20th). Smash \$26,000. Last week, "Sashkatchee" (U), big \$10,000 for second week.

Playhouse (Lopert) (435; 55-\$1) — "Knock on Wood" (Par). Boff \$12,000 for this small-seater, and near house record. Last week, "Man Between" (UA) (5th wk), \$3,500.

Warner (SW) (1,300; \$1.20-\$2.40) — "Cinerama" (Indie) (24th wk). Stout \$18,000. Last week, better than expected at \$20,500.

Trans-Lux (T-L) (600; 60-\$1) — "Beat the Devil" (UA) (2d wk). Solid \$8,000. Last week, \$11,500.

'Knock' Sockeroo \$23,000, Hub; 'Rose' Sweet 42G, 'Prince' Giant \$24,500

Boston, April 20.

Key City Grosses

Estimated Total Gross This Week \$3,112,300
(Based on 24 cities, and 223 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week Last Year \$2,642,500
(Based on 24 cities and 217 theatres.)

'Suite' Smart \$20,000, Cleve.

Cleveland, April 20.

Three strong new entries are neck-n-neck for top laurel at wickets here this stanza. "Executive Suite" looms lofty at the State in one of its first playdates while "Lucky Me" also shapes big at the Allen. Third stout newie is "Prince Valiant," rated nice at the Hipp. "Pinocchio" looks great on second round at Palace. "Eternity" is sock on return date at the Ohio.

Estimates for This Week

Allen (S-W) (3,000; \$1-\$1.25) — "Lucky Me" (WB). Big \$20,000. Last week, "Yankee Pasha" (U), \$15,000.

Hipp (Telemt) (3,700; \$1-\$1.25) — "Prince Valiant" (20th). Nice \$20,000 or over. Last week, "Ride Clear Diablo" (U) and "Rails Into Laramie" (U), \$11,500.

Ohio (Loew's) (1,200; 60-90) — "Eternity" (Col). Great \$10,000 on return date. Last week, "Shane" (Par) and "Stalag 17" (Par), \$6,000.

Palace (RKO) (3,300; 60-90) — "Pinocchio" (RKO) (reissue) (2d wk). Great \$15,000. Last week, "Pinocchio" (RKO) (reissue), \$23,500.

State (Loew's) (3,450; 60-90) — "Executive Suite" (M-G). Lofty \$21,000 or near. Last week, "Casanova's Big Night" (Par), \$8,000.

Stillman (Loew's) (2,700; 60-90) — "Red Garters" (Par). Mild \$5,000. Last week, "Act of Love" (UA) (m.o.), \$4,500.

Hutton Hikes 'Champ' To Huge 55G, D.C.; 'Knock' Boffo 12, 'Lucky' Same

Washington, April 20.

Sparked by a fine Easter weekend and by the fact that this is Easter holiday week for D.C. school kids, business looms very solid along mainstem. Far out in front of the parade is "Tennessee Champ," thanks to Betty Hutton taking the stage show at the Capitol. Danny Kaye is also a powerful magnet in "Knock on Wood," and "Prince Valiant" packing them in. "Lucky Me" and Disney reissue, "Pinocchio," are also making loud boxoffice music.

Estimates for This Week

Capitol (Loew's) (3,434; \$1.25-\$1.50) — "Tennessee Champ" (M-G) plus Betty Hutton show on stage. Tremendous \$55,000 or near for nine days at the advanced pact. Last week, "Rhapsody" (M-G), \$22,000 in 9 days.

Columbia (Loew's) (1,174; 60-80) — "Beachhead" (UA). Pleasant \$8,500. Last week, "Give a Girl a Break" (M-G), \$6,000.

Dupont (Lopert) (372; 90-\$1.20) — "Julius Caesar" (11th wk). Handsome \$5,500. Holds. Last week, \$5,000.

Keith's (RKO) (1,939; 70-90) — "Pinocchio" (RKO). Very big \$19,000. Last week, "Creature Black Lagoon" (U) (3-D), \$10,000.

Metropolitan (S-W) (1,200; 70-\$1) — "Lucky Me" (WB). Sock \$12,000. Last week, "Riding Shotgun" (WB), \$6,000.

Palace (Loew's) (2,370; 50-95) — "Prince Valiant" (20th). Smash \$26,000. Last week, "Sashkatchee" (U), big \$10,000 for second week.

Playhouse (Lopert) (435; 55-\$1) — "Knock on Wood" (Par). Boff \$12,000 for this small-seater, and near house record. Last week, "Man Between" (UA) (5th wk), \$3,500.

Warner (SW) (1,300; \$1.20-\$2.40) — "Cinerama" (Indie) (24th wk). Stout \$18,000. Last week, better than expected at \$20,500.

Trans-Lux (T-L) (600; 60-\$1) — "Beat the Devil" (UA) (2d wk). Solid \$8,000. Last week, \$11,500.

Although heavy rain Saturday (17) hurt downtown majors, new product is helping subsequent rebound to sock grosses at most first-runs. "Prince Valiant" shapes big at the Memorial but "Knock on Wood" at the Astor is the smash stand-out. "Mad Magician" at the Pilgrim looms sock. "Lucky Me" at the Met shapes fairly good. "Rose Marie" at Orpheum and State looms great. "Heidi" is heading for a solid Majestic week. "Night People" looks bright in two spots. Pre-tax cut prices have been restored in major houses.

Estimates for This Week

Astor (B&Q) (1,500; 74-\$1.10) — "Knock on Wood" (Par). Smash \$23,000 looms. Last week, "Roman Holiday" (Par) and "Shane" (Par) \$10,500 in 9 days.

Beacon Hill (Beacon Hill) 800; 50-\$1) — "Man Between" (UA) (3d wk). Nice \$6,000 after \$6,500 in second stanza.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.65) — "Cinerama" (Indie) (16th wk). Picked up to nifty \$20,000 following \$18,500 in 15th week.

Exeter (Indie) (1,300; 60-\$1) — "Genevieve" (U). Smash \$9,000 shapes. Last week, "Conquest of Everest" (UA) and "Royal Tour" (Indie) (6th wk), \$4,000.

Fenway (NET) (1,373; 50-90) — "Night People" (20th). Fine \$5,000. Last week, "Three Young Texans" (20th) and "Yank in RAF" (20th), \$3,000.

Majestic (Shubert) (1,500; 50-\$1) — "Heidi" (UA) and "White Mane" (Indie). Opened slowly but should hit sturdy \$10,000. Last week, house dark.

Memorial (RKO) (3,000; 50-90) — "Prince Valiant" (20th). A very big \$24,500. Last week, "Dangerous Mission" (RKO) and "Yellow Balloon" (AA), \$12,000.

Metropolitan (NET) (4,367; 50-90) — "Lucky Me" (WB). Only good \$22,000. Last week, "Hell's Half Acre" (Rep) and "Fighter Attack" (AA), \$14,000.

Orpheum (Loew's) (3,000; 70-\$1) — "Rose Marie" (M-G). Torrid \$27,000. Last week, "Rhapsody" (M-G) and "Tennessee Champ" (M-G), \$17,000.

Paramount (NET) (1,700; 50-90) — "Night People" (20th). Fine \$16,000. Last week, "Three Young Texans" (20th) and "Yank in RAF" (20th), \$9,500.

Pilgrim (ATC) (1,800; 60-95) — "Mad Magician" (3-D) (Col) and "Battle Rogue River" (Col). Tall \$18,500. Last week, sub-runs.

State (Loew's) (3,500; 70-\$1) — "Rose Marie" (M-G). Nifty \$15,000. Last week, "Rhapsody" (M-G) and "Tennessee Champ" (M-G), \$10,700.

'Prince' Robust \$15,000, Cincy; 'Pinocchio' Sock 14G, 'People' 8G, 2d

Cincinnati, April 20.

Easter fragrance is predominant at the two biggest downtown houses this session. "Prince Valiant" bowing at Albee and "Pinocchio" in the Palace are in a tight race for front money, latter being especially sock. "Jesse James Vs. Daltons" at the Grand and "Beachhead" at Capitol stack up moderately. "Night People" is headed for a second strong session at Keith's. Shrine Circus at Cincinnati Garden for eight performances provides some film theatre opposition this week.

Estimates for This Week

Albee (RKO) (3,100; 75-90) — "Prince Valiant" (20th). Big \$15,000. Holds. Last week, "Casanova's Big Night" (Par), at 50-85c scale, \$9,000.

Capitol (RKO) (2,000; 50-85) — "Beachhead" (UA) and "Dragon's Gold" (UA). Fairish \$6,000. Last week, "Tennessee Champ" (M-G) and "Sadda" (M-G), \$5,500.

Grand (RKO) (1,400; 50-85) — "Jesse James Vs. Daltons" (Col) and "Man From Cairo" (Indie). Mild \$6,500. Last week, "Naked Jungle" (Par) (m.o.), \$6,000.

Keith's (Shor) (1,500; 75-\$1) — "Night People" (20th) (2d wk). Solid \$8,000 after \$10,000 bow. House not open Good Friday until 4 p.m.

Palace (RKO) (2,600; 62-84) — "Pinocchio"

Chi Soars; 'Lucky'-Laine Lusty 68G, 'Lagoon' Big 24G, 'Carnival' Loud 30G, 'Prince' Huge 45G, 'Naked' Wow 22G

Chicago, April 20.

Nine new bills moved in for the Easter weekend, giving the Loop its biggest hypo in months. Big noise is the loud \$68,000 first-act, "Lucky Me" (WB), first-act, with Frankie Laine on stage. State-Lake is hefty \$39,000 with "It Should Happen to You." Oriental's "Prince Valiant" is smash \$45,000 while Woods is socko \$30,000 with "Carnival Story."

"Naked Jungle" (AA) is sock \$22,000 at McVickers. "Creatures From Black Lagoon," in 3-D and "Killers From Space" shapes nifty \$24,000 at the United Artists. Two arty houses are showing real strength, the Ziegfeld with \$5,500 for "Red Garters" and World \$6,300 for "Heidi." Grand is fairish \$8,500 with "Iron Glove" and "Charge of Lancers."

In second week, reissue of "Pinocchio" continues fast at the Loop. "Beachhead" (U) and "Sabre Jet" are still brisk at Roosevelt. "Act of Love" in fifth at the Monroe looks fine while "Genevieve" in seventh at the Surf is torrid. Palace is wrapping up huge figures for 38th week of "Cinerama."

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25) — "Lucky Me" (WB) with Frankie Laine topping vaude. Smash \$68,000. Last week, "Miami Story" (Col) with Ella Fitzgerald on stage (2d wk), \$33,000.

Grand (Nimlows) (1,200; 50-98) — "Iron Glove" (Col) and "Charge of Lancers" (Col). Fair \$8,500. Last week, "Big Sleep" (WB) and "Kid Galahad" (WB) (reissues) \$8,000.

Loop (Telemt) (600; 90-\$1.25) — "Pinocchio" (RKO) (reissue) (2d wk). Hot \$28,000 after \$25,000 last week.

McVickers (JL&S) (2,200; 65-95) — "Naked Jungle" (Par) and "Alaska Seas" (Par). Sock \$22,000. Last week, "Bigamist" (FR) and "Bad for Each Other" (Col) (2d wk), \$11,000.

Monroe (Indie) (1,000; 50-98) — "Act of Love" (UA) (5th wk). Fast \$5,000. Last week, \$6,500.

Oriental (Indie) (3,400; 98-\$1.25) — "Prince Valiant" (20th). Sock \$45,000. Last week, "Night People" (20th) (3d wk), \$18,500.

Palace (Eitel) (1,484; 1.25-\$3.40) — "Cinerama" (Indie) (38th wk). Terrific \$35,000. Last week, \$32,000.

Roosevelt (B&K) (1,400; 50-98) — "Beachhead" (UA) and "Sabre Jet" (UA) (2d wk). Robust \$17,000. Last week, \$23,000.

State-Lake (B&K) (2,700; 98-\$1.25) — "Should Happen to You" (Col). Fair \$36,000. Last week, "Rose Marie" (M-G) (6th wk), \$14,000.

Surf (H&E) (Balaban) (685; 98) — "Genevieve" (U) (7th wk). Hot \$5,500. Last week, \$5,800.

United Artists (B&K) (1,700; 98-\$1.25) — "Creatures From Space" (RKO). Capturing great \$24,000 or near. Last week, "Yankee Pasha" (U) and "Battle Rogue River" (Col) (2d wk), \$16,000.

Woods (Essaness) (1,198; 98-\$1.25) — "Carnival Story" (RKO). Grabbing great \$30,000. Last week, "Rhapsody" (M-G) (4th wk), \$15,000.

World (Indie) (697; 98) — "Heidi" (UA). Lofly \$6,300. Last week, "Spice of Life" (Indie) (3d wk), \$2,800.

Ziegfeld (Loport) (430; 98) — "Red Garters" (Par). Big \$5,500. Last week, "Lili" (M-G) (2d wk), \$4,600.

'People' Bangup \$20,000 In Toronto: 'Happen' 16G

Toronto, April 20.

Good Friday dented biz but release of new top product for holiday week is boosting biz. "Night People" and "It Should Happen to You" are pacing city. "Casanova's Big Night" is not up to expectations. "Glenn Miller Story" in eighth stanza and "Rose Marie" in fifth are spurring ahead of previous week's figures, notably the former.

Estimates for This Week

Downtown, Glendale, Scarborough, State (Taylor) (1,059; 955; 694; 698; 40-70) — "Alaska Seas" (Par) and "Pride of Blue Grass" (AA). Sad \$10,500. Last week, "Riot in Cell Block 11" (AA) and "Highway Dragnet" (AA), \$17,000.

Eglinton, University (FP) (1,080; 1,556; 40-75) — "Should Happen to You" (Col). Hefty \$16,000. Last week, \$11,000.

(Continued on page 11)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Cinerama' Paces St. Loo, Wham 23G

St. Louis, April 20.

With Easter and Passover falling on same day, biz at mainstem houses current looks spotty. Fine outdoor weather over the weekend also hurt boxoffice activity. "Prince Valiant" is leader of new films with stout takings at the St. Louis. "Rhapsody" looms second best but rated only fair at Loew's. "It Should Happen to You" shapes mild at the Fox. "Heidi" is rated trim in two spots. "Cinerama" is getting the biggest money in city, a smash total at the Ambassador.

Estimates for This Week

Ambassador (Indie) (1,400; 1.20-\$2.40) — "Cinerama" (Indie) (10th wk). Sockeroo \$23,000 after \$17,500 last week.

Fox (F&M) (5,000; 51-69) — "Should Happen to You" (Col) and "Combat Squad" (Col). Mild \$11,000. Last week, "Casanova's Big Night" (Par) and "Drums Tahiti" (Col), \$10,000.

Loew's (Loew's) (3,172; 51-69) — "Rhapsody" (M-G) and "Tennessee Champ" (M-G). Fair \$12,000. Last week, "Rose Marie" (M-G) (3d wk), \$8,000.

Missouri (F&M) (3,500; 51-69) — "Jubilee Trail" (Rep) and "Hell's Half Acre" (Rep). Mild \$6,000. Last week, "Glenn Miller Story" (U) and "Ride Clear Diablo" (U) (2d wk), \$7,500.

Pageant (St. L. Amus.) (1,000; 90-) — "Heidi" (UA) and "White Mane" (UA). Trim \$3,500. Last week, "39 Steps" (Indie) (2d wk), \$3,000.

Richmond (St. L. Amus.) (400; 90-) — "Heidi" (UA) and "White Mane" (UA). Fast \$2,500. Last week, "Melba" (UA) (2d wk), \$2,000.

St. Louis (St. L. Amus.) (4,000; 78-) — "Prince Valiant" (20th). Solid \$16,000. Last week, "12-Mile Reef" (20th) (2d wk), \$6,500.

Shad-O (St. L. Amus.) (800; 90-) — "Man Between" (UA) (2d wk). Big \$3,500 after \$4,300 for first session.

'Lucky Me' Lively 13G, Prov.; 'Rose' Big \$18,000, 'Prince' 12G, Hope 10G

Providence, April 20.

The schools Easter holiday this week is giving all stands an added boost despite stiff competition from personals of Range Rider and Dick West at Rhode Island Auditorium. Biggest coin is going to State's "Rose Marie." Comparatively as strong is "Lucky Me" at Majestic. Albee's "Prince Valiant" is almost as stout. Metropolitan opened this week with "Rob Roy" to fairish returns.

Estimates for This Week

Albee (RKO) (2,200; 65-85) — "Prince Valiant" (20th). Sock \$12,000. Last week, "Creatures From Black Lagoon" (U) (3-D) and "Man From Cairo" (Lip), \$8,000.

Majestic (Fay) (2,200; 50-70) — "Lucky Me" (WB). Fast \$13,000. Last week, "Crime Wave" (WB) and "Duffy of San Quentin" (WB), \$7,000.

Metropolitan (Snider) (3,100; 50-70) — "Rob Roy" (RKO) and "Sea Around Us" (RKO). Fair \$6,000. Last week, dark.

State (Loew's) (3,200; 70-95) — "Rose Marie" (M-G). Upped scale helping to big \$18,000. Last week, "Rhapsody" (M-G) and "Tennessee Champ" (M-G), \$9,000.

Strand (Silverman) (2,200; 50-70) — "Casanova's Big Night" (Par) and "Missing Passenger" (Par). Hot \$10,000. Last week, "Dark City" (Par) and "Appointment with Danger" (Par), \$5,000.

'PRINCE' FINE \$15,000, L'VILLE, 'WILD' TAME 7G

Louisville, April 20.

All four first-runs teed off with new strong product this week, and outlook is for strong biz. Kentucky with "Red Garters" (Par). Mary Anderson playing "Lucky Me" and State, with "Rhapsody," all opened last Saturday (17). Rialto's "Prince Valiant," opening Thursday (15), looks swell \$15,000. Heavy rains last Friday and all-day downpour Saturday. Trade snapped back with such strength on Sunday and Monday that it provided a real holiday appearance, many theatres having lines. The boxoffice, of course, is getting a big boost from fresh, strong, product and the Easter school vacations. The end of Lent brought a revival of interest in cinemas, with first-runs being aided by many out-of-town-ers, including thousands of service men in Manhattan on Easter furloughs.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75) — "Red Garters" (Par). Technicolor feature opened Saturday (17) at regular prices, and shapes big. Last week, "Glenn Miller Story" (U) (4th wk), neat \$7,000.

Mary Anderson (People's) (1,200; 65-89) — "Lucky Me" (WB). Cinemascope entry pitching strongly with upped scale. Last week, "Riding Shotgun" (WB), slow \$5,000.

Rialto (Fourth Avenue) (3,000; 50-75) — "Prince Valiant" (20th). Fine \$15,000 or near. Last week, "Yankee Pasha" (U) and "Ride Clear Diablo" (U), \$13,000.

State (Loew's) (3,000; 50-75) — "Rhapsody" (M-G) and "Give Girl Break" (Col). Opened Saturday (17). Last week, "Wild One" (Col) and "Bad for Each Other" (Col), puny \$7,000.

Pitt NSG Albeit 'Prince' Hot 20G

Pittsburgh, April 20.

Expected big pickup Easter week isn't materializing, and business with the exception of "Prince Valiant" at the Harris, is a bit disappointing. Penn booked in first stagelash, Vaughan Monroe-Sauter-Finegan combo, in almost a year, to augment "Tennessee Champ" and will take it plenty on the chin. Reissue of "Pinocchio" at Stanley shapes very good, and best at house in month. "Night People," despite excellent notices, is only so-so at Fulton. Fourth week of "Living Desert" at Squirrel Hill still strong and it may stay a fifth.

Estimates for This Week

Fulton (Shea) (1,700; 65-\$1.10) — "Night People" (20th). So-so \$10,000. May to stay for second stanza. Last week, "Creatures From Black Lagoon" (U) (2d wk), \$5,000.

Harris (Harris) (2,100; 65-\$1.10) — "Prince Valiant" (20th). Doing the business of town. Getting heavy adult play, too, at nights. Socko \$20,000; stays over. Last week, "Racing Blood" (20th) and "Miss Robin Crusoe" (20th), \$3,000.

Penn (Loew's) (3,000; 85-\$1.25) — "Tennessee Champ" (M-G) and "Vaughan Monroe Sauter-Finegan band on stage." First stab at Squirrel Hill still strong and it may stay a fifth.

Living Desert (U) (2d wk), \$5,000. Last week, "Man Between" (UA) (2d wk), \$3,500 after \$4,300 for first session.

Stanley (SW) (3,800; 65-85) — "Pinocchio" (RKO) (reissue). Getting heavy play from kiddies in the afternoons during Easter vacation, but nothing at all at night which will hold it well at \$11,000, very good, and much better than other takes here. Last week, "Boy From Oklahoma" (WB) and "The Bigamist" (FR), \$5,000 in 6 days.

Warner (SW) (1,200; 1.30-\$2.80) — "Cinerama" (Indie) (18th wk). Up a bit to rousing \$14,000 this session. Last week \$12,000.

'Rose' Bright \$12,000, Seattle; 'Prince' 16G

Seattle, April 20.

Standout here this stanza is "Prince Valiant" at the Fifth Avenue and "Rose Marie" at Music Hall. Former is rated big while "Rose" shapes sock at the Hall. "French Line" continues good at Paramount in third round. "Heidi" looms big at Music Hall in second frame. "Glenn Miller Story" continues on in good style with inno- over to the Blue Mouse after five previous weeks downtown.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-\$1.25) — "Glenn Miller Story" (U) (m.o.). Sixth week downtown. Good \$4,000. Last week, "Yankee Pasha" (U) and "Ride Clear Diablo" (U) (2d wk-5 days), \$2,400 at 90c top.

Coliseum (Evergreen) (1,829; 65-) — "Beauties of Night" (UA) (5th wk-5 days), \$2,400 at 90c top.

Capitol (Loew's) (4,820; 75-\$2.20) — "Knock on Wood" (Par) (2d wk). First session soared to terrific \$102,000 or near. In ahead, "Glenn Miller Story" (U) (9th wk), \$15,000, to wind up highly successful long run.

Criterion (Moss) (1,700; 75-\$1.85) — "Carnival Story" (RKO). Initial round ending tomorrow (Thurs.) looks to hit strong \$36,000. Holds, natch! In ahead, "Best Years of Lives" (RKO) (reissue) (5th wk-9 days), \$9,500.

Fine Arts (Davis) (468; 90-\$1.80) — "Beauties of Night" (UA) (5th wk-5 days), \$2,400 at 90c top.

B'way Wow: 'Marie'-Stage in 200G New Hall Mark, 'Wood' Wham 102G, La Rosa-Pasha' 85G, 'Story' 36G

Broadway film business is soaring this session despite the rain of last Friday and all-day downpour Saturday. Trade snapped back with such strength on Sunday and Monday that it provided a real holiday appearance, many theatres having lines. The boxoffice, of course, is getting a big boost from fresh, strong, product and the Easter school vacations. The end of Lent brought a revival of interest in cinemas, with first-runs being aided by many out-of-town-ers, including thousands of service men in Manhattan on Easter furloughs.

Naturally the biggest money is going to the Radio City Music Hall with "Rose Marie" because of its famed Easter stagelash. But even the most optimistic did not look for a new all-time weekly high of \$200,000, the gigantic figure in prospect for this third session. The fact that the Hall was one of the few houses to successfully battle the Saturday rainstorm is in some degree responsible because the vast theatre did a little over \$34,000 on the day, virtually the same as the second week's Saturday.

"Knock on Wood" is standout new champ, giving the Capitol around \$102,000, terrific, on first week ended last night. Rave reviews from most critics contributed to the huge intake. Strong entry is "Carnival Story," which looks to hit \$36,000 in first week at the Criterion.

Launching of vaudeville at the State with Julius La Rosa topping the stage layout is proving highly successful with a smash \$85,000 in sight for initial week ending Friday (23). Possibility of a higher figure were wiped out by the heavy rain Saturday (opening day).

"Casanova's Big Night" handicapped by having to open in the heavy Saturday downpour, still will wind up with a good \$19,000 or near at the Victoria. "Beachhead" is soaring to a big \$20,000 at the Globe. "Out of This World" is heading for a huge \$20,000 at the bandbox Guild; biggest at house outside of "Queen Is Crowned."

Current vaude policy at the State did not hurt the Palace. In fact, it appeared to help. With "Three Young Texans" and usual lineup of vaudeville acts, it likely will hit solid \$25,000, best at Palace in many months.

"Prince Valiant" looks to hold at nice \$60,000 in second week at the Roxy, and stays a third. "Lucky Me" likely will hold at okay \$40,000 in second round at the Paramount, and goes a third week. "Naked Jungle" is pushing to great \$18,000 in third stanza at the Mayfair, and continues. "Pit of Loneliness" held remarkably well with nearly \$10,000 in second week ending last night (Tues.) at the Normandie.

"La Ronde," called it a day at the Bijou after Monday (19) night. It continues, however, at the Little Carnegie.

Estimates for This Week

Astor (City Inv.) (1,300; 75-\$1.65) — "Elephant Walk" (Par). Opens today (Wed.). In ahead, "Red Garters" (Par) (4th wk-5 days), held at okay \$10,000 after same for full third week. Final abbreviated round unusually good in view of fact that several weekdays saw house not opening until noon because of facelifting.

Bijou (Comedia Co.) (589; 1.25-\$1.80) — "La Ronde" (Hakim) (5th wk-5 days). Wound up run Monday (19) with around \$5,000 for final five days. Fourth week was \$6,500.

Little Carnegie (L. Carnegie) (550; 1.25-\$1.80) — "La Ronde" (Hakim) (5th wk). Looks to hit \$10,000 in current week ending today (Wed.). Fourth was \$12,000.

Baronet (Reade) (430; 90-\$1.50) — "Man in White Suit" (U) (re-issue). Opened Saturday (17). In ahead, "Kind Hearts, Coronets" (U) (reissue) (2d wk), fine \$3,400.

Capitol (Loew's) (4,820; 75-\$2.20) — "Knock on Wood" (Par) (2d wk). First session soared to terrific \$102,000 or near. In ahead, "Glenn Miller Story" (U) (9th wk), \$15,000, to wind up highly successful long run.

Criterion (Moss) (1,700; 75-\$1.85) — "Carnival Story" (RKO). Initial round ending tomorrow (Thurs.) looks to hit strong \$36,000. Holds, natch! In ahead, "Best Years of Lives" (RKO) (reissue) (5th wk-9 days), \$9,500.

Fine Arts (Davis) (468; 90-\$1.80) — "Beauties of Night" (UA) (5th wk-5 days), \$2,400 at 90c top.

Globe (Brandt) (1,500; 50-\$1.50) — "Beachhead" (UA). Initial round ending tomorrow (Thurs.) looks like socko \$20,000 or near. Holds. In ahead, "Siege at Red River" (20th) (2d wk), \$7,000.

Guild (Guild) (450; 50-\$1.80) — "Out of This World" (Indie). First round winding today (Wed.) is heading for smash \$21,000 or under. Holding over. In ahead, "Gilbert & Sullivan" (UA) (2d run) (4th wk-8 days), \$6,000.

Holiday (Rose) (950; 70-\$1.80) — "Witness To Murder" (UA). Initial frame ending today (Wed.) is heading for sturdy \$19,000 or close. Stays over. In ahead, "Riding Shotgun" (WB) (2d wk), \$7,000.

Mayfair (Brandt) (1,736; 70-\$1.80) — "Naked Jungle" (Par) (3d wk). This session ending tomorrow (Thurs.) looks to climb to great \$18,000. Stays on. Second week was \$17,000.

Normandie (Normandie Theatres) (592; 95-\$1.80) — "Pit of Loneliness" (Davis) (3d wk). First hold-over stanza ended last night (Tues.) was fancy \$9,500 after \$11,000 opening week. In for run.

Palace (RKO) (1,700; 50-\$1.50) — "Three Young Texans" (20th) and 8 acts of vaude. Pushing up to fast \$25,000 or close. Last week, "Scarlet Spear" (UA) and vaudeville \$18,500.

Paramount (ABC-Par) (3,664; 65-\$1.65) — "Lucky Me" (WB) (2d wk). First holdover session ending tomorrow (Thurs.) is heading for good \$40,000. Opening week was the same. Holds a third, with "Miami Story" (Col) opening April 30.

Paris (Indie) (568; 90-\$1.80) — "Captain's Paradise" (UA) (30th-final wk). The 29th week ended Sunday (18) was fair \$5,000 after \$5,500 in 28th round. "Moment of Truth" (Indie) opens April 26.

Radio City Music Hall (Rockefeller) (6,200; 90-\$2.60) — "Rose Marie" (M-G) and Easter stagelash (3d wk). Present session concluding tonight (Wed.) is soaring to record \$200,000 or near, colossal, with extra shows added starting last Friday (16). Rain on Friday hurt but the downpour Saturday (17) did little damage, biz being about same second week's Saturday, which was huge. Second week was \$159,000. Stays a fourth.

Roxy (Nat'l Th.) (5,717; 65-\$2.30) — "Prince Valiant" (20th) (3d wk). Looks like fine \$60,000 in second round ended last night (Tues.), like most other spots being hurt badly by Saturday downpour. First week was \$70,000.

State (Loew's) (3,450; 50-\$1.80) — "Yankee Pasha" (U) with Julius La Rosa, Ella Fitzgerald, Archie Bleyer orch heading stagelash. Soaring to huge \$85,000 or near in initial week ending Friday (23), biggest here in many months, with vaude held responsible for much of biz. Holds, of course. In ahead, "Saskatchewan" (U) (5th wk-10 days), \$10,000, but winding up a nice long run.

Sutton (R&B) (561; 90-\$1.50) — "Genevieve" (U) (10th wk). The ninth stanza ended Monday (19) held at great \$10,400 after \$11,400 in eighth week. Stays on indef.

Trans-Lux 60th St. (T-L) (453; 1-\$1.50) — "Pickwick Papers" (Indie) (3d wk). Present round ending Friday (23) is heading for fast \$8,000 after \$8,500 in second week. Continues.

Trans-Lux 52d St. (T-L) (540; 1-\$1.50) — "Lili" (M-G) (59th wk). The 58th frame ended Monday (19) was socko \$7,700 after \$8,700 for 57th week. Stays.

Victoria (City Inv.) (1,060; 75-\$1.65) — "Casanova's Big Night" (Par). Initial stanza ending Friday (23) looks like good \$19,000. Holding. In ahead, "Make Hasten To Live" (Rep) (3d wk), \$6,000.

Warner (Cinerama Prod.) (1,600; 1.20-\$3.30) — "Cinerama" (Indie) (46th wk). Present session ending tomorrow (Wed.) is heading for socko \$40,000, with added shows helping. The 44th week was \$36,000.

Fourth stanza ended Monday (19) dipped to solid \$9,000, being hit by rain, after \$10,800 in third. Stays on indef.

Globe (Brandt) (1,500; 50-\$1.50) — "Beachhead" (UA). Initial round ending tomorrow (Thurs.) looks like socko \$20,000 or near. Holds. In ahead, "Siege at Red River" (20th) (2d wk), \$7,000.

Guild (Guild) (450; 50-\$1.80) — "Out of This World" (Indie). First round winding today (Wed.) is heading for smash \$21,000 or under. Holding over. In ahead, "Gilbert & Sullivan" (UA) (2d run) (4th wk-8 days), \$6,000.

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Paramount (ABC-Par) (3,664; 65-\$1.65) — "Lucky Me" (WB) (2d wk). First holdover session ending tomorrow (Thurs.) is heading for good \$40,000. Opening week was the same. Holds a third, with "Miami Story" (Col) opening April 30.

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Radio City Music Hall (Rockefeller) (6,200; 90-\$2.60) — "Rose Marie" (M-G) and Easter stagelash (3d wk). Present session concluding tonight (Wed.) is soaring to record \$200,000 or near, colossal, with extra shows added starting last Friday (16). Rain on Friday hurt but the downpour Saturday (17) did little damage, biz being about same second week's Saturday, which was huge. Second week was \$159,000. Stays a fourth.

Roxy (Nat'l Th.) (5,717;

What CinemaScope Means to 20th

Annual Report, Now Out, Dramatizes Fiscal Significance of System

Fortified with CinemaScope and "The Robe," 20th-Fox rode out 1953 in high style and ended the year with one of the soundest financial positions in its history.

Company's annual report, out this week (19), showed assets on Dec. 26, 1953, of \$82,046,000 and liabilities of \$17,331,000, a 4.7 to 1 ratio. Most outputs work on a 2 to 1 ratio. Working capital of \$64,715,000 was equivalent to \$19.96 a share after deduction of a \$5,444,000 longterm debt and \$3,993,000 in reserves.

The report disclosed a \$16,874,000 drop in film inventories during the year, from \$58,881,000 at the end of 1952 to \$42,007,000. This in turn resulted in a \$13,629,000 increase in cash and government bonds, from \$13,060,000 to \$26,689,000. Additionally, 20th invested \$1,000,000 in expansion of its foreign theatre holdings, another \$1,000,000 to reduce bank loans and further coin for CinemaScope activities.

"We hope most of the reduction in inventories will be permanent," the report said. "If that proves so, it would provide us with more cash than we currently need in production-distribution. We may further expand our theatre operations in foreign countries, seek other avenues of profit, or may from time to time buy in and retire shares of the Corporation's common stock." The 20th board has authorized purchase up to but not exceeding 100,000 shares of common in the open market.

Book value of 20th's common stock increased \$1,797,651 in 1953, the equivalent of 65¢ a share. On Dec. 26, '53 it was \$81,708,165—or \$29.50 a share as against \$79,910,514 (\$28.85 per share) the prior year.

Unamortized 2-D negative on Dec. 26, '53 totaled \$10,307,000 whereas CinemaScope films were valued at \$19,684,000. On March 27, 1954, unamortized 2-D negative had declined to \$7,200,000 and total inventories were \$42,241,000 with amortization taken on the same basis as in previous years.

The company had a net of \$4,560,887—or \$1.65 a share—for the year ended Dec. 26, 1953. This compared to a net of \$2,178,117, equivalent to 78¢ a share, for 1952. Domestic and foreign film rentals combined rose 13.4%. Total was \$105,662,000 as against \$93,167,000 the prior year. Domestic rentals went from \$57,430,000 in 1952 to \$67,309,000, a gain of 17.2%. Foreign rentals showed a 7.3% gain, from \$35,737,000 in 1952 to \$38,353,000. 20th thus got 36% of its overall film rentals from abroad.

Remittances from foreign operations in 1953 rose by close to \$4,000,000. They were \$19,159,000 in 1953 compared with \$15,577,000 in 1952. In addition, 20th invested \$2,985,000 in production, theatre acquisitions, story purchases, taxes, etc.

The annual report included a table to demonstrate the reduction of feature picture costs. It showed 1949 average budgets as \$1,788,000 on the basis of five Technicolor and 19 black-and-white pix. In 1953, on the basis of 17 Technicolor and 15 black-and-white films, average cost was \$1,422,000.

Average cost of the 16 CinemaScope 20th plans to release in '54 will be \$2,354,000. The report said that whereas certain savings had been predicted under the C'Scope system, "other costs have increased because of the type and scope of the pictures to be released."

Salary cuts taken by 20th execs during 1953 have been fully restored and, in view of expected further improvement in earnings in 1954, the scheme isn't being repeated this year. Last year, execs earning more than \$500 annually took a 50% cut on the amount they earned above this figure. Money was to be restituted out of earnings in excess of \$1 a share. Earnings last year were the equivalent of \$1.65 per share.

20th's theatre expansion program aims primarily at Africa where the company now has nine houses. A tenth, at Port Elizabeth, South Africa, is under construction, and three more—all in South Africa—are contemplated.

That's Our Baby

Annual report of 20th-Fox holds CinemaScope has become "a byword of entertainment" throughout the "free world." And it goes on to show how such popularity is helped along.

The report mentions the word "CinemaScope" a total of 75 times. It turns up 59 times in the president's message alone. That ought to spread the word along.

'Don't Thank Us'

Continued from page 7

the views of Allied Independent Theatres of Iowa and Nebraska.

Myers, in his statement, points out that Jones' bulletin notes that "opinions are strictly my own and do not purport being policy or opinion of anyone else." Likewise excluded from the 20th ad, says Myers, is the passage from Jones' bulletin saying: "At present prices it is quite apparent that for the majority of us the time is not NOW. In the meantime, we think it is unfair to withhold product from theatres which cannot afford the CinemaScope installations."

A true indication of the views of the Iowa-Nebraska unit, says Myers, is the statement of prexy Al C. Myrick, "the only person who can speak with authority" for the unit. He quotes Myrick as saying: "Our organization is definitely opposed to the Fox tactics and their demands in an attempt to force stereophonic sound and other equipment on the exhibitors against their will in order to get Fox product." According to Myers, Elmer Hunke, Iowa-Nebraska treasurer, had this to say: "It is our firm belief that stereophonic sound is not necessary for the small theatre and it would be waste of money to install it."

Myers points out that Allied has made it clear that it does not oppose "the installation of CinemaScope with stereophonic sound by an exhibitor who can afford to do so and thinks it worthwhile." Exhibit org, he stresses, is opposed to "the coercion and misrepresentation used by that company in forcing its will upon the exhibitors." Myers further charges that he has been assured by the persons quoted by 20th in ads "that they did not authorize the use of their names or statements by Fox and all of them spoke for themselves and not for their organizations."

Rembusch

Continued from page 3

product shortage." He said that the support given by Reade and by Leonard Goldenson, American Broadcasting-Paramount Theatres to Allied's plan (Hal Makelini deal) to increase production was "in the spirit of doing your part to preserve that exhibitor's house." This same spirit, he emphasized, "permeates all exhibitor ranks whether he be Allied or TOA member."

Rembusch, in the letter, charged that the major film companies for many years "have applied the pork barrel or unlimited expense account approach when announcing production costs." Independent producers, he alleged, must submit to a false studio cost of \$200,000 to \$250,000 being applied to the picture's cost plus 30% to 35% "of the new inflated cost for distribution." And when the coin comes in, said Rembusch, the distributor takes his cut first, with the "leavings" going to the producer. "And the exhibitor," Rembusch continued, "he pays an inflated film rental because he must buy in a sellers' market due to a product shortage."

C'Scope Admish Down

San Antonio, April 20. CinemaScope prices have been reduced 10¢ at the Majestic and Aztec Theatres, (Interstate). This will make the top price 85¢ for adults and 25¢ for children.

MILWAUKEE LITIGATION

Mile-Apart Theatres In Availability Dispute

Milwaukee, April 20.

Distributors are supporting the Orto Theatre Corp. operators of the first nabe run Oriental and Tower Theatres, in the suit brought by the Colonial Theatre, a second nabe run situation, which is demanding equal availability with the Orto houses.

Trial opened today (Tues.) in Federal Court here. Orto Corp., headed by Joseph Seiden, maintains that the Colonial, a distance of more than a mile from the Oriental and Tower Theatres, is not in substantial competition as claimed. William Zimmerman, former RKO veepee and general counsel, arrived here over the weekend to aid in the Orto Corp. defense. Zimmerman, an expert on industry trade practices, was the leading distrib witness before the Senate Small Business sub-committee investigating industry trade methods. He was also connected with the case which saw the U. S. Supreme Court support the system of first-run downtown bookings.

PAR AND LOCAL H-63 RESUME NEGOTIATIONS

Paramount and the Motion Picture Homeoffice Employees Union, Local H-63, IATSE have resumed talks on a new contract for pub-ad staffers after a 10-day hiatus. Breather was called to await the conclusion of the negotiations between Columbia and the Screen Publicists Guild. Since Par is the only pub-ad group in the Local H-63 ranks, the IA union is unofficially committed to obtain for the Par staffers a pact either as good or better than the rival SPG outfit.

Prior to the 10-day halt in talks, little progress was made between Par and the union. Negotiations have been taking place since Sept. 30, '53, expiration date of the former contract. A stalemate was reached and Local H-63 requested IA topper Richard F. Walsh to intervene. Walsh assigned IA trouble-shooter Joseph Basson to sit in on the negotiations.

The Columbia contract, signed last week, runs until April 2, 1956. It provides for (1) a 10% wage boost for staffers making under \$100 weekly and 8%, with a maximum of \$12.50, for those earning more than \$100; (2) new minimums calling for \$50 for apprentices with an additional \$10 after six months; \$70 for associate publicists; \$95 for publicists, with an increase to \$96.25 after one year; and \$135 for senior publicists; (3) a union shop; (4) restriction of the tolerance or free-time provisions to senior publicists; (5) five-day week, calling for overtime payment for Saturday morning work. The old agreement provided for a five and a half day week, although Saturday work was highly unusual; (6) the holiday plan recommended by the Motion Picture Assn. of America.

Warner Bros., also in the SPG fold, concluded an agreement with the union yesterday (Tues.), with the terms substantially the same as Col's. Union and 20th-Fox meet today (Wed.).

'Living Desert' a 61-Day Boff in Salt Lake City

Salt Lake City, April 20.

Walt Disney's "Living Desert," by completing a 61-day run at the 600 seat Tower Theatre, local art house, equalled the record for continuous run in one house here. Previous long runs were set by "The Robe," which played seven weeks simultaneously at the downtown Uptown Theatre and suburban Villa Theatre; "The Jolson Story," which ran 61 days at the Centre, Capitol and Studio, and "From Here to Eternity," which had a combined seven week stand at the Utah and Studio.

"Desert" proved a jackpot in another respect. Tower's 50c. minimum for moppets upped the gross considerably since downtown houses set the tab for juves at 25¢ with Disney pix. About 20,000 youngsters saw "Desert." Picture could have made another week in the black, but run had to be ended to make way for other commitments. Current feature is "The Cruel Sea."

Argue for Tax Consideration

Film Firms Ask Foreign Breaks—Actors, Directors Overhead Often 30% of Income

Engineers' Engineers

Early phases of films and tv will get a thorough goingover in some 15 papers to be delivered at the 75th semi-annual convention of the Society of Motion Picture and Television Engineers at the Hotel Statler, Washington. Engineers' confab opens May 3 and is scheduled to run for five days.

In the realm of more up-to-date innovations, the technical men will discuss Vista-Vison, Perspecta Sound, CinemaScope, color, theatre tv, color kinescope recording, etc.

Washington, April 20.

Eric Johnston last week urged Congress to include the motion picture business among those entitled to special tax "incentive" consideration on the basis of its overseas business. He testified before the Senate finance committee which is considering the House-approved tax revision bill.

At the same session, David S. Brenner, New York accountant who represents many entertainers, argued that performers should be given more liberal tax treatment and should be considered as independent contractors rather than employees.

Johnston addressed himself to the section of the new bill which would encourage American business firms to invest overseas by giving them special tax incentives. The film industry is not covered in the measure as it passed the House. "The basic intent of section 923," said the MPAA prexy, "is to provide incentives to American enterprises that make substantial investments and engage in active business operations in foreign countries. Clearly the motion picture industry qualifies for the 14-point tax credit on the income derived abroad from the operation of its theatres and from the business of distributing its films."

"The distribution of films in foreign countries is a major business activity, usually handled through wholly owned subsidiaries, both domestic and foreign. The business activities carried on abroad include complicated and costly operations and services."

"In an undertaking such as ours, it is not realistic to segregate our operations abroad for business or tax purposes. With the incentive provided in section 923, our industry will be able to increase its investments abroad—particularly in under-developed countries. The American film industry would furnish additional employment and would make sizable contributions to the economic progress of the free world."

In his argument, Brenner took the position that performers, directors, musicians, and others in the entertainment business should receive the same rights as out-of-town salesmen in deducting ordinary and necessary business expenses in arriving at adjusted gross income. Such rights are given to many salesmen in the new bill.

"These expenses for the entertainer," he said, "are very substantial in relation to their total incomes. The line between employee and independent contractors in the case of many people engaged in the field of professional entertainment is difficult to draw. Because of the uncertainty of classification, different individuals somewhat similarly employed may have different size tax bills although having similar size incomes."

He pointed out that the entertainer has to buy food and drinks for critics, directors, newspapermen and even potential employers. He said their management and publicity overhead sometimes runs as high as 30% of their earnings.

Germans Like U.S. Pix

Hollywood, April 20.

Most popular pictures shown in Germany are made in Hollywood, according to Ruth Muller, of the Press and Information Office of the West German Government.

Miss Muller, who is touring this country on the invitation of the U. S. Department of State, said only 30% of the films exhibited in West Germany are produced by Germans. Rest of it comes from Hollywood, France, Italy and England, with American product predominant.

Disney's Benny Goodman

Musical clips from various Walt Disney features have been fashioned into a series of six shorts being released by RKO. First, "Two for the Record," starring Benny Goodman, goes into distribution this week.

"Marquee Musicals" is the group billing for the briefies and others featured include the Andrews Sisters, the King's Men, Jerry Colonna and Frances Langford.

Film Stocks

Continued from page 4

for film issues generally. The third quarter of the corporation's fiscal year ending Aug. 31 is expected to show earnings about in line or a little ahead of the initial two quarters. This quarter takes in March, April and May (Loew's generally reports for the first 40 weeks rather than first three-quarters) which would include Easter and Memorial Day. It also would include such moneymakers as "Long, Long Trailer," "Rose Marie" and Executive Suits."

Some are so optimistic on the company's prospects that they see earnings of \$1.25 to \$1.50 on the common as against 85¢ in the year ended last August. Others foresee a chance for a dividend higher than the current 80¢ per year rate. In view of the strong financial position of the company, Loew's reported cash items of around \$24,000,000 as compared with liabilities of \$28,100,000 at the end of the last fiscal year and the book value of \$26.65 per share, any sharp improvement in grosses probably would be reflected marketwise.

The performance of Technicolor shares last week also drew considerable attention. Selling ex-dividends of 25¢ (regular quarterly distribution), Techni held close to 12%, which was virtually the same as before the melon cutting and compares with 12½, price at which the shares were selling prior to the divvy announcement.

Future possibilities of Techni center to some extent around VistaVision and use of the "Lazy Eight" cameras which it rents to producers. The fact that VistaVision permits use of Technicolor stock and printing also is viewed as a plus factor. The company's big backlog of orders for Technicolor productions also is considered a bullish factor. Typical of wide usage of Techni is the fact that seven of the important pictures current on Broadway are in Technicolor, and three others have Techni prints.

Forthcoming preview (April 27) of VistaVision on the huge N. Y. Music Hall screen undoubtedly is back of the continued strength of Paramount Pix shares near the year's high of 31½. The fact that it will be unveiled, with typical scenes from three Par future productions, before better than 5,000 representatives from all branches of the film industry naturally is not expected to hurt the shares.

ABC-Paramount stocks continue around the high for 1954, after the brisk run-up stemming from the deal with Walt Disney for tv. Disney shares on Over-the-Counter previously had hit a new peak for the year. Republic Pix issues reacted favorably after the annual stockholders' meeting.

Stanley-Warner Theatres shares have been holding 14½ only fractionally below the 1954 peak. Besides the other pictures playing these houses, SW has benefited by the amazing strength of "CinemaScope," now playing in 11 of its theatres (with the preem in Minneapolis). 20th-Fox has remained less than two points below its year's high, which is rated very favorable all considered. Other film issues now close to 1954 tops include Columbia Pix, Universal and both RKO Pix and RKO Theatres. General Precision Equipment continues to reflect its future possibilities, with investment buying holding it around 34½ as against a high of 35½.

Picture Grosses

TORONTO

(Continued from page 9)

week, "Boy From Oklahoma" (WB), \$7,000.
 Imperial (FP) (3,373; 60-\$1) — "Night People" (20th). Lusty \$20,000. Last week, "Rob Roy" (RKO) (2d wk), \$9,000.
 Loew's (Loew) (2,090; 75-\$1) — "Rose Marie" (M-G) (5th wk). Topped previous week for fine \$11,000. Last week, \$10,000.
 Odeon (Rank) (2,390; 60-\$1) — "Khyber Rifles" (20th) (3-D) (2d wk). Big \$18,000. Last week, \$24,000.
 Shea's (FP) (2,386; 40-75) — "Casanova's Big Night" (Par). Good \$13,000. Last week, "Red Garters" (Par), \$11,000.
 Towne (Taylor) (695; 60-90) — "Living Desert" (Disney) (4th wk). Near-capacity at \$8,000. Last week, same.
 Uptown (Loew) (2,745; 65-\$1) — "Glenn Miller Story" (U) (8th wk). Zooming to big \$15,000. Last week, \$12,500.

'RHAPSODY' GOOD 12G, FRISCO; KAYE 15G, 2D

San Francisco, April 20.

Record high temperatures are hurting first-run biz here this session. "Casanova's Big Night," shapes okay at Paramount but "Heidi" is only fair at the United Artists. "Rhapsody" is just good at Warfield. Strongest holdover is "Knock on Wood," great in second session at St. Francis after terrific initial week.

Estimates for This Week
 Golden Gate (RKO) (2,850; 65-90) — "Best Years of Lives" (reissue). Thin \$8,000. Last week, "Dangerous Mission" (RKO) and "Rebel City" (AA), \$8,500.

Fox (FWC) (4,651; \$1-\$1.50) — "Prince Valiant" (20th) (2d wk). Nice \$15,000. Last week, \$24,500.
 Warfield (Loew's) (2,656; 65-85) — "Rhapsody" (M-G). Good \$12,000. Last week, "Rose Marie" (M-G) (4th wk), \$10,500.

Paramount (Par) (2,646; 65-90) — "Casanova's Big Night" (Par) and "Alaska Seas" (Par). Okay \$13,000. Last week, "Jubilee Trail" (Rep) and "Hell's Half Acre" (Rep), \$15,000 in 8 days.

St. Francis (Par) (1,400; 95-\$1.20) — "Knock on Wood" (Par) (2d wk). Big \$15,000. Last week, "Daddy Kaye" (2d wk), \$12,000.

Orpheum (Cinerama Theatres) (1,458; \$1.75-\$2.65) — "Cinerama" (Indie) (16th wk). Great \$33,000, with help from two extra matinees. Last week, \$30,500.

United Artists (No. Coast) (1,207; 70-\$1) — "Heidi" (UA) and "White Man" (UA). Fair \$8,500. Last week, "Act of Love" (UA) and "White Fire" (Lip), \$4,000 in 5 days of second week.

Stagedoor (A-R) (400; 85-\$1.35) — "Julius Caesar" (M-G) (17th wk). Big \$4,500. Last week, \$5,100.

Bridge (Schwartz-Read) (399; \$1-\$2.00) — "Conquest of Everest" (UA) (7th wk). Sixth week ended Sunday (19) was okay \$1,000 after \$2,100 in fifth day. "Sinners" (Indie) opens May 6.

Clay (Rosenberg) (400; \$1) — "Man Between" (UA). Rep \$3,000. Last week, "Captain's Paradise" (UA) (6th wk), \$2,500.

Larkin (Rosenberg) (400; \$1) — "Genevieve" (U) (4th wk). Sock \$3,300. Last week, \$3,500.

'Prince' Fancy \$20,000, Omaha; 'Kettles' OK 7G

Omaha, April 20.

CinemaScope is the big story along Omaha's theatre row this week. Return of "The Robe" at popular prices to the bandbox State has boosted to a great total. Orpheum's "Prince Valiant" also is fancy. "Ma, Pa Kettle at Home" shapes okay at the Omaha.

Estimates for This Week
 Brandeis (RKO) (1,100; 60-75) — "Pinocchio" (RKO) (2d wk). Oke \$4,500 after \$7,500 opening stanza.

Omaha (Tristates) (2,000; 50-75) — "Ma, Pa Kettle at Home" (U) and "Highway Dragnet" (AA). Okay \$7,000. Last week, "Naked Jungle" (Par) and "Alaska Seas" (Par), same.

Orpheum (Tristates) (2,890; 70-\$1) — "Prince Valiant" (20th). Fancy \$20,000. Last week, "Casanova's Big Night" (Par) and "Jivaro" (Par), \$10,000 at 80c top.

State (Goldberg) (875; 65-80) — "The Robe" (20th). Back at pop-scale, great \$12,500. Last week, "Tennessee Champ" (M-G) and "Great Jesse James Raid" (Lip), \$4,500 at 80c top.

K.C. Spurts; 'Pinocchio'

Great 13G, 'Lucky' Loud 12G, 'Rhapsody' Hep 13G

Kansas City, April 20.

Easter Week is bringing sterling biz to many first-runs here. Intake ranges from good to big in every house, "Pinocchio" at the Missouri, "Lucky Me" at Paramount and "Rhapsody" at Midland being especially big newcomers. "The Robe" at four Fox Midwest houses first time at regular scale, and rated strong. "Genevieve" looms nifty in the Kimbo, and likely is in for several weeks. Holdovers "Moon Is Blue" and "Easter and Living Desert" at Apollo continue good.

Estimates for This Week
 Apollo (Fox Midwest) (1,050; 65-85) — "Living Desert" (Disney) (4th wk). Okay \$3,000. Holds. Last week, \$3,500.

Kimbo (Dickinson) (504; 85-\$1) — "Genevieve" (U). Bright \$3,000, and stays on. Last week, "Beggars' Opera" (WB) (2d wk), \$1,500.

Midland (Loew's) (3,500; 50-75) — "Rhapsody" (M-G) and "Give Girl a Break" (M-G). Hitting high note at \$13,000. Last week, "Beachhead" (UA) and "Capt. Smith, Peconhontas" (UA), \$8,000.

Missouri (RKO) (2,650; 50-80) — "Pinocchio" (RKO) (reissue) and "Saint's Girl Friday" (RKO). Sock \$13,000, and may hold. Last week, "Dangerous Mission" (RKO) and "Man From Cairo" (Lip), \$5,500.

Paramount (Tri-States) (1,900; 60-80) — "Lucky Me" (WB). Fancy \$12,000. Likely stays over. Last week, "Appointment Danger" (Par) and "Dark City" (Par) (reissues), \$7,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "The Robe" (20th). First time at popscale, fair \$16,000. Last week, "Jubilee Trail" (Rep) and "Hell's Half Acre" (Rep), \$10,000.

Vogue (Golden) (550; 75-\$1) — "Man in White Suit" (U) and "Tall Little Island" (U) (reissues). Okay \$1,500. Last week, subsequent-run.

'Rifles' Great \$26,000, Mont'; 'Money' 20G

Montreal, April 20.

Despite Holy Week and many Montrealeers out of town over long weekend, biz in deluxers is holding. "Glenn Miller Story" is smash in fourth stanza. "Kyber Rifles" at Palace looks best of newcomers, with "Money From Home" equally as big at smaller Capitol.

Estimates for This Week
 Palace (C.T.) (2,625; 60-\$1) — "Kyber Rifles" (20th). Great \$26,000. Last week, "Forever Female" (Par), \$12,000.

Capitol (C.T.) (2,412; 45-75) — "Money From Home" (Par). Sock \$20,000. Last week, "Paratrooper" (Col), \$10,000.

Princess (C.T.) (2,131; 40-65) — "Dangerous Mission" (RKO). Poor \$8,000. Last week, "Couldn't Say No" (RKO), \$8,000.

Loew's (C.T.) (2,847; 60-\$1) — "Miller Story" (U) (4th wk). Great \$15,000 following \$20,000 in third.

Imperial (C.T.) (1,789; 34-60) — "Taza" (U) and "Death Jump" (U). Average \$7,000. Last week, "Four-Sided Triangle" (Col) and "Man of Conflict" (AA), \$6,000.

Orpheum (C.T.) (1,048; 40-65) — "Monte Carlo Baby" (Indie) and "Square Ring" (Indie). Dull \$5,000. Last week, "Yellow Sky" (20th) and "Gunfighter" (20th), \$6,000.

SEATTLE

(Continued from page 9)

90) — "Casanova's Big Night" (Par) and "Killers From Space" (RKO) (2d wk-4 days). Good \$5,000. Last week, \$10,200.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25) — "Prince Valiant" (20th). Big \$16,000. Last week, "Night People" (20th) (3d wk-6 days), \$6,700.

Liberty (Hamrick) (1,650; 65-90) — "Ma, Pa Kettle at Home" (U) and "Border River" (U) (2d wk). Fair \$3,500 in 5 days. Last week, \$6,000.

Musie Box (Hamrick) (850; 90-125) — "Heidi" (UA) (2d wk). Big \$4,000. Last week, \$4,300.

Musie Hall (Hamrick) (2,300; 90-125) — "Rose Marie" (M-G). Sock \$12,000. Last week, "Glenn Miller" (U) (5th wk-4 days), \$5,800.

Orpheum (Hamrick) (2,700; 65-90) — "Taza" (U). Mild \$6,000 or near in 6 days. Last week, "Boy From Oklahoma" (WB) and "Crime Wave" (WB), \$3,400.

Paramount (Evergreen) (3,039; 85-\$1.09) — "French Line" (RKO) (3d wk). Good \$7,000. Last week, \$8,900.

EUROPE'S '53 REMITTABLES, \$78,200,000; BRITISH TAKE \$4,400,000 FROM U.S.

'Lucky Me' Boffo 15G, Denver; 'Prince' Fat 24G

Denver, April 20.

"Prince Valiant" is taking top coin here this week, playing at the Denver and Esquire. "Lucky Me" is smash at Paramount. "Genevieve" stays on at the Vogue after a big second round. "Rhapsody" is big at Denham.

Estimates for This Week
 Aladdin (Fox) (1,400; 50-85) — "Give Girl a Break" (M-G). Fair \$3,000. Last week, "Act of Love" (UA), \$6,000.

Broadway (Wolfberg) (1,200; 50-85) — "Rhapsody" (M-G). Big \$9,500. Holds. Last week, on reissues.

Denham (Cockrill) (1,750; 50-85) — "Casanova's Big Night" (Par). Okay \$9,000 or near for Hope comedy. Holds over. Last week, on reissues.

Denver (Fox) (2,525; 60-\$1) — "Prince Valiant" (20th). Fine \$18,000. Holding. Last week, "Ride Clear Diablo" (U), \$12,000.

Esquire (Fox) (742; 60-\$1) — "Prince Valiant" (20th). Fancy \$6,000. Stays on. Last week, "Heidi" (UA) (2d wk), \$3,000.

Paramount (Wolfberg) (2,200; 60-\$1) — "Lucky Me" (WB). Sock \$15,000. Last week, "Riding Shotgun" (WB) and "Blandings Builds Dream House" (RKO) (reissue), \$10,500.

Tabor (Fox) (1,967; 50-85) — "Three Young Texans" (20th) and "Thy Neighbor's Wife" (20th). Fair \$4,000. Last week, "Riders to Stars" (UA) and "Sea Lost Ships" (Rep) \$4,000.

Vogue (Pike) (442; 74-90) — "Genevieve" (U) (2d wk). Great \$3,000. Stays on. Last week, \$2,700.

PHILADELPHIA

(Continued from page 8)

\$26,000. Last week, "Dangerous Mission" (RKO), \$12,000.

Midtown (Goldman) (1,000; 74-\$1.30) — "Act of Love" (UA) (2d wk). Fair \$9,000. Last week, \$12,000.

Randolph (Goldman) (2,500; 74-\$1.30) — "Pinocchio" (RKO) (reissue) (3d wk). Holiday upped this to big \$18,000. Last week, \$17,500.

Stanley (SW) (2,900; 74-\$1.50) — "Glenn Miller Story" (U) (7th wk). Fine \$15,000. Last week, \$15,000.

Stanton (SW) (1,473; 50-90) — "Yankee Pasha" (U) and "Thy Neighbor's Wife" (20th). Trim \$11,000. Last week, "Taza, Son of Cochise" (U) and "Ride Clear Diablo" (U), \$11,000.

Studio (Goldberg) (500; 80-\$1.15) — "Man Between" (UA) (5th wk). Oke \$3,600. Last week, \$3,800.

Trans-Lux (T-L) (500; 99-\$1.50) — "Beat the Devil" (UA) (5th wk). Fine \$4,500. Last week, \$5,500.

Trans-Lux World (T-L) (500; 99-\$1.50) — "Naked Jungle" (Par) (2d wk). Smash \$10,000. Last week, wow \$11,000.

Hope's Annual M'waukee Cancer Show at \$5-\$20

Milwaukee, April 20.

Milwaukee's annual cancer fund show (April 27) at Wisconsin theatre, will have Bob Hope guesting at opening of his latest picture, "Casanova's Big Night." Ducats tentatively set for \$5.10, but pasteboards in "golden circle" will command \$20.

It is expected that an additional Hollywoodite from the Hope picture will also do a personal appearance.

Piper Laurie Settles Suit

Hollywood, April 20.

Talent agent Ted Raden will collect \$3,100 from Piper Laurie through an out-of-court settlement of his commission in which he asked 10% of the actress' earnings over a period of approximately three years.

Raden claimed credit for Miss Laurie's success on the screen after she dropped her original name, Rosetta Jacobs.

Expert Assn. Divided On Yugoslavia Policy; Distributions Go Own Way

Split has developed within the Motion Picture Export Assn. ancient the org's continuation in Yugoslavia. Led by Metro, two other distributors—Republic Pictures and United Artists—have indicated that they desire to strike out on their own there.

The other seven companies—Paramount, Universal, Allied Artists, Warner Bros., Columbia, 20th-Fox and RKO—for the moment prefer to stick together in their dealings with the Yugo state monopoly. These distributors met in New York Monday (19) to hammer out a new formula for dividing the profits under a one-year extension of the Yugoslav deal.

Originally, 20th also indicated it would go it alone. However, the company changed its mind Monday. UA hasn't been in the Yugo setup for several years.

This creates the unusual, if not wholly unprecedented, situation of MPEA competing as an organization with some of its own member companies. Latter presumably feel they can make better individual deals. Under the MPEA setup, films are pooled and profits are shared on the basis of domestic earning ratios regardless of whose pictures are actually picked by the country in question.

Even if seven companies agree to continue for one year in Yugoslavia, impression is that the setup won't last beyond that. One of the reasons is that the Yugoslavs themselves appear to be moving slowly toward a decentralization of their buying monopoly and that, ultimately, this will eliminate the necessity for a common front on the part of the U. S. distributors.

'Lucky Me' Lofty \$11,000, Port.; 'Happen' Hefty 8G

Portland, Ore., April 20.

Although biz has been spotty in recent weeks, it is starting to pick up currently. "Ma, Pa Kettle at Home" looks fine at the Broadway. "Lucky Me" looms a b.o. giant at the Liberty. "Prince Valiant" shapes smash at the Orpheum. "It Should Happen To You" is tall at the United Artists.

Estimates for This Week
 Broadway (Parker) (1,890; 65-90) — "Ma, Pa Kettle at Home" (U) and "Raisins Into Laramie" (U). Fine \$7,000 or over. Last week, "Creative Black Lagoon" (U) and "Project M-7" (U), \$8,600.

Guid (Indie) (400; \$1) — "Living Desert" (Disney) (16th wk). Climbed to fine \$3,000. Last week, \$2,400.

Liberty (Hamrick) (1,875; \$1.25) — "Lucky Me" (WB). Giant \$11,000. Last week, "Jubilee Trail" (Rep) and "Hell's Half Acre" (Rep), \$9,300.

Oriental (Evergreen) (2,000; \$1-\$1.25) — "Night People" (20th) (4th wk). Fine \$3,500. Last week, "Roman Holiday" (Par) and "Stalag 17" (Par) (2d wk), \$4,300.

Orpheum (Evergreen) (1,600; \$1-\$1.25) — "Prince Valiant" (20th). Sock \$10,000 or close. Last week, "Night People" (20th) (3d wk), \$6,000.

Paramount (Port-Par) (3,400; 65-90) — "Casanova's Big Night" (Par) and "World For Ransom" (AA). Very good \$8,000 or near. Last week, "Naked Jungle" (Par) and "Cease Fire" (Par), \$7,200.

United Artists (Parker) (890; 65-90) — "Should Happen To You" (Col). Tall \$8,000. Last week, "Battle Royal" (Col) and "Drums Tahiti" (Col), \$4,200.

European market last year yielded U.S. film companies potential remittables of \$78,200,000, or 44% of the total N.Y. share running to \$176,200,000. This breakdown is provided by the U.S. Commerce Dept. The N.Y. share represents net after expenses and coin at least theoretically available for remittance to N.Y.

At the same time, the Dept. estimates that earnings of British pix in the U.S.—net after expenses and distrib costs—came to \$4,400,000, a surprisingly low figure.

Companies' foreign execs agree with the government's percentages but feel the N.Y. share figures are on the low side.

Deputy Assistant Secretary Carl F. Oechsle told a joint subcommittee of the Senate Foreign Relations and Judiciary Committee that U.S. film companies received \$176,200,000 from royalties on foreign showings of their films in 1953, an increase of a little more than \$9,200,000 over 1952 and a close to \$16,000,000 jump over 1951. Commerce also said U.S. payments on royalties for foreign pix shown in the U.S. totaled \$5,200,000 in 1953, an improvement over the \$4,000,000 reported in 1952, but quite a drop from the \$11,000,000 estimated for '51.

In a breakdown made at VARIETY's request, Commerce indicated that by "royalties" on foreign showings it meant the N.Y. share and that, in the case of foreign films in the U.S., it had in mind money earned after expenses. The government doesn't think that its figures on the performance of foreign films in this country are too accurate, but believes that the info supplied by the U.S. outfits is in line with the facts.

Data were collected via questionnaire to the eight majors and were then projected to the rest of the industry.

Rundown shows Latin America as the second largest single market in 1953 with a N.Y. share of \$32,300,000 (18% of the total). Next comes Canada with \$23,300,000 (13%); the rest of the world with \$38,100,000 (22%); and the so-called dependencies such as Singapore, Bermuda, etc. with \$1,300,000 (3%).

Figures, which are interesting since they show the ascendancy of the Latin American market, are not representative of actual remittances which, in the case of Latin America for instance, actually run higher. This is due to backlog coin being transferred in addition to monies earned during the year.

Commerce breakdown underscores the steady delivery of the Latin American market in contrast with Europe. First 1953 quarter in L.A. produced a N.Y. share of \$8,900,000. Second quarter dipped to \$7,400,000 while the third and fourth quarter stood at \$8,000,000. Europe's first quarter delivered \$20,100,000. The second quarter went up to \$21,000,000 while the third dropped to \$17,600,000. The fourth quarter recovered with a N.Y. share of \$19,500,000. The third quarter low accurately reflects the slack summer season.

While Commerce feels that its 1951 report on the earnings of foreign pix in the U.S. was accurate, it admits that the 1953 tabulation may be off the mark, partly due to a lack of cooperation on the part of the indies. Number of films having been sold on a "flat" basis obscures the picture. Hesitancy to provide accurate earnings figures for possible reference by local tax authorities abroad also is a factor.

Warner Tom-Tom Meeting

Touting its upcoming product, hailed as one of the solidest lineups in the company's history, Warner Bros. is summoning exhibitors in the New York area to the RKO 86th Street Theatre on Monday (26) for a preview of some of its soon-to-be-released films.

A special CinemaScope trailer, featuring executive producer Jack L. Warner, will be unredeed. Film will show excerpts from WB's C'Scopers. In addition, Warner will discuss other product on the company's schedule. Company's 3-D picture, "Dial M for Murder," the Alfred Hitchcock filmization of the Broadway stage hit, will be shown in its entirety. Showing starts at 9:45 a. m.

Brazil Pays Another \$5,500,000

Brazil has remitted another \$5,500,000 of frozen U.S. earnings at the official rate, bringing the total of coin thawed in recent months to close to \$22,000,000.

Latest transfer cleans up all of the American distributors' blocked funds through Feb. 21, 1954. Since then, 70% of U.S. earnings are remittable with 30% remaining frozen.

West End Film Biz Stout Despite Spring; 'Doctor' Wow \$17,000 in 3d, 'Rifles' Big 12½G, 'Command' 11G, 2d

London, April 13.

With three C'Scoppers and a smash British comedy current, the first spring weather has not made an appreciable dent on first-run boxoffice receipts. The Warner Theatre, with "The Command," which hit smash \$13,400 opening round, is heading for a fine \$11,000 in second frame. "Kyber Rifles," first of the anamorphics to go into the Odeon Marble Arch since 20th-Fox took over, is heading for fine \$12,500 on its initial round. "The Robe" is a return West End run at the Carlton, finished its first session with a handsome \$7,800, and looks sturdy \$6,700.

The major boxoffice hit however, is the new J. Arthur Rank comedy, "Doctor in the House," which is still SRO at the Odeon, Leicester Square. Second frame finished at over \$19,000, with prospects of a sock \$17,000 or near in third week.

"Casanova's Big Night," a bit disappointing on tee-off at the Plaza, is heading for only an okay \$7,000 in first week. "Easy to Love" shapes mild \$11,000 at the Empire, and stays only one week.

Estimates for Last Week
Carlton (20th) (1,128; 55-\$1.70)—"Robe" (20th) (2d wk). Set for sturdy \$6,700 in this stanza after \$7,800 opening round on run at this house. Holds.

Empire (M-G) (3,099; 55-\$1.70)—"Easy to Love" (M-G). Likely to be about \$11,000, mild. Won't hold. "Long Trailer" (M-G) opens April 15.

Gaiety (CMA) (1,500; 50-\$1.70)—"Shanghai Story" (Rep) and "Make Haste to Live" (Rep) (2d wk). Likely will wind current run at fair \$4,800 or near after \$5,500 opening session. "Act of Love" (UA) prems April 15.

Leicester Square Theatre (CMA) (1,753; 50-\$1.70)—"Conflict of Wings" (BL) and "Geraldine" (Rep) (2d wk). Modest \$4,800 after \$6,200 in first round. "Forbidden Cargo" (G-FI) opens April 15.

London Pavilion (UA) (1,217; 50-\$1.70)—"Charge at Feather River" (WB) (3d wk). Finishing current run with mild \$4,200 or near after \$5,000 previous frame. "Heidi" (UA) opens April 16.

Odeon, Leicester Square (CMA) (1,753; 50-\$1.70)—"Doctor in the House" (GFD) (3d wk). This smash British film drawing long lines daily. This week shapes to get off \$17,000 after \$19,000 in second. Stays on.

Odeon, Marble Arch (20th) (2,200; 50-\$1.70)—"Kyber Rifles" (20th). First pic since 20th-Fox took over lease at this theatre. Heading for fine \$12,500 in first week. Stays on.

Plaza (Par) (1,092; 70-\$1.70)—"Casanova's Big Night" (Par). Below hopes but still okay at \$7,000 in first full session. Stays a second round, with "Knock on Wood" (Par) opening with charity preem April 23.

Ritz (M-G) (432; 30-\$2.15)—"Julius Caesar" (M-G) (10th wk). Fair \$2,000 this second after \$2,300 in previous frame. Stays indef.

Warner (WB) (1,735; 50-\$1.70)—"The Command" (WB) (2d wk). Set for great \$11,000 in current frame after \$13,400 opener. Continues.

'ROBE' HANGS UP NEW HOYT'S (AUSSIE) HIGH

Sydney, April 13.

"The Robe" (20th) proved the top grosser in Aussie show biz history in the 17 sellout weeks at Hoyts 2,300-seat Regent here. Pic gives both distributor and the circuit an alltime record take. Coast-to-Coast, it hit 16 weeks in Melbourne, eight weeks in Adelaide, eight weeks in Brisbane and seven weeks in Perth. Paid admissions in the five cities totalled 1,164,000, out of population of 7,000,000. "How to Succeed in Business Without Really Trying" (20th) likewise will give both 20th-Fox and Hoyts another big take on first release.

With no Aussie independent exhibitors installing C'Scope equipment, it is reported likely 20th-Fox will okay a 2-D playaround the nabes (apart from the Hoyts' loop) and country zones for "Robe" and "Millionaire."

Framed Own Air Report, Mex Mikeman Cancelled

Mexico City, April 13.

Guillermo Vela, a top local mikeman, broadcasted that gasoline was fast failing in this zone and as a result his license was cancelled by the Ministry of Communications and Public Works. The Ministry said the news was founded, had disturbed public peace and provoked panic buying of gas.

Several newspaper radio-TV columnist rapped the cancellation, which ends Vela's career as an announcer in Mexico, saying that a suspension would have been adequate. Vela is a Mexican. The license cancellation is the first in Mexico in a long time.

Arg. Vaudfilm Setup Deceed

Buenos Aires, April 20.

A surprise decree published last Thursday (15) has implemented Law 14,226, which was rushed through Congress late last year, and which makes vaudeville turns obligatory in all Argentine film-theatres. Decree stipulates that the law must start operating in the capital city of Buenos Aires on May 7.

This means that the regulations implementing the law have been drafted by the Labor Ministry, after seven months wrangling with the unions designated to work the thing out. Throughout the seven months, reports have been that there was so little agreement between all sides, that the measure would never really come to anything.

Implementation in other cities and the provinces is to be gradual until experience is acquired in putting it through and organization is set up to handle all problems in connection with it.

A Commission will be set up to supervise implementation and will comprise delegates from the Labor Ministry, the Ministries of Industry and Commerce, Interior and Press. All along press chief and entertainment czar Raul A. Apold has been dead set against the vaudeville law.

'Folies' So Big in Arg. Lococo Circuit Plans 5 Legit Shows a Year

Buenos Aires, April 20.

Since the "Folies Bergere" made its bow here March 26 at the Opera Film Theatre (Lococo Circuit), it has been racking up impressive grosses, being estimated at around \$10,000 daily. This contrasts with film grosses, which average about \$9,800 per week at this 2,300-seat house for top pic. After the first two weeks, in view of the big business, performances were increased to two per day on Fridays, Saturdays and Sundays, the tab for earlier shows at 8 p.m. being lower than that for the 10 o'clock shows.

Prices range from \$12 for the first 14 rows to \$2.50 in the back gallery rows. Film shows in this theatre are scaled at 35c throughout the theatre. Some observers feel that wallets here are not bulky enough to take this big rap, and that once the cream of the audiences has been skimmed, business will dwindle with admission cuts likely.

Even if this eventually does prove necessary, the Opera Theatre will come out well on this venture. Clemente Lococo is on the lookout for more legit attractions to follow this and others he has already booked. His plan is to select possibly five legit shows annually, which will help recoup the losses on operation of the theatre with pictures. Because of the low admission scales, most exhibitors are in the red.

Eady Fund to \$9,737,000 In Last 7-Month Period

London, April 13.

In the first seven months of the current Eady year from August to last February 1, British film grosses qualifying for a share of the subsidy reached an accumulative total of \$9,737,000. The producers' cut is being continued at the rate of 34%, and 575 pix qualified for a share.

There were also 631 shorts eligible for Eady money in the same period and the shareout, also on the basis of a 34% distribution, was made on an accumulative rental of \$1,168,000.

Tighter Curb On Frozen Coin Use In Japan Looms

Tokyo, April 13.

U.S. film company reps in Japan expect a tightening of restrictions on the use of yen distribution receipts which accumulate in the coming fiscal year in the Japanese government's frozen yen account.

A Finance Ministry spokesman told VARIETY there was no truth to reports of a wholesale freeze on yen earnings but that there would be "tighter restriction" on the use of the frozen yen which is expected to increase this year by at least \$13,000,000 if the present rate of distribution receipts continues. Such funds have been used for various activities within Japan, such as office construction, print making, advertising and travel expenses of visiting company officials. Monthly reports of these expenditures must be submitted to the Finance Ministry.

This ministry also has slightly cut the amount of distribution receipts allowed remittance to the U. S. in dollars. Last year's remittance was a flat 30%. This year's official announcement from the FM says that 25% of boxoffice funds may be remitted in cases where the share of the foreign distrib is less than 60%.

11 Countries Enter Pix In 1st Southeast Asian Film Festival, May 8-20

Tokyo, April 13.

Publicity campaign for the first Southeast Asian Film Festival, to be held here May 8 to 20, got off with a cocktail party for press reps and embassy cultural attaches. Fete is sponsored by the Federation of Motion Picture Producers in Southeast Asia, formed last November in Manila. Thirteen films already have been entered from countries represented in the federation. These countries are Hong Kong, Formosa, Malaya, the Philippines, Indonesia, Thailand, Japan, India, Pakistan, Burma and Ceylon.

First prizes will go to films judged best in two categories, dramatic and non-dramatic. Additional awards will be made in the first class for best directing, writing, photography, music, sound recording, art direction and male and female acting. The second classification will have extra prizes for planning. Special awards will be made for both types of films. Main prize will be mounted seals executed in gold, silver and bronze.

Regulations for the festival provide that "films of political or ideological propaganda shall be excluded from the festival."

A primary budget of \$33,333 has been tentatively set to finance the festival, with Japan's five major producing studios contributing \$30,000, the remainder to come from film supply firms. The host country defrays the cost of the festival. Takejiro Ohtani, president of Shochiku Studios, is chairman of the Festival committee. Masachi Nagata, Daiel Studio prexy, is also prexy of the federation.

Of the 13 films entered to date, five are from Japan, five from the Philippines, and one each from Thailand, Malaya and Hong Kong. Japan, Philippines and Thailand are each submitting a color film.

Personal Hits Stud Paris Stage; French Take Bows in B'way Contris

By GENE MOSKOWITZ

Paris, April 13.

Barrault-Renaud Set For So. American Tour

Paris, April 13.

The Jean-Louis Barrault-Madeleine Renaud legit rep company winds a highly successful season at the boxoffice here April 20. It moves from its Rome spot, Theatre Marigny, and goes on an extended South American tour of Brazil, Uruguay, Argentina and Chile to arrive back in Paris Aug. 16. Troupe will try out three new creations during the tour to have it in shape for reopening here next season in October.

Road rep will include regulars Moliere's "Amphitryon," Andre Gide's "Oedipe," "La Reptition," "Colomb," and "Lucrece." New additions, which will be tried and polished on the carols circuit, are Moliere's "Le Misanthrope" with Miss Renaud and Barrault, Cromey's "The Magnificent Cuckold" and Anton Tchekov's "The Cherry Orchard." Troupe will have 30 people and take 30 tons of scenery along.

Scot Exhibs Seek More Govt. Relief

Glasgow, April 13.

Exhibitors here, while welcoming entertainment tax cuts in the Great Britain Budget, plan to continue the fight for further concessions to the film industry.

Sir Alexander King, cinema leader, told VARIETY: "In this case, we have got to be thankful for small mercies. Naturally we are pleased at the concession of \$10,000,000 granted to us although it is only half of what we asked. But I wish the Chancellor could have gone a little further. We won't be satisfied until we get the reduction of \$21,000,000 we asked for."

King thought the concessions granted would help to stabilize, for the moment, a rise in the price of cinema admissions. He is prexy of the Entertainment Tax Committee representing all sections of the cinema industry in Britain. He said his committee will meet in London soon to see what steps can be taken to cut the tax by as much again.

Walter Maguire, Edinburgh exhib, said the cuts would be welcomed by exhibs faced with expenditures for new large screens and sound systems. George Gilmchrist, prexy of the Scottish Cinematograph Exhibitors Assn., said his group was disappointed not to get the full \$21,000,000 they had asked for. But the British Chancellor had at last realized that the trade could no longer pay the crippling tax which was imposed during the boom years.

Most Mex Film Prods. Need Foreign Playing Time to Show Profit

Mexico City, April 13.

Majority of Mexican film producers must have foreign exhibition to profit and retrieve investments, according to a trade survey which reveals that the average pic costs \$69,770 each, with the average net per film from showings in Mexico exclusively being a mere \$42,500. Survey was made ante the government's control of Mexican film distribution abroad which, despite the assurance of Alfonso Cortina, chairman of the National Cinematographic Board, that it is only "policing" the plan, does not set so well with the industry.

Survey found that all exhibition in Mexico has an average annual gross of some \$25,000,000. Less about \$3,750,000 for taxes and the 40% for exhibs leaves a net of about \$8,500,000. The finding disclosed that U. S. and other foreign pix command 60% playing time here, while the Mexicans claim 40%, with that ration just the reverse in the provinces. This means that the overall playing time is split 50-50 for imports and domestic pix for the whole country.

Though the French are a cultivated, open-minded people, with their screens and stage open to all good foreign output, the core of national pride still runs high. The recent Gallic "comeback" on Broadway has excited much interest here. Individuality seems to be the keyword.

Top circulation dailies gave frontpage notice to the triumphs of Jeanne Marie in "Girl in Pink Tights," Louis Jourdan in "Immoralist" and authors Andre Gide and Jean Giraudoux' "Immoralist" and "Ondine." Even Audrey Hepburn, though English-Belgian, came in for the French chauvinist turn with the reminder that it was the French writer, Colette, who picked Miss Hepburn to play "Gigi" in America in the play adapted from her book by Anita Loos, which was directed by Frenchman Raymond Rouleau.

Individuality extends itself through all facets of French life, and is a salient point in expression and attitudes.

Legitwise, Paris can handle over 100 plays per year due to this phenomenon. Most plays are usually produced by one person, and in most cases it is the director of the theatre which will house the play. Actors are paid low rates and usually receive no rehearsal pay. Low overhead can keep many plays running here for months to sparse houses.

Most hit shows this year are also personal triumphs, with these honors going to Pierre Brasseur for his fine rendering of "Kean," Suzanne Flon for her subtle, intense Joan of Arc in Jean Anouilh's "L'Alouette" ("The Lark"), Silvia Monfort for her poignant work in "Summer and Smoke," and Jacques Fabbri for his creation of a savory, fast-paced company who have brought such tempo and hilarity to the legit scene with P. A. Breal's "Les Hussards."

Film setup here is another mark of individual tendencies. Over 60 production companies turn out an average of about 110 films a year here. Unlike the U. S., there are only one or two fairly large producers who produce three or four pic a year, with the rest being the work of one producer, who takes his plan to the Centre National Du Cinema for permission to make it, and then raises the crew and money. There has been a great tendency towards both international (mainly with Italy), and internal coproduction, with a few producers getting together for one pic. Almost all filmstars, directors and writers are freelance here, and work on individual films by choice.

REDS AIM FOR BIGGER FILM DISTRIB IN ARG.

Buenos Aires, April 13.

As a sequel to the recent Mardel Plata Film Festival, Artkino, Soviet film distribution outfit, appears prepared to make an all-out bid to establish Soviet pictures in this market. The film week has been followed by day-date release at the Palacio del Cine, Trocadero and Libertador art houses (total 4,655 seats) of "Gran Concert." Of the seven Russian film entries, "Sadko the Intrepid" and a folk legend for children, "Chuk and Guek," impressed the most, but in general Soviet pix are rated heavy entertainment here.

As an offshoot of the Festival, the Argentine Central Bank issued regulations to facilitate barter deals, whereby Argentine-made pictures may be exchanged for those countries which do not normally buy Argentine films. This will contribute to importation of pictures from some of the satellite countries, such as Poland, Hungary and Czechoslovakia. All other methods of creating foreign markets having failed, it is hoped this one will succeed.

Austrian Oscar to Wessely

Washington, April 13.

Sascha Kolowrat Cup, the Austrian "Oscar," has gone to the Paula Wasseley Film Co. for 1953, the Austrian Information Service in this country discloses.

Film was "I and My Wife," and it was the third such award to this company since the end of the war.

Unscrupulous Purveyors of Filth

Albany, April 20. Governor Dewey, in signing the Fitzpatrick bill providing a specific definition of "immorality" in the State licensing law "has done a great service for the cause of decency." So the Evangelist, official publication of the Albany Catholic Diocese, declared in a feature editorial titled "Championing Decency."

Commenting that "Movie industry spokesmen were prompt to denounce the new law as restrictive of the freedom of expression," the Catholic paper asserted, "True liberty is only found within the reasonable dictates of the law."

It added that "Too much of the movie industry is in the hands of unscrupulous purveyors of filth who confuse liberty with licentiousness. Indecency has become commonplace and its destructive influence has been felt throughout the nation. Decency-minded citizens everywhere concerned with the breakdown in morality will rejoice in this latest move to preserve American cultural standards."

U. of Minnesota Condemns Censors As Lovers of 'Secret Suppression'

Minneapolis, April 20. Censorship of films, radio, tv and allegedly obscene literature, as presently practiced for the most part, takes it on the chin from two U. of Minnesota professors, W. B. Lockhart and R. C. McLure, in the Minnesota Law Review, the State Bar association's journal, the current issue of which is entirely devoted to that subject.

Conclusion drawn in the definitive article is that today's censor, generally speaking, is reluctant to follow the proper procedure of using the courts, but, instead, "prefers a procedure that permits the secret suppression of entire lists of 'objectionable' books without benefit of judicial review."

The article, based on a "reasoned" and lengthy study of the matter and to be incorporated into a book which the U. of Minnesota Press will publish, is avowedly designed to aid "those who are fighting the battle to preserve our constitutional freedom of inquiry and expression."

It was written, the authors state, "in the belief that it is essential for this issue to be raised and carried to the supreme court in a strong case in order to establish that literature or other mediums of expression dealing with sex are entitled to the same freedom of expression as literature, et al, dealing with any other significant social problems."

A stand is taken in the article against the mass suppression of books through secret lists distributed by private or public authorities and that each book be considered on its individual merits. Publishers are advised to seek court injunctions against such lists. The authors believe that the question should be dealt "head on" by the U. S. Supreme Court, something that hasn't been done yet.

Production Code Changes Only With Foreknowledge Of Legion of Decency

Eric Johnston's current Coast trip will also dwell on the Production Code. It is too strong to assume that a "liberalization" program of the existing self-regulatory standards will be inept, but there is an inclination to regard cinema plot matters with a more "realistic" viewpoint.

When and if any "realistic" reappraisal is consummated of the present Production Code tenets it will be done with Church guidance and coordination as regards the Legion of Decency.

Joe Breen's illness and desire to step down on the Coast may be coupled with the move. Johnston may take up the matter at the April 29 meeting of the Motion Picture Assn. of America, in New York.

JEAN HERSHOLT BACK

First Screen Role in 13 Years For Pine-Thomas

Hollywood, April 20. Jean Hersholt is coming back to the screen for a role in Pine-Thomas' "Run For Cover" at Paramount, his first regular film acting in more than 13 years. Except for two short guest shots, his last appearance was in RKO's "Melody for Three" in 1941.

Hersholt will play Viveca Lindfors' father in "Run," with James Cagney and John Derek in top roles.

CINERAMA FIRST 'STORY' (LEWIS & CLARK) WITH SEPARATE PRINT FOR CINEMASCOPE

MANAGERS, DON'T SHOOT!

Ohio Showman Used Firearm On 15-Year Old Boy

Warren, O., April 20. Unless the Ohio Supreme Court is appealed to, Steve Hreno, Niles, O., manager of the Elm Road Drive-In Theatre near there, will have to spend a year in county jail and pay a \$100 fine for his conviction on a charge of pointing and discharging a firearm. A Seventh District Court of Appeals has upheld the Trumbull County Common Pleas Court finding which led to the sentence.

Hreno was found guilty by a jury on the charge, as the result of the wounding of 15-year-old Charles Sager, who was allegedly trying to sneak into the drive-in at the time of the shooting. Hreno was originally indicted on a charge of shooting with intent to wound, on which he faced a 20-year sentence. However, the jury found him guilty of the lesser count, and the case was appealed.

CODE FOR FOREIGN IMPORTS UNCHEERED

Indie distributors take a jaundiced view of the proposal, presented to them in N. Y. by Hugh M. Flick, the N. Y. censor, that they adopt a set of standards for foreign imports.

Opinion expressed was that Flick tended to underestimate the prevailing competitive spirit and that, even if some sort of code were adopted, it would be virtually impossible to enforce it.

"If the Motion Picture Assn. of America is having such trouble keeping its members in line on the Code, what do you think would happen if we tried to enforce uniform standards on the small independents whose living may depend on one or two pictures," commented Arthur Mayer, Independent Motion Picture Distributors Assn. prexy, prior to leaving for a Mexico vacation. He pointed out further that the indies didn't in any way control the making of the pictures they handle and that very often they depend on the very elements in a film which the new standards would preclude.

Flick had urged adoption of a quasi-code as a means of eliminating the indies' difficulties with his office. Trouble in most cases isn't what the producers put into their films, but the extent to which they go, he said.

Knock Out Two Suits Against U.S. Pictures

Hollywood, April 20. Judge William C. Mathes tossed two stockholder suits against Milton Sperling and his United States Pictures out of Federal Court, one for lack of jurisdiction and one because the plaintiff asked for it.

William B. Weinberger's suit was the one that didn't belong in Federal Court. Irving Mencher, who brought the other action, asked dismissal because of a pending appeal on a similar case which had been dismissed several months ago.

4 Get 'B' Ratings

Hollywood, April 20. National Legion of Decency declared four new pictures objectionable in part and handed them "B" ratings.

Films are "Beat the Devil," released by United Artists; "New Faces," by 20th-Fox; "The Saint's Girl Friday," by RKO, and "Tennessee Champ," by Metro.

Ruben's Tushinsky Lens

Minneapolis, April 20. First sales of Tushinsky Super-scope anamorphic lenses here have been made to Minnesota Amusement Co. and the Welworth Circuit headed by Edmond R. Ruben.

Orders were taken by J. W. McFarland, manager of Minneapolis branch of National Screen Service. Circuits did not indicate which houses would be first to put the new lenses to use.

The Complete Theatre

Regina, Sask., April 13.

New theatre at Swift Current, Sask., is the Cinema, a 500-seat house, built at a cost of \$150,000 by Frontier Enterprises, Ltd. Manager is D. J. Burke.

House has a party room and a cry room.

May 10 Deadline Further Snarls Jap 'Fractions'

With the May 10 deadline staring them in the face, Motion Picture Export Assn. members this week continued deadlocked over the question of how to assemble the jigsaw puzzle presented them by the Japanese government in the form of fractional licenses.

Foreign managers last week decided to dump the whole problem into the lap of the company prexies and MPEA is currently attempting to set up a powwow of the company toppers.

At the same time, the Assn. itself is mulling a formula which would do justice to all, a task which is admittedly impossible. Suggestion has been made to melt all the fractions—they come to 5.25 licenses—and start from there, but this still doesn't circumvent the thorny issue of who should get what. In addition, the distributors have a proprietary right in the fractions and aren't expected to relinquish it.

Opinion is freely voiced that the splitting of five licenses by the Japanese was an unfair procedure designed to create a certain amount of confusion. Some even feel that the purpose was to preclude the picking up of the quintet. However, there were reminders that the Japanese had been doing the allocating for the second straight year at the request of the American distributors who couldn't get together on a formula of their own.

Under the conditions set down by the Japanese authorities, the companies submit written agreements on the fractions by May 10 or face cancellation of the five permits. There's an agreement at the moment for the distributors not to enter individual deals among themselves. This arrangement isn't likely to continue, however, if the prexies can't find an out.

Meanwhile there was a bright ray in the Japanese picture. MPEA in N. Y. received news that the shorts allocation for the fiscal year ending April 1, 1955, would remain the same as for the prior period, i.e., that 52 shorts could be imported. In addition, the Japanese will issue bonus licenses for shorts of educational and/or artistic value.

The already difficult situation on the feature pic licenses this year was intensified when Tokyo cut the total number of licenses by 20%, issuing only 101 to the MPEA members companies. Problem is that none of the distributors are willing to part with any of their fractions, regardless of how small they may be. Suggestion has been made that the three companies with the highest fractions—Universal, RKO and Paramount—be awarded permits and that the remaining two be drawn from a hat.

This isn't acceptable to some of the other distributors who maintain that Par, for instance, already gets 15 licenses and that therefore it should abdicate in favor of one of the smaller companies that had been hard hit by the cuts. In any event, this would necessitate an outfit like Metro giving up its fraction.

Latter argues that its small fraction is theoretically worth more than a full license in Japan for one of the less potent outfits. These, in turn, argue they need the permits to stay in business.

New Cinerama film dealing with the historic Lewis and Clark expedition, to be made by Warner Bros. for Stanley Warner, will also be filmed in Cinemascope. The C'Scope version, however, will not be released until the Cinerama run is completed. Picture has been budgeted at \$3,000,000, with WB and SW splitting the production cost. Gregory Peck and Clark Gable are being sought to portray the early American explorers.

The property was acquired from RKO for \$75,000. Yarn has been on RKO's slate since 1947, with the story source credited to Genevieve Haugan Nossack and the screenplay by Ernest Pascal. Whether WB and SW will retain the RKO version has not been determined.

Stanley Warner came up with the script after months of combing the literary market and talks with writers. It will be the first film in the medium with a complete story line. Film is being touted as a project that will tax Hollywood's creators of superlatives, with the WB announcement declaring "it will be budgeted as the greatest production ever conceived by the studio."

Deal between Warners and the theatre chain holding the Cinerama rights was set after six months of negotiations. Nathaniel Lapkin, SW veepee in charge of Cinerama, has been commuting between the Coast and New York to work out the details of the arrangement. The stumbling block was the inability to come up with a mutually-agreeable script.

Stanley Warner operating top-pers and financial executives are in disagreement on the timetable for the launching of production on the third Cinerama film. The treasury men reportedly are counseling caution in embarking on a new film project, the feeling being that a large capital investment is unwise in a period of quickly changing technical developments in the film industry. The watchers of the poststrings believe the new film should be started when "Cinerama Holiday," the feature currently being shot by Louis de Rochemont, is bringing in coin at the boxoffice.

Operating chiefs, on the other hand, are of the opinion that the medium, representing as it does a huge outlay in theatre installations, should be backed up with a backlog of product to assure continuous operation.

Under its agreement with Cinerama, Inc., the equipment company, and Cinerama Productions, the original holders of the rights to the medium, SW must come up with its third film by August, 1955, to retain its production exclusivity. If SW fails to meet this stipulation, both Cinerama outfits are permitted to make production deals on their own. "Cinerama Holiday," under terms of the agreement, must be completed by August, 1954.

"Holiday," originally budgeted at \$1,000,000, is said to have exceeded that amount by \$500,000. DeRochemont returns to France next week to finish the European sequences of "Holiday," which is expected to be completed next month and readied for June release.

Robert Bendick, director of the European sequences, returned to New York last week after three months of shooting in Paris and Switzerland. However, several staffers have remained in Europe for possible retakes and added scenes.

The initial production in the medium, "This Is Cinerama," is currently playing in 11 cities, the latest engagement having started Monday (19) in Minneapolis. It has run 83 weeks in New York, 54 in Detroit, 50 in Los Angeles, 30 in Philadelphia, 24 in Washington, 16 in Boston, 36 in Chicago, 18 in Pittsburgh, 17 in San Francisco, and 10 in St. Louis.

Israel Chairman P.A.s

Hollywood, April 20.

New chairman of the Association of Motion Picture Producers' studio publicity directors committee is Sam Israel of UI, who succeeded Teet Carle of Paramount.

Elected as co-chairman was George Lait of Columbia, who will succeed Israel automatically next April.

The Industry's Most Important Event

**YOU ARE
INVITED!**

PARAMOUNT
East Coast Demonstration

VISTAVISION

RADIO CITY

8:30 A.M., Tuesday

VistaVision will fill the mammoth Music Hall screen as it will fill the screen of every theatre, large and small, throughout the world. Its compatibility with existing theatre equipment and flexibility in providing maximum screen height, width and definition, have

Doors open 8 a.m. Demonstration at
Radio City Music Hall to meet

At The World's Largest Theatre

PARAMOUNT'S Demonstration Of VISTAVISION MUSIC HALL Friday, April 27th

**RESERVE APRIL 27,
MR. EXHIBITOR—**
See VistaVision for your-
self and be convinced.
Your tickets will be sent
you shortly.

already amazed six thousand exhibitors, technicians and members of the press at a score of Paramount Studio screenings. Paramount's industrywide service in making VistaVision available to all studios blazes the way for a new era in production and exhibition.

Starts 8:30 a.m. promptly to enable
established opening time.

British Cine Assn. Seeks Revision Of Labor Permits for U.S. Technicians

London, April 20.

Demands for the limitation of labor permits for American technicians and for a revision of the Quota Act will be made at the annual meeting of the Assn. of Cine Technicians to be held here this weekend. The session will consider 31 resolutions ranging from the control of new entrants to studios to an increase in old age pensions.

The motion advocating restriction on U. S. work permits is tabled in the name of Technicolor, which urges the new general council to exert utmost pressure in preventing American production companies making British quota films with U. S. stars, producers, directors and technicians. Emphasized that such action should be taken particularly in the case of films which are essentially British in character, and which have special reference to recent war history.

The camera section of the union points out in its resolution that in view of the tendency of the American industry to produce fewer but more expensive films, the Association should press for a quota revision to avoid a situation in which the quota percentage remains constant, but the actual amount of British production might decrease.

The film unit of the National Coal Board has given notice that it will move a resolution which will draw attention to the possible resurgence of the quota quickie. Its resolution suggests that the phrase "a British film" is again acquiring the derogatory sense held in the 1930's. It considers that technicians, as well as the government, have an obligation to make the phrase once more the badge of integrity and quality.

Two resolutions have been submitted urging the union to take a more realistic attitude towards commercial tv, and there are two others urging a revision of the agreement dealing with minimum crews on production.

JACKSON PARK CASE ON DOCKET—AGAIN!

Chicago, April 20.

Longstanding legal battle between Jackson Park Theatre and Balaban & Katz circuit goes back into Federal District Court on May 14 when Judge Michael Igoe will hear new arguments for both sides. B&K attorneys had filed petition last January to be permanently exempted from the Jackson Park decree, which restricts its Loop theatres to two-week first runs and its nabes to one-week subsequent runs. Shortly afterwards, Thomas McConnell, repping the Jackson Park, filed a second JP complaint asking another \$1,000,000 in additional damages.

B&K at present is temporarily exempt from the decree until mid-June with permission from the JP, and with one or two exceptions the circuit has not held pix for longer periods than were permitted under the injunction.

Legit's Jean Dalrymple

Imports French Feature

Jean Dalrymple, legit producer and permanent director of the N. Y. City Theatre at City Center, has augmented her activities via entry into the film distribution field. In association with MacDonald Pictures, Miss Dalrymple has acquired the French filmization of Jean Paul Sartre's "Les Mains Sales" for U. S. distribution. Pic is scheduled to open at the Fifth Ave. Cinema, N. Y., following current run of "Diary of a Country Priest."

Miss Dalrymple produced the Sartre work on Broadway during the 1948-49 season in an English adaptation by Daniel Taradash.

Location Accident

Hollywood, April 20.

Escaping steam scalded four film girls and a driver in a bus en route to Lone Pine where Walter Wanger's "The Adventures of Hajji Baba" is on location.

Players are Vicki Mann, Helen March, Mary Ellen Batten and Jean Corbett. Driver was Bob Albert.

'SPELL OF IRELAND'

Celtic In Four-Wall Rental of
Baronet, N. Y.

Celtic Films, which produces and distributes films about Ireland, has entered a four-wall deal to take over Walter Reade's Baronet Theatre, N. Y., for exhibition of "Spell of Ireland." Film, a documentary, was made by Daniel Devlin and Harry Dugan, who head Celtic.

Product of this type, simply a camera tour of Eire, is designed for Shamrock-rooted audiences. Couple of years ago Dugan's "Hills of Ireland" ran three months at Gotham's 55th Street Playhouse.

Market areas for such pix are limited to N. Y., Boston, Philadelphia and a few other key cities.

DRIVE-IN DATING

POSES ST. L. PROBLEMS

St. Louis, April 20.

Operators of the five ozoners in adjacent St. Louis County are reported to have been contacted by a major pix distributor on a 28-day availability of its product that would enable the showing much earlier than in past years. Another company, according to film row observers is reported to have offered a zone bidding proposition for Grade A product, but this feeler has met with an icy reception. Local exhibitors expressed the opinion that in the St. Louis territory "it is the exhibitor who pays" under any bidding arrangement.

The ozoner zoning plan proposed would place each of the five ozoners in different zones. Four already are operating and the fifth being erected for Ray Parker, who doubles as Mayor of Brentwood, a suburban municipality, ready to tee off shortly.

The film row report is that other major distributors would be happy if not only the ozoners but the conventional houses would enter into a bidding contest. The distributors feel that the ozoners with more than 1,000 car capacity with two shows nightly grab an overall gross that some of them feel would make them ripe for bidding against not only the seven-day second run houses but perhaps even the first runs.

California Circuit Gets

5 United Artists Houses

Hollywood, April 20.

Five United Artists theatres in Northern California have been turned over to the United California Circuit for operation, effective May 5. Houses are in Richmond, Sacramento, Berkeley, San Jose and Palo Alto.

Reason for the shift is efficiency and economy of operation by the United chain which has 110 theatres in that sector.

Georgia TOA Meet

Atlanta, April 20.

Georgia's Gov. Herman Tamm and Atlanta's Mayor William B. Hartsfield will address the joint annual convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatres Assn. Three-day session gets under way at the Biltmore Hotel here on May 9.

Industry leaders scheduled to attend the meeting are TOA prexy Walter Reade Jr., general counsel Herman M. Levy, veepee E. D. Martin, and TOA drive-in committee co-chairman Jack Brounager.

Heading the business sessions will be J. H. Thompson, prexy of the Georgia group, and R. M. Kennedy, the Alabama topper.

Weep for Liz Taylor

Piece in the current Look spotlights the "incredible position" into which Elizabeth Taylor has been placed in her last two films.

Seems that in Paramount's "Elephant Walk" and Metro's "Rhapsody" Miss Taylor—now hear this—is "rejected by a total of four men she chooses to love."

Unreel 'Salt of Earth'

At Cannes Sans Titles, Invitation or Greeter

Cannes, April 10. While it wasn't an official entry, the controversial American "Salt of the Earth" was shown here in a local theatre, with foreign distributors and newsmen among the invited guests. About 150 showed up, but there was no official representative of the pic on hand to greet them.

"Salt" showing was handled by Procinex Film, a French distrib outfit which also handles Czech and Soviet pix in France. "Salt" was screened without subtitles, which caused quite a few walkouts. French press found the film interesting but not unusual. It has no definite European distribution so far.

Made in cooperation with the allegedly Red-dominated United Mine, Mill & Smelter Workers Union, "Salt" was directed by Herbert Biberman and produced by Paul Jarrico, both of whom had refused to answer questions on Communist affiliation before Congressional committees. Film, which tells the story of a mine strike and attendant brutality in New Mexico, has been in hot water in the U.S. Currently playing at two N.Y. houses, many industryites who have seen it have deplored its possible showing abroad where, it's felt, the pic will play into the hands of Communist propagandists.

SOL SIEGEL QUILTS 20TH TO GO INTO INDIE PROD'N

Hollywood, April 20.

Sol C. Siegel will ankle 20th-Fox when he completes his current assignment as producer of "There's No Business Like Show Business." His object is to enter indie production. Studio agreed to terminate his contract, which had four years to run.

During his eight years on the lot Siegel produced a number of high grossing pictures, including "Gentlemen Prefer Blondes." His most recently completed film was "Broken Lance," still to be released.

Col Inks Janet Leigh

Hollywood, April 20.

Janet Leigh, who recently obtained release from her Metro contract, signed a non-exclusive pact with Columbia calling for five pictures in five years.

Actress' first appearance under the Columbia banner will be as co-star with Judy Holliday in "My Sister Eileen," starting in August. Her last Metro role is in "Rogue Cop," currently in production.

Back to Yo-Yos

Continued from page 1

who was inked by RCA Victor after debuting on the indie Barbour label, also has disappointed, as has Baby Pam on Mercury and Molly Bee for Capitol, along with a flock of other juve hopefuls.

Now it's figured that a kid can come up with an occasional freak hit on an unusual novelty, and that's about all. Sales figures indicate that there's no consistent market for moppet singers and, as a result, the majors are shying away from this type of release. At least, that is; until the next juve phenom turns up.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (13)

1954		Weekly Vol. Weekly		Weekly		Tues.		Net	
High	Low	In 100s	High	Low	Close	Close	Change	for week	
17 1/2	14 1/2	Am Br-Par Th 260	18 1/2	15 1/2	15 1/2	—	—	—	—
49	41 1/2	CBS, "A" 27	48 1/2	48	48 1/2	+1 1/2	+1 1/2	—	—
48 1/2	41 1/2	CBS, "B" 63	48 1/2	48	48	+1 1/2	+1 1/2	—	—
23 1/2	19 1/2	Col. Pic. 24	23 1/2	21	21 1/2	—	—	—	—
10 1/2	8 1/2	Decca 154	10	9 1/2	9 1/2	—	—	—	—
57 1/2	46 1/2	Eastman Kdk. 380	57 1/2	55 1/2	57 1/2	+2 1/2	+2 1/2	—	—
14 1/2	13 1/2	Loew's 165	13 1/2	13 1/2	13 1/2	—	—	—	—
7 1/2	6 1/2	Nat. Thea. 79	6 1/2	6 1/2	6 1/2	—	—	—	—
31 1/2	26 1/2	Paramount 71	30 1/2	29 1/2	29 1/2	—	—	—	—
33 1/2	28	Philco 166	34 1/2	32 1/2	33 1/2	+1 1/2	+1 1/2	—	—
28 1/2	22 1/2	RCA 164	28 1/2	27 1/2	27 1/2	—	—	—	—
6 1/2	2 1/2	RKO Pict. 322	6 1/2	6	6	—	—	—	—
5 1/2	4 1/2	RKO Thea. 263	5 1/2	5 1/2	5 1/2	+ 1/2	+ 1/2	—	—
3 1/2	3	Republic 84	3 1/2	3 1/2	3 1/2	+ 1/2	+ 1/2	—	—
11 1/2	10 1/2	Rep. pfd. 8	10 1/2	10 1/2	10 1/2	—	—	—	—
15 1/2	11 1/2	Stanley War. 130	15 1/2	14 1/2	15	+ 1/2	+ 1/2	—	—
22 1/2	19 1/2	20th-Fox 234	20 1/2	19 1/2	19 1/2	—	—	—	—
21 1/2	18 1/2	Univ. Pix. 36	20 1/2	19 1/2	19 1/2	—	—	—	—
70 1/2	63 1/2	Univ., pfd. 111	69 1/2	67 1/2	67 1/2	—	—	—	—
15 1/2	13 1/2	Warner Bros. 80	15 1/2	14 1/2	15	+ 1/2	+ 1/2	—	—
73 1/2	63 1/2	Zenith 41	73 1/2	71 1/2	70 1/2	—	—	—	—

American Stock Exchange

6	4 1/2	Allied Artists 29	4 1/2	4 1/2	4 1/2	+ 1/2	+ 1/2
11 1/2	9 1/2	Du Mont 30	11 1/2	9 1/2	10 1/2	+1	+1
14 1/2	12 1/2	Technicolor 58	12 1/2	12 1/2	12 1/2	—	—
3 1/2	2 1/2	Trans-Lux 6	3 1/2	3 1/2	3 1/2	—	—

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	9 1/2	10 1/2	—
Cheapeake Industries	3	3 1/2	—
Cinerama	1 1/2	2 1/2	— 1/2
Color Corp. of Amer.	.15	.50	+ .03
Polaroid	34	36	— 1/2
U. A. Theatres	10 1/4	11 1/2	— 1/2
Walt Disney	12 1/4	13 1/4	— 1/2

* Actual Volume.
(Quotations furnished by Dreyfus & Co.)

N.Y. Perspecta Test Impresses

Continued from page 4

At the projector, an "integrator" unit, costing \$850, is attached and through it the sound is directed into its proper channel. If there was any difference in the sound quality, it was too fine for the non-expert ear to detect.

Indicative of policy differences within Loew's, Arthur Loew commented that "if Metro were wise, they would adopt Perspecta sound for all of their pictures." At the moment, all of Metro's releases, with the exception of its CinemaScope, carry Perspecta sound. CinemaScope pix continue to be put out with magnetic multi-channel sound only.

Paramount and Warner Bros. have jumped on the Perspecta bandwagon and Loew said he is talking with RKO, Columbia and Universal. Abroad, Loew's International is going all out for Perspecta and that includes CinemaScope films. Loew indicated that, like his own company, WB also wouldn't ship magnetic sound prints abroad. Loew's International, via MGM Films International, Inc., a wholly owned subsidiary, owns a 50% interest in Fine Sound and thus Perspecta sound. It's understood that Loew himself doesn't own a share of the stock.

Standardization

Asked whether he had discussed standardization with 20th, Loew replied that it was well on its way. 20th, he thought, was likely to adopt Perspecta sound also. Meanwhile, he is expected to ride 20th's coat-tails in the equipping of theatres since it is natural for exhibs to add the Perspecta Integrator when they already have a stereo sound system in the house.

Perspecta units are available through the various theatre equipment supply houses. However it was learned that Fairchild Recording Equipment Co., the first outfit to be licensed to produce the integrators, has approached exhibs with an offer to deal with them direct and at a considerable rebate. Some such deals are now being mulled by the theatreman.

Loew made a big pitch for the economics of Perspecta which, he said, benefited both producers and exhibs. At the studio end, the preparation of Perspecta sound prints is comparatively simple and the added expense is slight. In contrast, magnetic prints are expensive and, furthermore, they can't be used anywhere but in a house equipped to handle magnetic sound. Cost of magnetic sound CinemaScope prints, on Eastman color positive, has been put at 12c a foot.

As for exhibs, Loew maintained that there was a considerable saving in maintenance. Whereas, ac-

cording to Loew, magnetic sound requires a reproducer for each projector, Perspecta utilizes only a single "integrator" regardless of the number of projectors in a theatre. Wiring for Perspecta is said to be less expensive and the system eliminates the hazard of sound failure or distortion. Loew estimated the installation cost for Perspecta at between \$2,000 and \$4,000 plus the integrator and he expressed hope that the price could come down for smaller houses.

In contrast to the 20th policy, Loew said he had no plans to assist exhibs in installing the system. 20th will run interference with the banks for theatreman who need easy terms in paying off their magnetic sound installations.

Loew's is beginning to ship integrators abroad. Two foreign houses are equipped now and Loew expects 100 to follow suit in another two months. According to 20th, it now has 400 foreign theatres equipped for magnetic sound and another 1,000 in the process of installation. In the U.S., the number of CinemaScope installations runs to about 3,500.

The Perspecta sound demonstration reels included clips from "Knights of the Round Table" in CinemaScope and "Julius Caesar," shown in 1.75 to 1. In addition, two musical shorts featuring the MGM studio orch under Johnny Green were shown. There was considerable comment on the pleasing ratio of the "Caesar" sequence which accentuated the "ribbon" effect of the CinemaScope selection.

Cinerama's Cincy Site

Cincinnati, April 20.

Closing by RKO Theatres of the 2,000-seat Capitol has been posted for April 30 when lease is expected to be sublet to Cinerama which has been dickering for the house in recent months.

Cinerama technicians and engineers have been here negotiating with local contractors about changeover plans and obtained a city permit for installation of a special \$15,000 screen.

Closing of deal will be made in New York, interested parties here said.

Mike Beck to Europe

Myer P. (Mike) Beck, indie press-agent, leaves N. Y. tomorrow (Thurs.) on a European trek to plug Anatole Litvak's "Act of Love."

He'll cover openings of the film in London, Paris and Rome and will return to Gotham in a couple of weeks.

'Overprinting' Bad Publicity?

Minneapolis, April 20.

Keeping the tax cut is one thing; "advertising" it to the ticket purchaser is something else. It now is being realized by local exhibitors that they may be making themselves bad public relations by "overprinting" their existing stocks of tickets.

Each "overprinted" ticket is an advertisement that the old boxoffice price is still the present price but the house is keeping the recent tax cut. This reminder is believed the cause of a number of protesting letters to the editor in local dailies.

For audiences that want **REAL**
EXCITEMENT!

He's in the aisles!
 He's in the balcony!
 He's **EVERYWHERE...**
 in **3-D!**

LEONARD GOLDSTEIN
 presents

GORILLA AT LARGE

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TECHNICOLOR

starring **MITCHELL** • Anne **BANCROFT** with Lee J. Cobb
 Raymond Burr • Charlotte Austin • Peter Whitney • Lee Marvin • Warren Stevens • John G. Kelllogg
 Produced by **ROBERT L. JACKS** • Directed by **HARMON JONES** • Written by **LEONARD PRASKINS** and **BARNEY SLATER**
 A PANORAMIC PRODUCTION Released by 20th CENTURY-FOX

SEE this great exploitation natural now at
 your 20th exchange. GET the pressbook!
 DATE IT NOW FOR TOP GROSSES IN MAY!



Israel Pic Deal Near Signature; Seen Concession to U. S. Distribs

Remittance agreement with Israel is in the final stages of negotiation and, according to the Motion Picture Export Assn., shapes up favorably for the U. S. distribs who expect a raise in out-of-pocket expenses from the current \$125,000 a year to \$175,000 for the fiscal year ended July 1, 1955; the establishment of a regular remittances and liberalization in the use of accounts currently blocked.

MPEA rep Fred Gronich has been in Tel Aviv for some time huddling with Israeli authorities and has reported that the government there is favorably disposed towards the U. S. film industry's requests. MPEA admits that, if the concessions are made, they would constitute a generous gesture by the financially hard-pressed Israelis.

The amount blocked in Israel is comparatively small, amounting to between \$300,000 and \$400,000. However, Israel is one of the very few countries without any remittance quota at all, and the U. S. companies are further handicapped in bargaining by the lack of production in the country. What they propose, therefore, is an arrangement for getting out their earnings via compensation deals. Some of the coin has been invested locally.

The \$125,000 in out-of-pocket expenses aren't enough to cover print and operational costs, according to MPEA. The Israelis are said to have given tentative approval to a plan that would raise that figure to \$150,000 for the current fiscal year ending July 1. The figure would be raised another \$25,000 for the next year.

ANOTHER OUT-OF-COURT ANTITRUST SETTLEMENT

Chicago, April 20.

Avon Theatre antitrust action against the Balaban & Katz circuit and eight major distribs, which has been on Federal District Court dockets for three years, was settled out of court last week for an undisclosed sum. House had been asking \$750,000 in treble damages, alleging that B&K and the distribs conspired before 1949 to deprive the Avon of first run product forcing the theatre into a repeat policy.

Seymour Simon and Sheldon Collier repped the Avon in court.

'Animal Farm' Finished

Completed print of "Animal Farm," the full-length cartoon feature based on the late George Orwell's satire, will be delivered to the Louis de Rochemont Organization in about two weeks. The 75-minute film was made in England in a co-op deal between de Rochemont and Halas & Batchelor Cartoon Films, Ltd.

Release plans for the picture haven't been set as yet, but possibility exists that the de Rochemont outfit may handle it on its own. Company established a re-leasing and sales organization for "Martin Luther," the feature film it made for the Lutheran Church. The same setup can be employed for "Animal Farm," with National Screen Service handling the physical distribution as it is doing for "Luther."

Ned Clarke to England

Ned Clarke, foreign sales chief for Walt Disney Productions, sails on the Queen Elizabeth today (Wed.) to line up distribution deals for "Living Desert" in the United Kingdom and on the Continent. He'll be gone two months.

In a switch from Disney's usual policy of releasing through RKO, "Desert" is being handled by the producer's own company, Buena Vista Distributing, in the U. S. and via indie distributors abroad. In addition to lining up releasing agencies for "Desert," Clarke will discuss sales treatment of product going through RKO with reps of that company.

Joe Kennedy

Continued from page 5

he was merely lending a helping hand to friends.

One of these includes James M. Landis, attorney for Kennedy and also general counsel for Skiatron. Landis is in charge of drawing up Skiatron's application to the Federal Communications Commission for a commercial license for Skiatron TV. This application is expected to wrap up every aspect of Subscriber-Vision operation, including programming and at least one station in N. Y.

There have been discussions with WPIX, the N. Y. Daily News station, but nothing has been settled primarily since News topers, as a condition for their cooperation, so far have insisted on a partnership with Fox. Latter feels that this wouldn't be desirable.

It's understood that one of the possibilities mulled by Fox is the acquisition of a UHF channel in N. Y. Area has two UHF channels assigned, one of them reserved for educational purposes. Latter may never actually be used to that end. There would be nothing to prevent applicants of the second, commercial channel to team up with the Skiatron group, particularly since UHF broadcasters have been having trouble making ends meet. Drawback would be the obvious lack of circulation in an area served already by seven VHF stations.

Fox's agreement with Skiatron provides for the installation of 500,000 decoder units within 18 months of the issuance of the FCC permit. There is nothing to prevent Fox from making a second tieup with one of the existing VHF outlets, such as WPIX or WATV, in Newark, N. J. Till now, Skiatron has been conducting tests over WOR-TV.

Programming-wise, feeling is that Fox, a partner in United Artists and former Universal director, could lay his hands on a good many attractions and that Reisman, both as a Kennedy associate and as former RKO foreign topper, also would be most helpful. Reisman in the past has maintained that his interest in Skiatron and Skiatron TV was purely personal, and it's possible that he may be thus presented to the Skiatron stockholders whose approval of the entire directorate appears a foregone conclusion.

Special Skiatron stockholders meet in N. Y. recently approved the Fox deal by an overwhelming majority. It provides, among other things, for Skiatron to get 5% before expenses from all events aired by Skiatron-TV and 50% from any sub-licensing arrangements both in the U. S. and abroad where there is considerable interest in fee-tv. Furthermore, Fox obtains an option to buy 200,000 shares of Skiatron stock at \$2 and the agreement calls for him to advance Skiatron \$300,000 to cover the cost of preparing the FCC application. Fox has said that this is his own coin. He so far hasn't disclosed the composition of the Skiatron TV board.

Danny Kaye

Continued from page 3

Las Vegas for the opening of "Piccadilly Revels" at the Flamingo.

Kaye Honored at U.N.

Press conference and luncheon at the United Nations headquarters, N. Y., on Monday (19) focused on Danny Kaye, tying in with the comedian's work in behalf of the UN's Children's Fund, known as Unicef. Maurice Pate, Unicef exec director, presented Kaye with a scroll as part of the ceremony.

Kaye left in the afternoon for London, and from that point heads for vaude dates in South Africa. He then goes on a tour of Unicef projects in India, Burma, Thailand and the Philippines. Tour will be filmed in color and Kaye will narrate. It will be used to dramatize the need of children in underprivileged countries.

Participants at the UN sessions Monday included Paramount president Barney Balaban, board chairman Adolph Zukor and ad-pub v.p. Jerry Pickman. Par News cameramen will lens Kaye on the Asiatic swing.

Who's Who in Toll-TV

Here's a brief rundown on the three basic boxoffice-tv systems currently testing:

Phonevision—sponsored by Zenith Radio Corp. It started out by using a special telephone. The station telecasts a "scrambled," i.e. distorted picture. In the home, a telephone is installed and the tv receiver is connected with a line leading to a central switchboard. By phoned request, the operator would supply the missing frequency via the special line and the image clears and steadies. Zenith also has card, coinbox and other systems.

Subscriber-Vision—licensed by Skiatron to a group headed by Matthew Fox, involves use of a decoder unit attached to the receiver. Scrambled image is telecast over the air. The picture clears up upon insertion of an IBM-type card into the decoder.

Telemeter—controlled by Paramount Pictures, employs a coinbox device and is currently testing at Palm Springs, Cal., on a closed-circuit basis. In Telemeter, the distorted picture clears when the required number of coins are inserted into a box attached to the set. Box indicates the program on the air and the amount of money required to see it.

Toll 'Coexistence'

Continued from page 5

spotted in a number of homes, but there will be no public demonstration. Sets will employ both decoder cards a la Skiatron and Telemeter-type coinboxes thus stressing its flexibility.

Zenith had been carrying on Phonevision tests in Chicago over a period of time and using a transmitter of moderate power. There has never been a "public" demonstration of the system which, in its original concept at least, employed a telephone setup to "unscramble" the scrambled image. Phonevision was tested in 300 Chicago homes back in 1951. Zenith has had an application for a commercial license pending with the FCC for some considerable time.

Last March, the Zenith annual report, apart from indicating that the company thought it imperative to secure a sturdy supply of motion pictures before undertaking the launching of a toll-tv service, also said that Zenith had five "proved, workable systems" based on 30 patents already granted and another 50 pending.

Apart from the actual Phonevision, using telephone lines, the outfit also has perfected a method of pay-as-you-see using decoder cards similar to the one employed by Subscriber-Vision and another utilizing a coinbox device such as installed by Telemeter. To what extent this presages a patent fight if and when the FCC okays boxoffice TV is still uncertain, but observers believe that such a contest is bound to come.

Arthur Levey, Skiatron prexy, last week welcomed the addition of Phonevision to the toll-tv field and said there was room for all. While activation of Zenith's system is seen strengthening the toll-tv case before the FCC, there is still a big question regarding the ultimate operational pattern of this form of broadcasting, particularly if two of the methods are similar and thus more directly competitive.

The one obvious conclusion is that, if commercial authorization is extended, there will be a scramble for pix and suitable events. There are some who feel that the FCC may require systems of similar technical form to be also reasonably compatible, and engineers believe this could be accomplished.

The big question is whether or not the Commission will see fit to authorize a single system over the others, or whether it will choose to approve the basic idea of toll-casting and throw the field open to competitive systems. It's recalled that, in the case of color video, the FCC definitely sifted competing systems and authorized the CBS method over the rest. Later it changed its mind and the all-industry system of color telecasting was adopted.

Still uncertain, too, is the extent of the opposition likely to be encountered by the fee-tv systems before the FCC. RCA board chairman Brig. Gen. David Sarnoff has clearly indicated his doubts concerning the workability of pay-as-you-see. At the same time, reports continue that RCA also has perfected a boxoffice tv method.

In the WOR-TV tests, Zenith plans to broadcast a scrambled image. While it can be received on any set, only specifically equipped receivers will be able to pick it up as a normal, steady picture.

NOMINATE FOUR PIX FOR SDG QUARTERLY AWARD

Hollywood, April 20.

George Sidney, prexy of the Screen Directors Guild, announced four nominations for the best-directed films during the first quarter of 1954:

"The Glenn Miller Story" (UI) directed by Anthony Mann; assistant director, John F. Sherwood. "Riot in Cell Block 11," (AAA) directed by Don Siegel; assistant, Austen Jewell.

"Hell and High Water," (20th-Fox) directed by Samuel Fuller; assistant, Ad Schaumer.

"King of the Khyber Rifles," (20th-Fox) directed by Henry King; assistant, Henry Weinberger.

Dimension Blues

Continued from page 4

"clearance by equipment." According to an operator of a small suburban chain, "We haven't had a real boxoffice picture since 'From Here to Eternity,' 'The Glenn Miller Story' and 'The Long, Long Trailer.' Just one picture a month of the appeal of these three would keep us happy. But we haven't been getting anything that approaches them. Some of the pictures on Broadway now might fill the bill when we get them. But what do we do in the meanwhile?"

Subsequent run exhibs sans CinemaScope equipment immediately rule out all 20th-Fox pictures. In addition, they're writing off the C'Scopers from Metro. Those who have soured on 3-D are also discontinuing the deeples coming from Warner Bros., about the only studio issuing the stereopix on a more or less regular basis. Because of the dual print problem, WB is making the 3-D films available first to houses which will project them in 3-D.

Paramount, Columbia, Universal, United Artists and RKO (to some extent) continue to provide a flow of product. Except for Paramount, however, there's been a long wait for real solid b.o. winners. The majority of the product has been, in the main, programmer pix, with varying degrees of the b.o. pull.

Arbitration

Continued from page 4

would not be considered by the distribution companies.

The session is tentatively scheduled for May 17. The date, however, is not locked in since it depends on the availability of Johnston who might have to make another trip abroad in his capacity of special Presidential envoy to the Middle East.

Since Allied States Assn.'s turn-down of Johnston's invitation because film rentals were excluded, no new overture has been made to the exhib outfit. Some of the sales managers, however, feel that a last-minute attempt should be made to bring Allied into the talks.

A sub-committee on arbitration of the sales managers committee of the MPA met last week to work up an agenda. It consists of 20th-Fox's William C. Gehring, also Columbia's Abe Montague, Universal's Charles J. Feldman and Paramount's Alfred W. Schwalberg. The sub-committee will hold a number of meetings before the actual arbitration session with the exhibitor representatives.

'SHOES' ALL-TIME COLOR BEST

So Says 'Mrs. Technicolor' In Hawaii Enroute to Tokyo

Honolulu, April, 20.

Natalie Kalmus, "Mrs. Technicolor" singles out British-made "Red Shoes" as "the best color picture of all time."

Hollywood figure, in town on brief stopover, told airport interviewers color tv of quality and size comparable to present black and white sets "can't be expected until 1958."

She declared that scientists still have to dispose of magnetic field problems before true colors can be recreated in the living room without "bleeding."

Mrs. Kalmus was enroute to Tokyo, where she's to supervise filming of a motion picture in color of GI babies. This is being made for United Nations' International Children's Emergency Fund. She'll visit Israel, India, Rome and Paris on return trip.

NBC'S 'VICTORY AT SEA' SET FOR THEATRES

George J. Schaefer, who heads the business end of Stanley Kramer Productions, has signed a deal with the film division of National Broadcasting Co. to negotiate a theatrical distribution deal for NBC's "Victory at Sea."

Film originally was in the form of 13 half-hour installments, and was syndicated among indie tv stations in addition to its network presentation. Footage has been trimmed to 96 minutes. It includes official U. S. Navy coverage of Atlantic and Pacific Ocean conflicts during World War II plus films lensed by special NBC reps.

Art circuit exhibition, beginning in June, is probable.

Paul Broder Takes Over 3

Detroit, April 20.

Paul Broder has taken over the lease of the 1,000-seat Alger, 2,000-seat Regent and 900-seat Rosedale from United Detroit Theatres. All are nabe houses of which, UDT was ordered to divest itself in old consent decree. UDT did so about a year ago, but financial backing collapsed and they reverted. Now Broder has taken a crack at it.

Broder operates a dozen nabe houses in the area. He also reopened Saturday (17) the downtown arty Cinema, a 450-seater which has been closed more than two years. Cinema has been completely redecorated and equipped with latest widescreen equipment.

20th's Stereo Aid

Continued from page 5

ready operating at peak efficiency. The lamps are samples and are the only ones in the country at the moment.

Speakers will be of the variety marketed by Ampex—a single unit incorporating three speakers and attached to the dashboard. 20th has somewhat modified its stereo sound requirements for drive-ins in that they are permitted to employ a mixer and use two channels only.

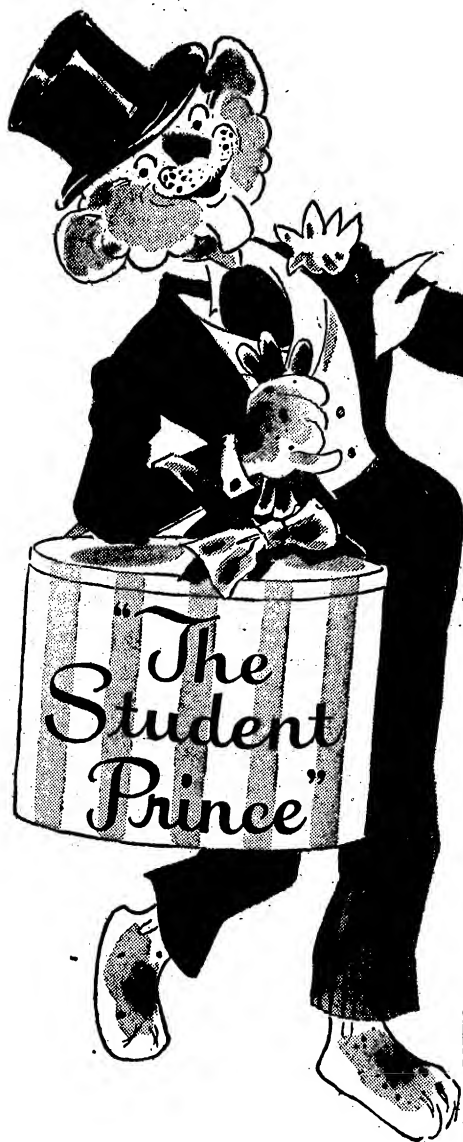
The Long Island project writes finis to 20th's original plan to establish a test drive-in on the Coast. Latter idea proved too expensive.

George K. Arthur

Continued from page 4

shorts, is hopeful of combining four of his efforts for a feature-length omnibus-type film, similar to Somerset Maugham's "Quartet." Included in the Arthur quartet would be "Stranger," "Martin and Gaston," "Price of the Soul," with Robert Donat, and "A Prince for Cynthia."

On Arthur's upcoming schedule is "Goodbye My Love" and "Lastly More Important." Unique aspect of Arthur's two-reelers is that they all contain a story line, being based on short stories.



"What I've
got in the
box is good
for your
box-office."

Drink in its wonders!

Revel in its romance!

Glory in its melodies!



New star Edmund Purdom
kisses with his own lips but
sings with the glorious voice of
the star of "The Great Caruso"
... MARIO LANZA!

THE STUDENT PRINCE

To M-G-M's golden treasure-trove of great musicals add a new triumph,
the thrilling Sigmund Romberg spectacle that was meant for
the kiss of COLOR and the embrace of

CINEMASCOPE

STARRING ANN BLYTH · EDMUND PURDOM · JOHN ERICSON · LOUIS CALHERN ... EDMUND GWENN

S. Z. "CUDDLES" SAKALL · BETTA ST. JOHN AND THE SINGING VOICE OF MARIO LANZA

JOHN WILLIAMS · EVELYN VARDEN

Written For the Screen by WILLIAM LUDWIG and SONYA LEVINE · ANSCO · COLOR BY · Music From "THE STUDENT PRINCE" by SIGMUND ROMBERG · DIRECTED BY · PRODUCED BY · RICHARD THORPE · JOE PASTERNAK · AN M-G-M PICTURE

A princely
campaign in
newspapers
and magazines.
Right: Sample
press-book ad.

Hayworth Still Tops in Pakistan

Continued from page 2

"World In His Arms," and "Sinbad the Sailor."

Briefly, the picture for the cinema—by far the most important entertainment factor here—is this:

Although 16 houses are listed as Pakistani, four of them recently started showing English flickers, because of the government's ban on the import of Indian films. There is a shortage of Pakistani productions which are in their infancy, in Karachi and also in Lahore, the nation's neo-Hollywood.

Ban on India Pix

Ban on Indian films started a year ago. Exhibits have talked about working out a solution, and the government has even offered one solution. But exhibits rejected it, because of the heavy rate of import duty on the films plus the large amounts of penalty levied against films held by customs for long periods. As an example, exhibits say that recently 35 Indian films were held up by Pakistan authorities, while a hassle ensued amounting to a demand of 18,000 rupees per print clearance from customs.

Prices in the Pakistani houses range from the equivalent of 10c. admission, to 18c. 30c, 50c and 75c. In the English houses it goes up to \$1 top. Both types of cinema have three shows daily. Indian and Pakistani films run longer than two hours, and English houses put on double features. All add in plenty of shorts. There's a 20-minute break midway, when drinks are peddled to the customers.

English houses change feature twice weekly, unless there's a super attraction. Oddly enough, in this 80% Moslem country, "The Robe" was a tremendous hit, running four weeks. Currently show biz here is keen on getting the Asiatic preem of "King of the Khyber Rifles," which deals with life on their Northwest Frontier, Hollywood version.

Good Film Market

Besides Hollywood, British Pakistani and Indian films, Italian flickers go well here. Silvano Magnano was a reigning fave for a brief time, but Marilyn Monroe, who's appeared in two pix thus far in Karachi, vastly outdraws her now. And Rita's still queen of them all in the Aga Khan's and Ali Khan's home town.

A pretty good show in itself drew 40,000 last month, incidentally, when the Aga Khan trekked to Karachi to get his weight in platinum. The Aga brought along Ali, of whom locals don't approve, not for his marrying habits, but because they frown on his non-plous playboyism.

The embryo film industry, which Pakistani hope will one day parallel India's, has, thus far, produced mainly promises. Various companies have been started, but by their own admission nothing to date worth showing has been produced. Six studios are listed in Karachi, eight in Lahore, all hoping for government air.

Night life is elementary, despite the fact there are more than a million citizens here, probably because most of that million-plus have little money. The sight of hundreds sleeping on the streets, and the desperate poverty in the refugee camps which house a good portion of the estimated 400,000 refugees, tells you there aren't many rupees, or annas, even for on-the-tune.

Upper classes go to the cabarets, featuring dance and song acts imported from the Continent, and to the private Ghymkhanas, or country clubs, to samba, waltz, and jitterbug to Goan music.

The former are dull, the latter I enjoyed thoroughly. Customers were a mixture of Pakistani, British, German and a few Americans, with all Pakistani girls, or nearly so, in colorful native garb, which they wisely refuse to abandon for Western togs.

One of the better free shows, by the bye, is to simply stand on the street and see women in the tent-like version of purdah (covered face) or the veil variety, riding motorcycle-driven rikshas or hopping agilely aboard the Luna-Park looking street cars; or camel-drawn wagons and burro-drawn carts, horsepowerd Victorias with the horses—as are the camels—gaily decorated with ribbons, flowers and braids. Men are in all versions of Pakistani garb, plus a few in loin cloths only, stroll the streets. Between, among and around them are

the endless numbers of apparently homeless dogs and Brahman cattle.

Back to more orthodox entertainment, though. For the male population especially of lower income brackets, the most popular entertainment is the dancing girl place. Although this is done in especially secluded houses, it's not what the name would imply. Girls are voluminously clad, and all a customer gets is the equivalent of a taxi dance routine. Pays 30 rupees to dance with a girl, never paying the whole sum at one time, but doling it out in fives or tens as he dances. There's a mysterious time limit, which, if the customer becomes enamored, can run his bill up to plenty more than 30 rupees.

Actual Pakistani music—a combination of hand-beaten drums and primitive reed instruments, with an occasional Western violin added—gets its biggest play as private party entertainment, and at Radio Pakistan.

The Radio Pakistan is a la BBC, with fine modern studios and almost all entertainment produced in the Karachi headquarters. About an hour's American deejay music (platters from the U.S. are scarce), concerts and commentaries, and dramatic sketches fill the airways. Here musicians are paid the only fixed rates in the country, entertainment-wise.

Not fixed, but always a good fat fee, is the price for a Pakistani brass band, a must at weddings. This includes parading in the streets with the bride and groom, and remaining for the lengthy reception. Brass band music is reminiscent of Western martial tunes with overtones of the thin, eerie wail of the Orient.

Goldenson

Continued from page 3

panies as 20th and Metro has proved, at least partially, unwise economically.

"Robe" and "Here to Eternity" continue as the exception, not the rule. Theory had it that bigger but less pix would result in longer runs at theatres, thus exhibs could get by via the extended engagements and gross returns accruing to the studios would remain at the same level, or improve, while dubious investments in quantity production would be avoided.

This sounded great, some observers now recall, but the results apparently have not been so rosy as anticipated. Such companies as Universal and Columbia, and the Indies, via United Artists, continued on all-gears production pace. And Col, U and UA—all three—have been making a consistently strong showing the boxoffice sweepstakes.

Footnote to this is that quality in quantity is the millenium; there's still no formula for making only successes no matter how few pix are concentrated upon; exhibitors like to do business with the company that provides the most product over the long haul; film companies are stepping up quantity.

G'Scope in Europe

Continued from page 3

production costs on two AA releases, Walter Wanger's "Adventures of Hajji Baba" and AA's "The Black Prince" which rolls in Britain. Both of these films will be handled by 20th in the eastern hemisphere. However, AA will have "Black Prince" in the western hemisphere with 20th releasing "Hajji Baba."

20th last year dissolved its production setup in Britain and its head, Freddie Fox, is now on the Coast. There is a possibility that 20th in Britain may work with Associated British which has a working arrangement with Allied Artists. According to Murray Silverstone, 20th-International prexy, who last week returned from a trip to London and Paris, it's too early to estimate the number of C'Scope pix to be made in Europe.

Walter Mirisch, AA exec producer, arrived in N.Y. from Europe yesterday (Tues.) and expects to huddle with 20th execs both on production plans and on the extent of distribution cooperation between the two outfits.

ALLIED'S DENVER MEET

Myers and Makelim Speak There May 3

Denver, April 20.

Allied Rocky Mountain Independent Theatres will hold its annual convention at the Park Hill country club May 3, with Abram F. Myers, Allied States general counsel, giving the keynote talk. Other national Allied figures are also expected to attend and make talks.

Two sessions will be held, starting at 10, then lunch and an afternoon session followed by the banquet, all at the club. Registration fee is \$6, and all independent theatre owners and managers, whether Allied members or not, are invited to attend.

Hal R. Makelim of Makelim-Borazaga Productions will attend and give particulars on the 12 Allied "sponsored" features.

Yank Pix to Russia

Continued from page 2

Impression given is that, in the light of past experience, MPEA would not enter into negotiations with the Reds unless specifically requested to do so by the State Dept. Involved here, too, is a public relations angle, with Kenneth Clark, MPEA v.p. and public relations topper, reportedly fearful of the adverse reactions such a deal might have in Washington and elsewhere.

Point is made that, while the showing of U. S. pix in a country like Czechoslovakia is necessarily limited to a few key cities, where Americans could check on them, the same is not true of the Soviets who could "doctor" films without western observers ever knowing about it.

The Russians of late have made a number of approaches for American films. The latest came at the Cannes film festival in France. The Soviets have entered into several international film agreements, including some with India and Italy.

Lack Yardstick

Continued from page 5

break even, giving him a very slight profit to boot. In the eyes of the company, that's living up to its promise. Exhibs don't always see it that way.

Purpose in offering the profit guarantee in the first place was to get the "little fellow" to equip for CinemaScope. Difficulty has been that the quality of the C'Scope pix that followed "The Robe" and "How to Marry a Millionaire" hasn't been tops. "New Faces," particularly, has failed to live up to expectations.

Each exhib request for adjustment is considered in the light of past performance and an evaluation of the house nut. Admittedly, 20th isn't working on a fixed profit percentage scale for exhibs. It's pointed out that, even on pictures like "Gentlemen Prefer Blondes," the company was willing to adjust rental terms, sometime for the second week of a run.

Yet 20th knows that it is treading on thin ice with its unique offer to guarantee profits. At the moment it is holding the line, but there is no effort to disguise concern over what may happen eventually, particularly since neither Spyros P. Skouras, 20th prexy, nor Al Lichtman, director of sales, have put a time limit on their offer. The distrib is bracing itself for trouble as its C'Scopes filter down into the lower runs.

Meanwhile, an exhib in New London, Ohio—Charles P. Meyer of the Karolyn Theatre there—has written to Bob Wile, exec secretary of the Independent Theatre Owners of Ohio, to pull a switch on the little exhib's tune. Meyer's house seats 270; he has stereo sound, and he likes it.

"The strong point should be brought out that forgetting everything else, stereophonic sound sounds super-swel—nothing like it. In all the confusion and fighting with Fox, many people have missed the point that stereo sound is good—the best ever developed by the industry."

To which Wile replied that, whereas Meyer may be right, the argument was that the exhibitor should be the sole judge of whether he wants to install stereophonic sound or not.

Inside Stuff—Pictures

Walter Wanger is experimenting with an original chromatic treatment of his Technicolor production, "The Adventures of Hajji Baba." He calls it color differentiation by sequence. Each of the five principal settings will have different color treatment. The Persian caravan sequences will be predominated by rich oranges, reds and browns to simulate wealth. The camp of the femme warriors will have vivid green tones to contrast with the brown rocky background. The bazaar and the barber shop will be shaded blue, and the palace and chambers of the princess will be predominantly white. Black-and-white contrasts against a desert background will be the theme the villain's came, giving it an ominous appearance. The idea is to furnish a strong color contrast from setting to setting.

Lloyd T. Binford, Memphis' celebrated 88-year-old censor, wants the record straight. He did not ban "The King of Kings," as the film trade has long held. He just went along with a woman attorney, then on the Memphis censor board, who thought it too rough when Christ was stripped and crowned with thorns before being crucified. This scene was deleted. Binford likes to picture himself as merely an impartial chairman who breaks ties but does not himself ban films. However, that's not how Memphis, and lesser censors, figure the way it works.

Dr. Parma Nand Soni, general secretary of the Indian Citizens League, addressing the Omaha Committee on Foreign Relations, declared Communists in India are using the technique of the big lie. "They tell us about lynchings, immorality and dollar madness in the United States. And if our people hear that often enough and there is no one to contradict it, they start believing it." These erroneous impressions, he stated, are given plausibility by pictures and "cheap, sexy novels" the United States sends to his country.

Thailand Government gave a baby elephant to Portland, Ore. and the Oregon Journal campaigned for funds to transport the beast on plea it could not walk the distance. Remembering this, Paramount field man Walter Hoffman tried to tie in on behalf of "Elephant Walk" (get it). By a fluke Hoffman telephoned the zoo official, Jack Marks, on April 1 and got curt treatment on a day when the town's practical jokers had been busy asking for Miss Lion, Miss Bear, Mr. Fox and so on.

Columbia's 14-year-old replica of early-day Tucson, built of adobe on the outskirts of that city for the filming of "Arizona" in 1940, will be used as a location spot for the Randolph Scott starrer, "The Violent Men." Vandals almost destroyed the adobe buildings during the war years, but the Tucson Junior Chamber of Commerce raised funds to restore it in 1947. Now it is a County recreation area and one of the biggest tourist attractions in Arizona.

Universal earnings in the second quarter of the company's fiscal year ending the final week of April are expected to top initial quarter profits for this year, and to run ahead of corresponding quarter of the 1952-53 year. Reason for the spurt in the second three-month period is that U will have the bulk of the earnings from "Glenn Miller Story" plus grosses from "Creature From Black Lagoon," which has done excellent biz where circused.

Judge James G. Whyte in Los Angeles Superior Court, gave John Ireland until May 3 to prepare an amendment in his \$1,756,000 suit against Norvin Productions and Leon Frommkes, charging slander and breach of contract. Plaintiff declares the producers of the "Ellery Queen" television series dropped him out of the title role on the theory that he was "politically unacceptable" to sponsors.

Plans for re-releasing "Gone With the Wind" are highlighting the series of sessions between Emery Austin, Metro exploitation chief, and the company's staff of 29 fieldmen. Hinterland ballymen have been convening daily at the Hotel Astor, N.Y. Other pictures under discussion are "The Student Prince" and "Brigadoon," scheduled for summer and fall release.

Two Americans, Eugene Lerner and Hank Kaufman, have set up an agency in Rome to screen English-speaking foreign players for American film producers and to provide Italian producers with American talent. Lerner, currently in Hollywood to look over the situation, handles talent and story properties for the agency and Kaufman the publicity. They have approximately 30 players under contract.

Trans-Atlantic Productions, Ltd., will use the Dudley Vistarama process in the production of a feature-length film titled "Around Europe with Jinx Falkenberg." Interiors will be shot in N.Y. and exteriors in Switzerland, Spain, Germany, Sweden and Tangiers.

Say Walsh 'Punishes' Dissenters

Continued from page 7

rescind requires a two-thirds vote, and the balloting for the Brewer endorsement was nearly two-thirds of the 156 membership present.

On accusing Walsh, Shiffman declared "latest terroristic tactics came when Walsh summarily dismissed William Brown, business agent of local 815, when news of his local's endorsement of the Brewer campaign became known. Brown had been serving as special International representative in addition to his job as business agent of local 815, doing organizing work in the television field.

"Upon learning that Brown's local had taken action last week, Walsh withdrew all financial support from the local and threw Brown off the International payroll. Thus, the IATSE became the only major union without a full time representative in the television field in the Hollywood area," he said.

Brown remarked of his dismissal, "when called on the carpet by President Walsh, I was faced with the alternative of denying that my local was unanimously in support of Brewer, or of admitting it and losing my job. I chose the latter course. The only real support which our group has ever had came from Brewer. It is clearly evident to all of us that he is the only man who can halt the complete disintegration of our position in

the television field. This will necessitate reversing the 'do nothing policy' Walsh has pursued for the past several years."

Shiffman said despite Walsh's tactics the Brewer move was gaining momentum continually.

"Dissident elements" referred to by Shiffman had a session with Walsh just before the exec left Hollywood, and effort to rescind the Brewer endorsement stemmed from this meeting, it was reported yesterday.

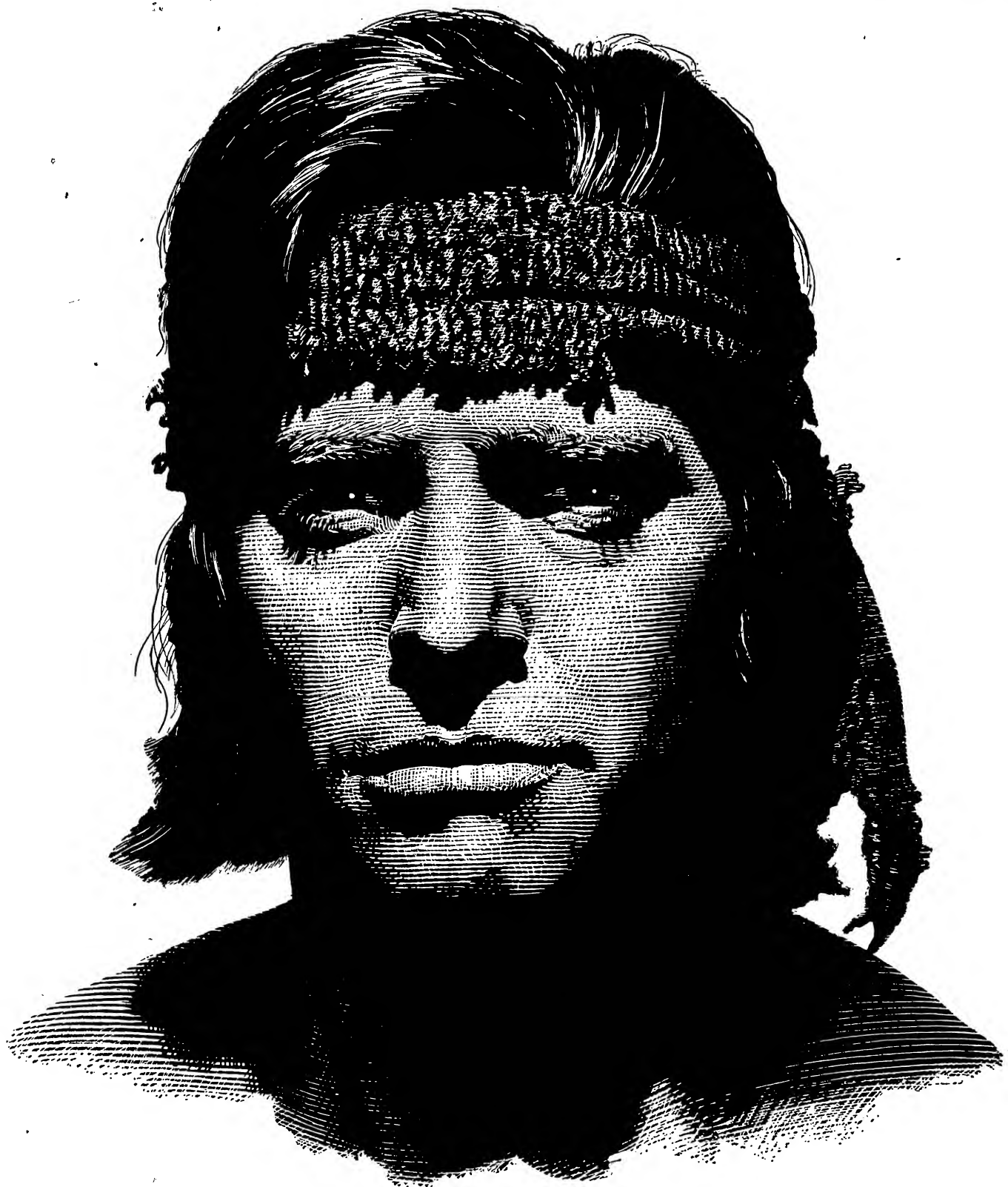
Milwaukee Supports Brewer

Milwaukee, April 20.

Support for the national campaign to draft Roy M. Brewer as a candidate for the presidency of the International Alliance of Theatrical Stage Employees came this week from the Motion Picture Projectionists, Local 164 here.

Reasons for supporting Brewer, former Hollywood IA prexy, were not revealed in detail. Union, however, noted that it has "long admired" Brewer's work on the Coast and his accomplishments relating to the fight against the infiltration of Communists in the studio unions.

Milwaukee boothmen note that recent dissatisfaction with regime of IA topper Richard F. Walsh has resulted in many locals joining the draft movement on behalf of Brewer.



UA'S GREAT JULY 4th RELEASE
BURT LANCASTER AS THE
APACHE in TECHNICOLOR

JEAN PETERS

with JOHN MCINTIRE • Produced by HAROLD HECHT
 Directed by ROBERT ALDRICH • Written for the
 screen by JAMES R. WEBB • Based on the novel

"BRONCHO APACHE" by PAUL I. WELLMAN • A HECHT-LANCASTER PRESENTATION



Clips From Film Row

NEW YORK

Outdoor pix raised the curtain for paying customers on Long Island's South Shore Saturday night (17) with the opening of drive-ins at Shirley and Bay Shore. Both operated by Prudential Theatres. Walter T. Shirley, former show business performer, now Long Island's biggest real estate developer, launched the Shirley Drive-in last summer.

Arthur Davis Releasing Organization, which recently acquired the Jean Gabin-Danielle Darrieux star, "That French Impulse," will distribute the import starting May 1 under the tag of "Bebe."

Valley Theatre, Spring Valley, N.Y., recently acquired by the Endicott Circuit, headed by Irving Renner, William Namenson and Sam Kantor, joined the Independent Theatre Owners Assn.

Motion Picture Credit Group of National Assn. of Credit Men held its first annual dinner at Hotel Victoria yesterday (Tues.).

ST. LOUIS

St. Louis Knights of Columbus purchased the old Lexington Theatre, an indie nabe in North St. Louis for around \$41,000; will use the building as a meeting hall.

Fox Midwest Theatres, Kansas City, Mo., sold its Orpheum, a 669-seater in Cape Girardeau, Mo., to a furniture company which will remodel the building. House has been dark since February this year.

Ozoners in the St. Louis trade area delighted for 1934 season include those near Olney, Centralia and Pittsburg, Ill., and Vincennes, Ind.

Richard Klages, vet shipping clerk at 20th-Fox exchange here and prez of Film Exchange Employees Union, retired on company pension. John R. Brummett, recently out of Army, is new manager of the Times Theatre, Jacksonville, Ill.

A new 350-car ozoner near East Prairie, Mo., operated by Earl Farrell and Geraldine Twitty, who own another ozoner near Sikeston, Mo., lighted new spot for the season.

William Snow, Chicago, succeeded Perry Hoeffer, former city manager for Quincy Theatres, Quincy, Ill., as manager of the Washington, Public Great States house. Under a dissolution agreement Hoeffer and associates have taken over the Orpheum in same city.

MINNEAPOLIS

Harry B. French, United Paramount circuit prey here, points out that while tele still is cutting into the boxoffice "to some extent," the stronger pix like "Glenn Miller Story" are turning in amazing grosses, furnishing convincing evidence "that public has the money and will patronize the pictures it wants to see."

North Central Allied topper Bennie Berger requested Paramount to present a VistaVision demonstration at his organization's annual convention here May 10-11 when national Allied States board of directors also will be holding its meeting.

There still are new conventional theatres being built in this territory. Plans for a new 400-seater at Aurora, Minn., were just announced and a 1,200-seater United Paramount house is in the course of construction at Minot, N.D.

Bill Sears, one-time RKO-Orpheum manager here, continuing at helm of Minnesota Entertainment Enterprise's seven Twin Cities' area ozoners.

Local equipment houses say that

VistaVision and other recent developments have slowed up C'Scope equipment demand in territory to standstill.

Bill Elson, one-time VARIETY mugg and former local exhibitor leader, now a Los Angeles resident, here for 10-week vacation and to give his theatre circuit holdings an overview.

Republic getting big play on "Jubilee Trail" with 10 prints working and picture going into practically all of the territory's key cities after playing Paramount's State here.

Five local nabe houses in 28-day slot played "Glenn Miller Story" day-date at 85c admission immediately following its Loop's six-week run.

Charles W. Perrine, veepee and assistant secretary - treasurer of Minnesota Amus. Co., named veepee of Minneapolis Chamber of Commerce.

CHICAGO

World preem of "Long Walk" set for May 11 at Woods Theatre.

Alger Circuit opened new ozoner in Princeton, Ill.

Kay Simmons, former night manager of Astor Theatre, now managing Gold Coast.

T. E. Lally, owner of Pontica, Drive-In, Pontiac, Ill., sold to Al Hewitt because of illness.

Metro midwest publicists huddled here last week for bally strategy of "Gone With Wind," looking for a return date here in May.

Ideal Pictures Corp. here obtained exclusive distrib rights from government of India for Indian documentary pix.

BOSTON

Setting a precedent here, Universal bought time on Hub's two tv outlets for three-days of spot announcements, plugging second-run date of "Catherine From Black Lagoon," as Easter pic at 65 Massachusetts sub-runs. Prior to its downtown run, the pic received saturation tv promotion. Move to plug it in sub-runs was result of beefs by suburban operators.

Cinema Club named following officers for ensuing year: Bill Cuddy, RKO, prez; George Roberts, Rifkin Circuit, and Dick Owens, E. M. Loew Circuit, veepees; Bill Romanoff, NET, treasurer, and Cyril McGeerlie, RKO, secretary.

Indicative of current trend, eight downtown majors skeddied CinemaScope pix during Easter week. Al Glaninger, formerly of Cincinnati, took over as city salesman for UA replacing Irving Mendelson, transferred to New Haven as branch manager.

DENVER

Robert Demshki, city manager for Fox Inter-Mountain Theatres, Longmont, Colo., quits to become manager of new Centennial drive-in, set to open next month at Littleton, Colo.

Richard Klein, Rapid City, S.D., general manager of Black Hills Amus. Co., entered a Denver hospital for treatment.

Earle Peterson, office manager for United Artists, Salt Lake City, promoted to salesman, and will cover portions of Salt Lake City and Denver film territories.

Les Smith, assistant manager at the Paramount, Cheyenne, has promoted by Fox Inter-Mountain Theatres to be city manager at Longmont, Colo., succeeding Robert Demshki, who quit to become manager of the new Centennial drive-in, Denver.

Arthur Salcido bought County drive-in, Tucumcari, N. M., from Waldo Slusher.

PITTSBURGH

Community Theatre at Austin, which was operated by Mrs. Lillian Zearfoss since death of her husband until it closed recently, acquired under a long-term lease by T. W. Bennett.

Don Tripacone, former local exhib who has been managing a theatre in Cleveland for several years, back in Pittsburgh and contemplating taking over a neighborhood house.

Mervis Bros. Theatres, formerly represented by Bert Stearn's Co-Op outfit, now an account of Moore Theatre Service.

Earle W. Schweiger, former RKO salesman here, resigned as Universal sales manager in Philadelphia exchange to team up with Charles Goldfine, a Philly exhib, in a booking service there.

Ben Amdur, who owns the Garden on the Northside, is member of Co-Operative group of exhibs

which acquired Chartiers Theatre in Crafon.

Charlie Baron, for a long time Metro's exploitation man in this territory, returned to Pittsburgh as house manager for Cinarama at the Warner.

Paul Doorley joined the Harris Amuse. enterprises as chief controller succeeding Jack Halph, who resigned for another business.

Mrs. Elizabeth Campbell, of Penn Theatre staff, celebrated her 20th anni with this Loew house here last week.

Jack Kahn, who resigned as head of WB publicity department here several years ago to go with Dubin-Feldman ad agency, now a veepee with latter outfit.

DES MOINES

Remodeled Lyric in West Des Moines now becomes a first-run, it has been announced by manager James Logan. House is leased from John Graham. Logan also operates the Forest and Eastown here.

W. A. (Bill) Toney, associated with Tri-States Theatre Corp. here since 1939 and in charge of purchases and construction, becomes associated with the Wil-Kin Theater Supply Co. of Atlanta, Ga., May 15. Before joining Tri-States, Toney was associated with the National Theater Supply Co. here for nine years.

PHILADELPHIA

Uptown Theatre Bldg., which houses North Philly film vauder operated by Sam Stiefel, sold by Donald Bean for reported \$300,000.

Herbert J. Elliott, whose Fern Rock Theatre reverts to him on April 30 after expiration of Stanley Warner's long-term lease, plans a \$60,000-refurbishment program for the house. Modernization calls for CinemaScope installation, RCA stereophonic sound, new seats, new carpets, etc. Theatre will be closed for several weeks and reopens around Memorial Day.

Melvin Fox is equipping his new Levittown, Levittown, Pa., with CinemaScope and announces house will be operating Decoration Day.

Edward Emanuel, chain theatre op and former chief Barker of Variety Club, Tent 13, elected property master of Variety Clubs International.

Pennsylvania U. established the A. M. Ellis Chair of Hebrew and Semitic Languages and Literatures, the gift of the prexy of the A. M. Ellis Theatres Co.

OMAHA

Ralph Goldberg held over "Striporama" at his Town Theatre.

Don Gillham and Bob Carter got their Plains Drive-in opened finally at Sidney, Neb., after weather had halted earlier plans.

Vandals last week broke 22 display frames at Brandeis Theatre and took photos from them.

Bob Sharp new manager of Valentine, Neb., Drive-In.

LOS ANGELES

Ed Barilson's Cinema Distributors handling Southern California bookings for "The She-Wolf," made in Italy.

Sinclair Oil Co. talking a deal with RKO for release of "500,000 to One," a five-reeler dealing with struggle between man and ants, produced by Louis Marlowe with co-operation of U.S. Department of Agriculture.

MANCHESTER, N. H.

Ozoner season now in full swing in this area. The Ski Ray Drive-In on the Manchester-Hooksett road and the Pine Island ozoner resumed shows the first week in April. Manchester Drive-In had started some time earlier.

Cinemas finally were doomed in Newmarket, where the community's lone theatre will be closed May 1, when Arthur Turcotte, who owns the building will convert the space to help his hardware store.

New price schedules announced at the Strand, Palace and State in Manchester immediately after the government had revised federal taxes on tickets.

DALLAS

Harry Gaines, who has managed theatres in Abilene, Denison and Wichita Falls, will be manager of Varsity Theatre here for the Trans-Texas Theatre Circuit.

Jack Veerlin transferred to post of manager for Belknap Drive-In, Fort Worth, succeeds Bobby Chambers, resigned.

El Rancho Theatre opened at Hebronville by J. G. Long Theatre Circuit; it replaced Texas Theatre which was destroyed by a fire. Albert Knopp will be manager. He has served in the circuit in that capacity for 21 years.

Briefs From the Lots

Hollywood, April 20.

Anne Francis, who recently exited 20th-Fox, has been signed by Warner Bros. for top femme role in "Battle Cry" ... Melinda Marie in "The Adventures of Hattie Wanger" ... Peter Ortiz set by Columbia for role of a West Point cadet in "The Long Gray Line" ... Metro Producer George Wells pacted by studio for new long-term contract. Wells has skeddied "Jupiter's Darling" and "My Most Intimate Friend" ...

Raoul Kraushaar, composer-conductor, will score R-K Productions' "Golden Mistress." John Agar and Rose Marie Bowe co-star ... Frank Nugent checked in to Warner Bros. to collab on "The Sea Chase" script with its author, John Andrew Geer, USMC, John Wayne toplines ... Richard Boone, former 20th-Fox contractee, portrays principal heavy in "Violent Men." Scott Brown production for Columbia ...

John McIntire, currently in Universal-International's "Nevada Gold," remains on the lot for top featured role in "Shadow Valley." Rory Calhoun starrer with Richard Carlson megging and William Allen producer. Malcolm Beeby, studio musical adviser for Paramount, was appointed assistant head of the music department, topped by Roy Fastad ... Stacy Harris cast in Warner Bros. "Dragnet" ...

Peter Hanson inked for featured role in Columbia's "The Bandits." Ken Bibbs, Clark Howatt, and Richard Collier set for Robert Bassler's "Suddenly." Resumption of "The Last Time I Saw Paris" slated for last week at Metro was postponed until today (Tues. due to Elizabeth Taylor's leg injury) ...

Anne Francis copped femme lead opposite Robert Taylor in Metro's "Rogue Cop" ... Rick Vallin snagged featured lead in "Riding With Buffalo Bill," upcoming Sam Katzman serial at Columbia ... Robert Paxton will essay role in Warner Bros. "Dragnet" ... William Allard will produce "The Cult of the Serpent," horror yarn, for Universal-International ...

Barrie will screenplay Ronald Green, minor thesp, was granted Metro contract approval in Superior Court ... Linda Danson signed by Allied Artists to replace Amanda Blake in Walter Wanger's "The Adventures of Hattie Wanger" ... Miss Blake moved up to replace Linda Christian in pic's larger role ... Viveca Lindfors, currently on London stage, returns here next month to team with James Cagney and John Derek in Paramount's "Run For Cover" ...

Taina Elg, Finnish ballerina pacted by Metro, debuts in "The Glass Slipper" ... Arthur Gould Porter set for role in "So This Is Paris" ... Skippy Homeless for Scott Brown production (Columbia), "Violent Men." John Farrow signed a two-pic exclusive deal with Warner Bros. to run through 1954. Megger is now prepping the John Wayne starrer "The Sea Chase" ... George Nader copped role in "Shadow Valley" for Universal-International ... Howard Keel inked new term pact with Metro and initialer will be co-star role with Esther Williams in "Jupiter's Darling" ...

Jewel McGowan inked by Columbia for dance specialty in "Three for the Show" ... Paul Mazursky heads second camera unit leaving next week for Hudson Bay area lensing for Paramount's "Strategic Air Command" ... Budd Boetticher and Carroll Case inked joint production deal for two pictures with Miguel Aleman's Tele-Vis Productions of Mexico ... Universal-International has re-teamed producer William Allard and director Jack Arnold for a sequel to "Creature from the Black Lagoon" ... Jerry Juran directs "The Three Musketeers" for Robert Goldstein's Vista Films, Inc. ... Judy Walsh set for femme lead opposite John Weissmuller in Sam Katzman's "Cannibal Attack" ...

Metro purchased Gustave Field's "Right Yarn," "The Long Day" and will pen screenplay ... Vie Perrin, regular tv "Dragnet" thesp, joins the cast of the Warner feature version ... Paul Stewart in Metro's "Deep In My Heart" ... David Miller returned from London to produce and direct the Ginger Rogers-Jacques Bergerac starrer, "Dark of Night" ... Dorothy Malone and Keith Larsen set for top roles in "Wanted By The F.B.I." at Allied Artists ... Laurette Luez won a role in Walter Wanger's "The Adventures of Hattie Wanger" ... Basil Ruysdael joins Columbia's "The Bandits" cast ...

Margo & Gower Champien co-star in Metro's "Jupiter's Darling" ... Splining Esther Williams, James Whitmore and Richard Haydn set

in featured roles ... "3 Ring Circus" new tag for Martin and Lewis comedy, "The Big Top" ... Fred Kelly teams with brother Gene Kelly in "Deep In My Heart" dance number ... Marshall Redd pacted for title lead in Sam Katzman's "Riding With Buffalo Bill," 15-chapter serial ... Allied Artists assigned megger Vincent M. Fennelly to "John Brown's Raiders" ... Hayer Goetz to "The Police Story" and "Battle Star" ... John Ireland snagged co-star role in William F. Brody's "Wanted By The F.B.I." ... Jack Kelly, Raymond Greenleaf, Don Harvey and Carl Andre set for roles in Columbia's "The Bandits" ...

Luella Gear will essay Judy Holliday's mother in Columbia's "Phffit" ... Edmund O'Brien inked by Schenck-Koch Production for top role in "Shield For Murder" ... Jerry Hopper will direct "Smoke Signal" upcoming Howard Christie production at U.I. ... Fay Roope and Peter Leeds cast in Metro's "The Last Time I Saw Paris" ... Jean DeBriac, Andre Villon, Berry Norton snagged roles in Universal-International's "So This Is Paris" ... Pedro Armendariz inked for role in "Green Shadows" ... Simmy Moses set in Metro's "Jupiter's Darling" ... Frank Colson pacted for Warner thesp stint in "Helen of Troy."

Republic

Continued from page 3

presumably this has been accepted. Newbery has had a curious role in the company's affairs. He had been head man in England and was brought over to domestic sales when James R. Grainger left Republic to become president of RKO. Newbery, prior to this, had no direct experience with the U. S. market.

At the corporation's stockholder meeting in N. Y. on April 9, Newbery had been a candidate for board membership. He withdrew from the nomination, ostensibly because there was some criticism from the floor based on the exec's failure to hold any Rep stock. His retreat, on the surface, was regarded as spectacular because it's

Republic's Big Blocs

Reports of stock-deal intrigue within the murals of Republic has served to throw the spotlight on the corporation's present-time key stockholders.

Holders of important blocks of the Rep issue are: Herbert J. Yates, Rep president, 325,000 shares; Jules Brulattour estate, repped by William German, 110,000 shares; Bernard E. (Ben) Smith, Wall Street stock dealer, 100,000 shares, and Ben Goetz, Metro British exec, and members of his family, 55,000 shares. Rep has 1,800,000 shares out.

widely established that many persons are board members of companies in which they hold no shares. Even others on the Rep directorate have no part of the company's own issue in their portfolios.

However, persons allegedly in the know state now that Newbery was given a management nudge to bow out so as to make room for Smith Jr. This, plus the Altschuler appointment, led to Newbery's complete but q.t. exit.

It was at the same stockholder session that Yates was asked about "rumors" of an impending divestiture of his stock. Yates brushed off the queries with neither denial nor confirmation.

In disclosing the Altschuler appointment, Yates said influencing this was the need for closer coordination of foreign and domestic selling policy. Altschuler, who will continue head of Rep International while taking over global sales, has the reputation of being a hep exec in the foreign market particularly.

Post of domestic sales head, under Altschuler, is now in vague status. Neil Agnew, who has held many prominent distribution posts over the years, last year joined Rep as a member of the sales cabinet. But several months ago he left the company, also unannounced. This departure was described by a Rep as "leave of absence." There's now some conjecture that he might be in line for the domestic sales spot.

New York Theatres

RADIO CITY MUSIC HALL

Rockefeller Center

"ROSE MARIE" starring

ANN MATHY - HOWARD KEEL - FERNANDO LAMAS

in CINEMA SCOPE - Photographed in EASTMAN COLOR - An M-G-M Picture

and THE MUSIC HALL'S GREAT EASTERN STAGE SHOW

PARAMOUNT

Lucky Me! WARNER COLOR

DOUGLAS FAIRBANKS - CUMMINGS - PAUL SILVERS

PARAMOUNT

TV ALERT: 'WATCH GREENBRIER'

Summer TV's SRO

Biggest summer windfall to date shapes up for both NBC and CBS on wrapup of tv clients and already it's a certainty that both webs will hang out the SRO shingle. However, the circumstances will be different, allowing for considerable more coin intake and profits for the networks through the expediency of inviting a flock of new clients.

In past years it was the practice of luring the regular season bankrollers into the summer schedules by offering them special discounts by virtue of the 52-week exposure. Also, it was the only protection a client had in holding on to his valuable time franchise. But today a sponsor can lay off for the summer with assurance that he's not in jeopardy of losing out in the fall sweepstakes, particularly if he's got a stake in network-incepted properties. For today, under the new program-sales patterns evolved, notably at NBC, it's the show (Caesar, Liebman, etc.) and not the time that's the anchor in locking up a sponsor.

NBC's summer come-on has attracted such new clients to the web's nighttime roster as Dow, Helene Curtis, Five-Day Pads, Toni, Cudahy, etc.

Canova, Edw. Arnold Among Flock Of New CBS Radio Entries for Fall

Lester Gottlieb, CBS Radio programming veepee, has blueprinted some major items for the '54-'55 semester designed to enhance the web's "New Look" for the new season. For the most part it's strictly big-league programming geared to the current expansion to 60-minute and 90-minute stanzas for participation sponsorship that seems to be taking increasing hold in the bid to get nighttime network radio off the depression hook.

The Gottlieb sweepstakes encompass:

A 90-minute Judy Canova show with major trappings, as a live entry, which will be sold in 15-minute segments. It will bring on the top recording stars and a big orch, as top film stars;

A 60-minute Edward Arnold Show, which has already been auditioned, featuring Roberta Lynn, a singer and an orch, as well as guests. Arnold, whose previous radio contrib was the "Mr. President" dramatic series, will emcee and participate a la Arthur Godfrey;

A radio version of "Jukebox Jury," which has already been optioned. (Panelists on the audition show include Debbie Reynolds, Mickey Rooney, Phil Harris and Donna Reed);

A situation comedy series tabbed "Hale, The Colonel," created and written by Hank Garson, with negotiations now under way for Paul Douglas to play the lead;

A situation comedy series, either as a half-hour show or a 15-minute strip, called "The Cobbs," with either Joe E. Brown or Bill Demarest costarring with Hope Emerson as a couple of ex-vaudevillians running a hot dog stand in the "Min & Bill" comedy idiom;

A 15-minute cross-the-board version of "Luigi," with J. Carroll Naish

Hope's Daytime Radio Show Axed

Bob Hope's daytime radio strip on NBC, costliest on the matinee time, around \$10,000 a week, will be dropped by General Foods when the current cycle runs out July 9. Slotted against Arthur Godfrey for the past two years, stripper failed to land among the rated leaders, the last count being 3.5.

Renewals are expected for Hope's nighttime radio series on NBC for American Dairies and his monthly tv shows for GF.

Negotiates GF Deal

Hollywood, April 20. Bob Hope and General Foods are currently in negotiation for next season on tv, which if consummated would give the comic a package deal in excess of \$100,000 a week.

Present pact calling for 10 shows ends in June. GF initially overtured Hope for 13 shows next season. He vetoed, then GF sought 10. He nixed that, too. Understood Hope will do six hour shows next fall so his pix commitments won't be disrupted.

FOUR A'S MEET KEY TO FUTURE?

By GEORGE ROSEN

Starting tomorrow (Thurs.) and continuing through Saturday (24), the agency kingpins who dictate the spending of the advertisers' millions in television, will converge on the White Sulphur Springs plus Greenbrier precincts for the annual meeting of the American Association of Advertising Agencies. In addition to 400 agency execs, some 100 of the nation's sponsors will also be in attendance.

The official agenda looks harmless enough, with the accent on a three-part symposium on "Color Television" with major participants including NBC prexy Pat Weaver, CBS prez Frank Stanton; RCA exec veepee Joseph B. Elliott and CBS-TV president Jack L. Van Volkenburg.

But it's the anticipation of some off-the-agenda rump sessions and Greenbrier corridor chinchests that's expected to highlight the three-day powwow and dramatize the widening schism between the networks and the agencies over the recent patterns and trends that characterize sale of network time to sponsors. It's felt in some quarters that the network chieftains who have been booked in for the tint tv appraisals may be in for some extra-curricular explaining and declaration of future principles, with possibly some ultimatums tossed their way, before they're shuttled off to the railroad station for the homebound journey.

It's not exactly a secret that a lot of the agency boys are agitated over the web's increasing stranglehold on talent and programming in their determination to allocate the choice time segments (of which there are precious few) to clients embracing network-conceived shows.

It's particularly applicable to NBC-TV and its "Future Horizons" concept of ambitious programming encompassing the 90-minute spectaculars and the upcoming Max Liebman and Sid Caesar productions. In recent months the agency-sponsor rifts have been widened by the NBC "lockout" of the Thursday night "Martin Kane" show, upon expiration of its contract, to make room for the expanded "Lux Video Theatre," and more recently by the ousting of the "Firestone Hour" and "Name That Tune" from the Monday 8 to 9 segments in order to spot the new Sid Caesar show.

Fact that the Ted Bates agency only last week succeeded in reversing the entire trend by "capturing" 20 of the "Colgate Comedy Hour" shows for next season for their own productions, as against nine NBC-produced shows, may, it's felt, spark the agency conventioners into a "maybe-we-can-do-it-too" action.

Some agency execs are of the opinion that the networks have already gone too far in limiting the number of outside agency-produced packages and giving priority to clients embracing web-built properties. Some of them aren't too receptive to the "new patterns" currently being evolved at NBC placing restrictions on time availabilities (three weeks out of four), etc.

(On the other hand, NBC reports enthusiasm is running high among potential sponsors of Caesar, Liebman and the spectaculars.)

The Greenbrier meet, as such, may crystallize a lot of the thinking.

LaRosa Loses Sponsor

Julius LaRosa's 7:30-45 p. m. Monday series on CBS Radio has been cancelled by Campana Sales, effective May 3, with the web to sustain the show until May 31 and then drop it. (LaRosa relinquished Loew's State, N. Y., vaude stage last week.)

Monday slot on the network is provided for in the fall with Longines-Wittnauer putting in either the Symphonette or Choraliers.

NBC, CBS Rap on McCarthy-Army Hearing Pickup May Hit \$1,500,000

CBS Radio's Clean Sweep

It's 10 out of 10 for CBS Radio on the new Nielsens for the March 7-13 period, as follows:

Jack Benny	10.6
Amos 'n' Andy	9.2
Lux Radio Theatre	8.9
Our Miss Brooks	8.5
People Are Funny	8.4
My Little Margie	7.5
Bing Crosby	6.9
Talent Scouts	6.4
Suspense	6.2
Edgar Bergen	6.2

Motorola Exits

ABC-TV Drama; \$1,400,000 Rap

Chicago, April 20.

ABC-TV got smacked with its first major defection of the current season as Motorola decided to drop its Tuesday night hour-long drama series alternating with U. S. Steel Hour. Axing, effective after May 18 show, leaves \$1,400,000 hole in web's billings as the package is tabbed over \$100,000 (time and talent) per show for 13 productions over a 26-week period.

While Motorola and Ruthrauff & Ryan execs expressed complete satisfaction with the ABC-TV produced series they decided the budget couldn't carry the load another cycle. Firm plans no new tv activity until the fall.

Since the web's deal with Steel contains a proviso to fill the alternate weeks with dramatic offerings of comparable stature, word immediately went out that the hunt for a new Tuesday night client has top priority to take the network off the costly sustaining nut as of June 1. Web was reported on the verge of signing a new sponsor in New York today (Tues.).

GE MAY SPONSOR N.Y. PHILHARMONIC

General Electric, which will probably part company with Bing Crosby in radio upon expiration of the current cycle, may latch on to the N. Y. Philharmonic Sunday afternoon CBS broadcasts in the fall. Philharmonic is presently without a bankroller.

Negotiations are now under way with GE for the symph sponsorship. GE also sponsors the Fred Waring Sunday night (9 to 9:30) CBS-TV show, but this will be replaced by a new GE series starring Ronald Reagan.

Tues. Nite NBC Slot For 'Lux Radio Theatre'

"Lux Radio Theatre," which NBC inherits from CBS in the fall (along with the video edition) will go into the Tuesday night 9 to 10 spot. It'll be preceded by the radio version of "Dragnet" (8:30 to 9). "Lux Video Theatre" is set for Thursday night 10 to 11.

Ch'field's NB3 Buy

Chesterfield has hopped NBC radio's Three Plan with 20 participations in "Fibber & Molly" and "Second Chance" starting in July, using Thursday on former and alternate Fridays on "Chance." Ciggle will continue "Dragnet" on AM during the summer in a reverse from last year. Television of "Dragnet" will be on a rerun route in the hot span. Radio edition, incidentally, has been renewed for next season. Agency is Cunningham & Walsh.

If the Joe McCarthy vs Army hearings extend over a 10-day period, as they're expected to do, it'll may well wind up costing NBC-TV and CBS-TV a combined total of \$1,500,000 in commercial preemptions. With the hearings scheduled to get under way tomorrow (Thurs.) the webs were still working feverishly this week to consider ways and means of bringing the costs down to a minimum, but no matter how the two networks added it up, it came to approximately \$75,000 a day for each (with Columbia slightly higher than NBC) in knocking off sponsored shows to permit for the tv pickups. Situation poses no hardships for either ABC or DuMont, in view of their wide open daytime sustaining spaces.

The anticipated \$750,000 10-day rap for each of the two networks (on the assumption that both clear all available time for an uninterrupted pickup of the hearings) would thus represent a figure even higher than what it cost to carry the two political conventions from Chicago in '52. For in the latter case the webs recaptured a good chunk of coin via sponsorship deals. However, they're forbidden to "sell" the McCarthy-Army embroglio. Both networks will probably "play it by ear" the first two days or so before committing themselves on future lopoffs.

GE's New Series - In Waring Exit

Longterm tenure of Fred Waring in the CBS-TV Sunday at 9 spot will end in the fall when General Electric brings in a new MCA package, a film and live drama series starring Ronald Reagan. GE's displeasure with the Waring rating situation, with the competing NBC "Television Playhouse" (Philo & Goodyear) far outpulling the musical's audience, had become apparent earlier this year, and it was just a matter of choosing a replacement.

New show, originating both from New York and the Coast and comprising 26 live and 26 film segments, will have Reagan as host and star of some of them. Series, to run on an expanded network of 120 stations, will have among its stars Tyrone Power, Fred Astaire, Henry Fonda, Joan Crawford, Jane Wyman, Joseph Cotten, Paul Douglas and Thomas Mitchell. MCA will shoot the films.

Gillette's 124-Station Kentucky Derby Ride

Gillette Safety Razor's telecast of the Kentucky Derby on May 1 will take a spread of 124 stations on CBS, for one of the biggest sports one-shots in history. Included in the lineup are the entire Columbia basic skein plus Oklahoma City and Buffalo, totalling 43, and 81 on the interconnected route. Radio airing of the 80th running of the turf classic will be over the fall CBS web, also for Gillette. Agency is Maxon.

Paper Mate's Stu Buy

Paper Mate Pens is moving into its first tele program sponsorship with an alternate-week pickup of "The Stu Erwin Show" on ABC-TV starting May 14. It will share sponsorship with General Mills, longtime bankroller of the filmed segment.

Skip-a-week sponsorship became available a few weeks back when GM renewed for next season, but indicated its desire to go to alternate weeks because of an expansion of its ABC Radio schedule. Paper Mate has been active in tele with spots and in radio with both spots and programs, but this marks its first video program buy.

UHF'S 'QUICK & THE DEAD' LAMENT; ASK FAIR PLAY FROM TIME BUYERS

Sweeping discrimination among Madison Ave. ad agencies against all UHF's, apparently whether successful or not, has, it's claimed, blinded time buyers who as a result lose some "good buys" in national spot. The query "Are you VHF or UHF?" is seen as invidious and not very enlightening as to the actual selling power of a station. It's been said it isn't Washington support they need but the "wise money" backing of the agencies.

There are some U's that are fairing well, if not better than many VHF outlets. Such success has come where the U's outnumber the V's and were there first, or occasionally just when they were there first or in spots that are purely U, yet agency men, it's charged, tend to heap these "living" with the "dying" because the frequency band's the same (and that's where the similarity ends.)

Stations like those in Jackson, Miss.; Montgomery, Ala.; Columbia, S. C., to name a few, are by no means representative of the UHF picture conjured up by the N. Y. ad agencies. It has been reported that they are doing a heavy biz among local and probably among regional merchants. In some cases U card rates are higher than V brothers in the same locals.

One such UHF operator was informed by a major receiver dealer in his area that "I don't believe that one person out of a thousand would buy a set without dual reception." The UHF station was first in the area. V reception from distant cities was bad, and those viewers who had sets before the advent of the U there were reported as having converted in the main.

While members of the U association have just asked FCC aid to cope with their problems—while they have asked that all tele grants, for both U's and V's, be halted until the problem is resolved—the more successful U's, with an eye toward the national advertising coin, ask instead for a re-evaluation by Madison Ave.

Case in point is the U payoff for Allen M. Woodall's WDAK-TV, Columbus, Ga. It went on the air only six weeks before the V in

(Continued on page 38)

WTOP Split Down Middle—Like CBS

Washington, April 20.

In a move designed to prevent burgeoning tv from making a wallflower out of the radio operation, WTOP is separating operation of WTOP-AM-FM from that of WTOP-TV, as with the parent CBS organization.

Effective next Sunday (25), the two divisions of the CBS affiliate will have independent setups for programming, sales and promotion, thus bringing them into competition and permitting the radio division better opportunity to fight for the advertiser's dollar.

Lloyd Dennis becomes WTOP v.p. for radio. Under him will be a program department headed by Patricia Searight; sales department under Robert Schellenberg; and a sales and audience promotion department under Warren Boorum.

George F. Hartford will be station v.p. for television. Under him will be a program department headed by H. Thomas Tausig; sales department under Robert Bordley; and a sales and audience promotion department under Cody Pfanstiel.

WTOP is owned 55% by the Washington Post and Times-Herald and 45% by CBS.

WNEW Sale Okayed

Washington, April 20.

Sale of WNEW in New York for \$1,608,000 to a company headed by Richard Buckley, former prexy of John Blair & Co., stations reps, was okayed last week by FCC.

Others in the purchasing group are Washington radio lawyer Horace Lohnes, St. Petersburg, Fla., banker Harry R. Playford, St. Petersburg attorney H. W. Holland and St. Petersburg broker Ed C. Wright.

HOLD THAT TIGER

Demand For Personal Appearance Coin Stuns B'casters

Detroit, April 20.

A fiat by spokesmen for the Detroit Tigers is causing a raising of eyebrows in the radio and tv circuits here. The ukase is: that from now on the Tigers want \$25 for personal appearances on radio and \$50 when they appear on tv.

The reaction among radio and tvers is: No more Tigers. There is concern, however, that Detroit Red Wings (hockey) and Detroit Lions (football) players will also want pay for appearances.

What amazes the 'casters is that usually benefits from the pros' participation in shows are mutual. Also, there is some discussion of whether the pros would have to join the union—initiation fee of \$100, plus yearly dues of \$60—so they can get maybe one spot for \$25 or \$50.

UHF B'casters Set Up New Org To 'Save Ultra'

Washington, April 20.

A new organization of ultra-high tv. broadcasters was tentatively formed here last week to impress on Congress the importance of drastic action to save the new service in the public interest and protect millions of dollars of investments in stations. Under the temporary name of UHF Industry Coordinating Committee, with Harold Thoms of WISE-TV, Asheville, N. C., as chairman, the group has issued a formal statement this week outlining its objectives and the scope of its organization. Former FCC general counsel Benedict Cottone, of the law firm of Lucas & Thomas, has been retained as counsel.

Calling for the backing of all UHF's, the organization will make specific recommendations to the Senate Interstate Commerce Committee when it begins hearings May 4 on UHF problems.

The new organization will urge the Senate Interstate Commerce Committee that it recommend to the FCC consideration to reallocate or reassign tv channels to eliminate intermixture of U and V channels.

In a formal statement today (Tues.) outlining its objectives, the committee said: "Better experience has now conclusively proved that intermixture of UHF and VHF channels in the same market was based upon a misguided though sincere faith in the ability of UHF stations to achieve

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Hub's Whopping 41.6

For 'Person' Steps Up
Drive to End Blackout

Ed Murrow's "Person to Person" on CBS was seen in Boston last Friday (16) for the second time when Archbishop Richard J. Cushing was one of the two guests (other was millinery designer Lilly Dache). There have been a number of complaints by Bostonians about being shut out since 10-10-30 is station time and a sponsored stanza in the Hub. But on the basis of the show's April 16 Trendex rating locally—41.6 against 16.9 for the Gillette boxing bout, and 21.1 nationally versus 11.5 for the fight and 4.5 for "Down You Go"—CBS is making another drive for "Person" to be carried in Beantown.

"Person's" first Boston exposure was on Oct. 30 when Sen. John Kennedy was televised. Only other Boston origination was on Feb. 5, with Harvard prexy Nathan M. Pusey, as guest, but the show was not seen in the Massachusetts capital.

U.S. Steel Builds House For 6 Mins. of Comm'l's On ABC-TV Drama Show

Biggest set ever built for a live commercial will be fashioned over a period of 24 hours, starting next Monday night (26) by 14 ABC-TV stagehands, and all for two three-minute commercials. It's a complete six-room, three-bedroom house, measuring some 40x24 feet and weighing 24,000 pounds. It will be the subject of two commercials on the "U. S. Steel Hour" next Tuesday (27).

House, called "The Westerner," is being constructed and sold by U. S. Steel Homes Inc., a Steel subd. While not yet on the market, it's figured to sell at between \$12,000 and \$13,000, depending on the area. Mary Kaye & Johnnie, who handle the Steel commercials, will do the direct consumer pitch, which is being tied in with a dealer campaign. Entire set will be housed in one ABC-TV studio in N. Y., with the show itself coming from the regular Studio TV-1 in the same building.

Drama itself will be "The Laphams of Boston," adapted from "The Rise of Silas Lapham" and starring Thomas Mitchell and Lillian Gish.

Ike Doesn't Act, FCC Gives Hyde An Interim Nod

Washington, April 20.

Because of the failure of President Eisenhower to act on the chairmanship of the FCC, office of which became vacant on Sunday (18), the agency's members yesterday (Mon.) designated Rosel Hyde to continue as chairman in an acting capacity. Under a provision of the Communications Act, the Commissioners may elect their chairman temporarily "until the cause of circumstance requiring such designation shall have been eliminated or corrected."

It was expected that the President would reappoint Hyde before his one-year designation expired. His failure to act, which is probably due to pressure of other business, has revived reports that someone else may be considered for the post, perhaps Comr. John C. Doerfer of Wisconsin. There's also possibility that Doerfer may be shifted to the Federal Power Commission and a newcomer named to the FCC helm.

'Arthur Murray Party' Into Berle Sub Time

Five-Day Pads will slot "Arthur Murray Party" for the last half of the Milton Berle time during the summer swing. A previous report had the deodorant giving the inside track on the NBC-TV segment to ABC-TV's "Break the Bank." Definitely set for the first 30 minutes is "Dollar a Second," the Jan Murray starrer currently on DuMont.

"Party" is now NBC webbed in the 7:30-45 Monday night period, which switches to Tony Martin (for Toni division of Gillette) next week (26).

Frank Fontaine Series

Prepped by Gross, Baer

Gerry Gross and Norman Baer are prepping a Frank Fontaine starrer, "By George," a situation-comedy series tv scripted by Jack Fink.

G & B also have in the works a half-hour mystery-suspense series tagged "The Wheel," penned by Murray Burnett, who also scripted the Marlene Dietrich "Cafe Istanbul," and "True Detective" radio shows.

'Get Out of Town'

The network boys have been hitting the road hard these past few weeks—as much concerned over finding out what the opposition is offering for next season as to wrap up a sponsorship deal on their own product. It's one of the peculiar facets emerging from the stepped-up tempo of the inter-network rivalry that seems to be hitting a new high these days.

The "hit the road" acceleration stems from the fact that kines or film prints of the upcoming network shows are mailed to prospective clients in the hinterlands. (Whereas in New York they're peddled personally, and an outsider, particularly a rival from another web, hasn't a chance of getting a gander.)

Thus if an NBC or a CBS man is in Detroit making a pitch to the automotive boys, he invariably winds up with a request to "look over the rival's merchandise." That's how NBC has been getting a sneak preview of such CBS items as "December Bride" shows, with the Columbia reps ditting on such NBC shows as the "Medic" and the new "It's a Great Life" series.

Church-Sponsored TV Study Shows Most Parents Okay Kid Programs

NBC's Caracas Affil

NBC now has a South American affiliate, YVKS-TV, Caracas, Venezuela. It's non-interconnecting.

Station, which started operations last September, will play the web's kines and films.

Looks Like Gillette, NBC Radio in Big Mating; Hits ABC

Gillette and its Toni subd moved into NBC Radio in a big way this week, buying one soap and reportedly preparing to switch its fights from ABC to NBC and drop its sponsorship of an ABC soap in favor of an NBC daytime. Toni picked up two-week sponsorship of "One Man's Family," which will be returned to NBC after the first break in its 21-year-old existence. Show was dropped by the web after Miles Labs axed it a few weeks back.

ABC defections, not as yet confirmed, are believed to be a result of the multiple discount structure offered by NBC. Gillette has its Friday night fights on NBC-TV, and with the "Family" buy, would get a better break on discounts by putting the AM version on NBC. Other defection is reported to be dropping of the two-week sponsorship of "Whispering Streets," which it shares with General Mills on ABC, in favor of a two-week share with Sterling Drug on NBC's "Stella Dallas."

ABC execs said they hadn't received any cancellation orders yet, and in fact, pointed out that Gillette had extended the fights to June 25.

Whiteman's Steel Pier Summer Series for TV

ABC-TV has firmed its deal to originate a Sunday night summer series starring Paul Whiteman out of Atlantic City's Steel Pier. Web has a commitment for a June 13 start for the 8-9 p.m. show, but is negotiating to move the date up. Meanwhile, it's showing kinescopes of the current "The Mask."

Series, which was negotiated by Whiteman, will utilize teenage talent receiving professional training under ABC auspices. Also in the works is a setup to pick up one-shot of top pro talent appearing at the Pier. Whiteman's been on a tour of the country, and is due back in N. Y. tomorrow (Thurs.), when he'll huddle with ABC execs on the details of the show.

WJR Earnings Down

Detroit, April 20.

WJR reported sales of \$780,271 for the three months ended March 31, compared to \$814,708 for a comparable period last year. Net profit after providing for Federal income taxes amounts to \$118,075 as against \$133,209 in 1953.

Toni's Summer Buy

Toni division of Gillette has bought the 10-10-30 Sunday night period of the Loretta Young Show on NBC-TV for an eight-week summertime display. Type of show not yet determined. ago.

The great majority of parents approve of children's programming on television, according to the first major studies on the problem. But that majority decreases sharply and criticism is more widespread and articulate in the better educated and higher income families, the church-sponsored study reveals.

These are the major findings of an offshoot study of the effect of radio and television on a metropolitan area. Study, conducted in New Haven by the Communications Research Project of the National Council of Churches of Christ in the U. S. A. under the supervision of the Yale Divinity School, is based on a 5% random sample of the population of New Haven. Of the 3,559 homes surveyed, 69% of parents favored children's programs as they are, 26% disapproved and 5% held mixed opinions.

Survey also found that (1) children spent an average of 13 hours a week on regular viewing, and also do additional random viewing, but averaged only two hours a week of radio listening; (2) half of the children's viewing time is spent with variety shows and about a third on westerns; (3) viewing of adult programs by children is far more widespread than parents admit, with many of the children

(Continued on page 46)

'Wide Wide World' Near Reality Stage

There's a 50-50 chance that "Wide Wide World" will take to the tele screens in the summer, but the fall for sure. This is the "global concept" show hammered out by NBC prexy Pat Weaver while he was still in his veepee uniform in charge of the web's program destiny. Herbert B. Swope Jr. was tapped by Weaver to mastermind the live-and-film project and has been at it for nearly five months. He's now installed as exec producer of Three W's, which is being pitched for a Sunday afternoon slot (80 minutes).

Swope handled "Robert Montgomery Presents" as alternate producer-director, supervised the web's K-2 mountain-climbing films and more recently put on the N. Y. Cancer Crusade special hour show on WNBT, N. Y.

'BLUE ANGEL' TV'ER FOR ORSON BEAN

CBS-TV is prepping a half-hour variety show starring Orson Bean as a summer replacement. It'll be called "Blue Angel," with the format background simulating the N. Y. east side niter of the same name with which Bean has been most closely identified and where he was initially projected into the limelight. He's currently also appearing in "John Murray Anderson's Almanac," Broadway musical.

Bean's tv show is being kine auditioned this week.

Bert Briller Upped

Bert Briller, ex-VARIETY radio and tv staffer, this week was upped to manager of the tv sales development department at ABC. Briller joined the web a year ago.

21st ANNUAL VARIETY SURVEY OF SHOWMANAGEMENT

By GEORGE ROSEN

SPECTRUM IN LONG PANTS

Television knows where it's going. The path is straight and clear, at least as of 1953-54. Where it is going may not be shot with wonder and glory; may not be the razzle-dazzle stardust of an electronic frequency. For the era of immature dreaming, of wishing on a spectrum, has gone the way of the 10-inch set, and in its place have emerged firm patterns for security and growth.

Video has its feet firmly planted. It's big money. It costs a lot, but it gives a lot. Be it a \$1,000,000 one-shot Spectacular, or a \$3,000 single participation insertion, each dollar is judiciously and knowingly apportioned. The parlay of show business and smart business has achieved a working wedlock. The pacting of names for name's sake; of milking top-priced comics dry; of hit-or-miss program sequencing are slowly but surely disappearing as longer vision and wiser planning prove the better economy.

But this big business, this smart business as spearheaded by the television networks, has given to the American public a broader field of entertainment and better integrated programming. Serving the public interest has been achieved in a more vital and dynamic fashion. Education, both abstract and direct, was part and parcel of the *modus operandi*. Artistically, tv continued to grow by leaps and bounds. The more sensitive camera manipulations, the additional scope and dimension given to scenic values, the greater freedom in dramatic scripting, the meaningful transfer of Shakespeare and opera to the television screen—these were accomplishments in a slow and steady progress.

True, it was a year in which practically nothing new was ventured. The tried and true was heightened and polished; the proven was good enough. This didn't necessarily mean it wasn't good television, for the results of this year's annual Survey of Showmanagement amply demonstrate fine accomplishment, both on a network and local level. Rather, it was maturity that was inclined to follow and perfect past patterns.

The economics of tv being what they are, it necessarily follows that experimentation and innovation can only stem from the networks. By virtue of their bulging purses, they have practically cornered the whole creative and artistic market. Thus the role of the local station has changed; it has consolidated its programming on a community level, not competing with network show business, or taking the initiative in setting patterns. In the industry transition dictated by skyrocketing costs, the stations have established their own formats, predicated on and dedicated to

their individual community. In their own way they made some vital, outstanding contributions, not only in serving their local audiences, but in demonstrating a pioneering spirit in new uses of a medium.

An overall appraisal of the tv entries reveals a firm hewing to the line where community patterns have brought success, with, in some instances, that extra measure of initiative and individual courage lighting the beacon.

In Salt Lake City, for example, KDYL-TV found a way to give necessary post-graduate knowledge to doctors in the hinterlands where no other means of attending clinics or learning new techniques was available—vital for the doctors, yet of even greater value to the public; WKY-TV in Oklahoma City, by documentary and actual on-the-spot television coverage, presented the real meaning of justice and due process of law in the courtroom, and thereby restored the public confidence in the courts—certainly a duty over and above the necessary demands made on a broadcaster.

The radio station entries, for the most part, indicated that the charted course in '53-'54 was to ride it out. Last year's resurgence had dissipated itself and most of the operators had decided to accept their still bountiful returns with complete resignation and without finding the need to dress up the kilocycles with some zingy plus factors. Unfortunately they were no longer competitive or aggressive. The coin intake was still good and they were willing to settle for that.

The Showmanagement radio entries, though solid and comprehensive, too often lacked the necessary spark and vision vital for growth. True, there were the exceptions, as with WSM in Nashville, which once more demonstrated that its unique position in the broadcasting industry and the music biz is no mere accident. For WSM still holds the conviction that radio—big, live radio—is healthy and important. Equally as laudatory was the stand taken by WOV in New York of its right to disseminate news on an equal basis with other media. It took courage to fight the IBC ban on the restrictive coverage of the Marciano-LaStarza bout last September, but in doing so the station won a signal victory for the broadcasting industry. WOV, like WSM, wasn't content to just ride along.

If the radio tempo is downbeat, it can be attributed to the broadcasters' own lack of faith, for it's axiomatic that to stand still is to slide back.

Citations: '53-'54 Showmanagement Review

Serving The Public Interest

WKY-TV, Oklahoma City

By bringing the function and action of the courtroom into Oklahoma's livingrooms, by demonstrating through television the real meanings of justice and due process of law, by restoring to a place of public confidence the courts of Oklahoma, WKY-TV performed a public service far above and beyond the normal call of a broadcaster's duty and conscience.

WKY-TV's contribution came about through two separate sets of circumstances, two entirely different cases occurring at different times and programmed in different ways. But the sum total of the two situations pointed up the alertness and responsibility of the Daily Oklahoman's operation, of general manager P. A. Sugg, assistant manager Hoyt Anders and news director Grant Foster.

The first case was a crucially-timed documentary which had far wider repercussions than its half-hour length would indicate. Last November, Carl Austin DeWolfe was executed for the murder of a Tulsa policeman, seven years and 15 days after he had been convicted. Because of the lapse of time between his conviction and execution, the absence of subsequent information about the case, except from the defense, the belief among Oklahomans began to grow that DeWolfe had been unfairly treated, that there was a real doubt about his guilt and that the due process of law had been left unobserved. There was an atmosphere of no-confidence in the courts and in Governor Johnston Murray.

On the night of Nov. 17, the date of the execution, Foster took to the air with a half-hour documentary on how the courts operate, using the DeWolfe case as a guide. The program, restrained, coldly factual, was an eloquent tribute to the slow but certain processes of justice. No more public discontent was heard about the disposition of the DeWolfe case, but Oklahomans did remember what the show had taught them.

The second situation occurred two months later, this time during another murder trial, the trial of Billy Manley. This time the station wanted the public to see the courts in action, and Anders and Foster approached Oklahoma City District Judge A. P. Van Meter with a request for television coverage of the trial. Judge Van Meter listened to the station's proposal—it would erect a booth in the back of the court to house camera and sound equipment, with the booth the same color and decor as the courtroom; it would install reflectors in the court's lighting system so that there would be no undue glare or equipment; it would install a microphone on the judge's bench with wires neatly strung along the walls. No encumbrances, no lowering of the court's dignity, no opportunity for glibland, Judge Van Meter gave his permission.

Because of time limitations, the WKY-TV crews shot soundfilm of only the swearing in of the jury, the Judge's charge to the jury, the verdict and the sentencing. But silent footage was taken of all testimony, and on-the-air voice-over-film coverage assured fair representation to both sides in the limited time available. After it was all over, Judge Van Meter said:

"The . . . trial coverage . . . was handled in such a manner as not to hamper or influence the trial in any manner. The attention of the attorneys, the jurors, the witnesses and the court was not distracted in any appreciable manner. So long as the court is informed of what is to be done and has control of the situation there should be no objection to this new means of informing the people. In my opinion, if television is used in an educational and factual manner, as it was in this case, without any of the spectacular portrayal, it should be very helpful. There is no question in my mind but what there

is a need for people generally to know more of their courts in action. . . . If television can present courts as they actually function this should be a real public service."

In spite of adamant stands against televised courtroom reporting by the American Bar Assn. and prominent jurists, WKY-TV showed that television has the responsibility and maturity to present the facts of judicial life without sensationalism. This may prove the formula for further and more widespread reporting of judicial and other governmental functions and procedures. Even if it's not, WKY-TV, as Judge Van Meter said, performed a "real public service."

Outstanding Music Station

WSM, Nashville

There's gold in them thar hills, and out of music of the hill country, WSM has mined itself a mint of billings, and an 18-carat position among radio stations of the nation. More than that, a solid-gold niche in the pop music business, as a maker of hits, a discoverer of talent, and proud, pappy of country-style music that's such an important ingredient on the air everywhere, and in jukeboxes coast-to-coast.

WSM's unique position is no accident. It's the result of its continuing conviction that radio is healthy and important, and backing up of that conviction with year-after-year investment in live programs, live talent. The Nashville story, which has made this southern city one of the major pop music centers of the U. S. A., is largely the WSM story.

This is the station that today has on its talent payroll 241—count 'em—241 performers. This is the station that last year fed nearly 1,000 individual programs to the networks. And this is the station that not only programs coast-to-coast via its flock of network feeds, but also, in a sense, programs hundreds of indies all over the country, through the hundreds of disks cut each year on dozens of labels by its big battery of talent.

More and more, AM stations are giving up their role of discovering and developing new talent—except for an occasional WSM which finds and builds stars like Snooky Lanson, and when it loses them to New York or Hollywood, goes right out, scouts the hills and towns, and come up with new ones.

Institutions like "Grand Ole Opry" are just a small part of the WSM operation. In fact, while country music is the mainstay of WSM's programming, it's not so widely known that WSM also does a fine job in programming other types of music—jazz, standards and even classical.

Disk jockeys and turntables are a necessary and important part of AM broadcasting in era of video, but in the WSM story there's a mighty moral for some other big-time stations. Maybe the small stations can't afford it, but there certainly are a couple of dozen other big-city stations in this country that would find themselves winning new audiences and bigger

Alex Segal—Top Director

There probably isn't a director in tv with a surer touch or appreciation of intrinsic video values, particularly when it comes to showcasing of dramatic properties, than Alex Segal. No Johnny-come-lately to the programming sweepstakes is Segal; long back he earned his tv stripes and awards with "Celanese Theatre," and even dating back to that infant era when ABC was exploring fresh techniques and patterns with its "Actors Studio." But Segal isn't one for resting on his laurels, as is being so amply and rewardingly demonstrated this season on "U.S. Steel Theatre."

If only for his most recent production of "The Last Notch" Segal deserves the plaudits of all show biz (and this VARIETY showmanship palm), for here in this frontier saga somewhat reminiscent of the film industry's "High Noon" and "Shane" was brought to complete fruition a rare and unique talent which lifted tv to new heights in dramatic endeavor. For the Segal-trademarked "Last Notch" was more than just a tv performance; it possessed qualitative values on a par with the finest of the product emanating from the Hollywood pix studios or the Broadway show houses.

The Segal contribution to a medium constantly striving for a maturity was apparent to all when the U.S. Steel-Theatre Guild Tuesday night ABC-TV series premed last fall with the powerful "P.O.W." With such subsequent offerings as Helen Hayes' "Welcome Home," Gertrude Berg's "Morning Star" and finally "Last Notch," Segal proved beyond any doubt his eminent status as one of the truly creative men in tv.

ratings by going in for the big sound, the live sound. Their battle-cry could well be: bring 'em back alive.

Contribution To Industry

WOV, New York

One of the major contributions to the broadcasting industry during the past year came from an unexpected source out of a superficially unimposing set of circumstances. But the fight of WOV and its operating team of Ralph Weil and Arnold Hartley for the right to broadcast news of the Rocky Marciano-Roland LaStarza heavyweight championship bout last September quickly assumed the proportions of a major struggle in the eyes of the industry—the right of the broadcasting media to disseminate news on an equal basis with other news agencies. That they made the fight when all others had failed to do so would have constituted a major contribution; that they won that fight projects them even more to the role of industry leaders.

WOV has long been recognized as a pioneer in foreign-language broadcasting, with its foreign-language network hookup, its studios in Rome and its 10½ hours daily of Italian language broadcasting. It was never active in sports, until last fall, when two fighters of Italian extraction were matched for the heavyweight championship of the world at the Polo Grounds, under auspices of the International Boxing Club. Weil and Hartley decided that round-by-round summaries in English and Italian would make an ideal public service feature.

They found, however, that the IBC had laid down a ban on any round-by-round coverage, that ban extending even to the wire services. After protest, the IBC modified the ban to allow 75-word summaries to go out over the wires at the end of every three rounds. This didn't satisfy WOV, however, and Weil announced plans to broadcast round-by-round summaries from outside the Stadium by legal means. IBC took the station to court for a restraining order to prevent the station from

using anything more than the 75-word summaries. WOV came out of the courts victorious—round-by-round summaries would be permitted, though not to be broadcast in the present tense—and the rest of the industry latched on to the WOVictory.

The wire services announced round-by-round coverage; the networks and stations all over the country put the summaries on the air. All in all, some \$250,000 in time was sold throughout the country for those fight summaries. The WOVictory was a victory for the broadcasting industry—not on the basis of a single incident, but as the reaffirmation of the rights of the broadcasting media to equal treatment in the dissemination of information and news.

Educational TV Program Series

WCAU-TV, Philadelphia

When WCAU-TV dons cap and gown and goes academic it does it in a big way. And its does it with showmanship. In "Summer School," Charlie Vanda and his WCAU-TV associate profs have produced an educational video series that is not concerned with techniques alone, yet one which uses with maximum impact a variety of visual techniques. In "Summer School" WCAU-TV has produced an educational series which is not just tv education for the sake of FCC credits and publicity and prestige, but a series that does a genuine educational job because it fills a special need, at a specific time: it provides youngsters during their vacation months away from school with a great deal of knowledge about things that matter in this modern world, and does it painlessly and effectively.

"Summer School," however, didn't sugar coat or over-glimmer. It did not rely on entertainers to educate, but mostly educators—educators, though, who could challenge and hold young audiences. No bores, no stuffed shirts. It used top pros in all fields, plus outstanding non-academic experts—men like Frank Lloyd Wright, for instance.

Behind "Summer School" was not only first-rate creative thinking of curricula. Programs, fiveing of curriculum. Programs, five days a week cross-the-board were organized around themes of "The Worlds of Yesterday—And Today—And Tomorrow," and "Man's Conquests—Of Distance—Time—Himself—Disease."

This organization of theme concepts provided a meaningful tent under which to house such a broad range of topics as art, chemistry, electronics, economics, history, psychology and literature.

"Summer School," now in its second season originated by WCAU and fed coast-to-coast on CBS, deserves to be an annual CBS project. Last summer it reached more than 10,000,000 boys and girls. It can reach tens of millions more.

This is the way to do the modern Three R's on television.

Responsibility To Community

WLIB, New York

In these days of specialized broadcasting, with program and sales patterns aimed at isolated racial and lingual groups, the term "responsibility to the community" takes on a broader meaning. The truth is that the management of those stations who have found a windfall in broadcasting to the Negro community in their market are not members of that community. Indeed, in many cases, the operation of these "Negro" stations has been one of purely business—not community—relations.

WLIB, for many years one of the leading foreign-language stations in New York, found a few years back that broadcasting to the Negro population could be a rewarding—in programming and sales—endeavor. The Harry Novik-topped staff thereupon went about building a new programming and sales structure based upon the rewarding potential of the Negro market, a project which was capped only recently with the transfer of the station's transmitter from Brooklyn to across-from-Harlem Astoria and the accompanying hoopla that included the first annual Festival of Negro Music and Drama.

That in itself was merely smart business, but it's been accompanied by a deep-seated sense of community conscience and responsibility that has projected WLIB into the role of a leading and influential member of New York's Negro community. The station has taken the lead in initiating and participating in Harlem projects—civic, charitable, public service, welfare and religious. Without cynicism or hypocrisy, it has made itself an integral part of the Negro community through such projects as its annual Easter party for Harlem youngsters in the Hotel Theresa (last year's drew an estimated 1,000 kiddies), through its on-the-air and on-the-spot campaign in cooperation with the N. Y. Health Dept. for blood tests.

Nor has it limited its regular programming responsibility to the area of the disk jockey alone (although it's gone out and secured some of the better-known Negro deejays like Larry Fuller, Hal Jackson and Buddy Bowser & Sara Lou Harris). Its "The Editors Speak," a panel-discussion segment featuring editors of Negro newspapers, is an important feature of its programming, as are Walter White's (exec secretary of the National Assn. for the Advancement of the Colored People) regular news commentary shows (now syndicated to other stations); Dr. G. Ralph Fleming (ex-Amsterdam News) and his community news coverage; and Charles Campbell's overall news supervision and special reportorial projects.

By dint of its actual work in the community, WLIB has displayed real qualities of leadership in bringing to the field of Negro broadcasting a true and deep-seated sense of responsibility to the community.

Outstanding TV Special Event

WHAS-TV, Louisville

TV is often at its stunning best when it leaves the studio, abandons the re-created world of scripts, props and sets, puts aside its role of entertainer and uses its cameras as on-the-scene observers of life moments of high drama in real life. Such moments are rare, but when they happen they again emphasize that live documentary television is truly a unique medium, possessing in certain ways powers of communication that are greater than those of films, theatre or printed journalism. WHAS-TV's broadcast of a cancer operation was that kind of event.

This was a sensational program. (Continued on page 30)

Omnibus—No Compromises

To many "Omnibus" never quite fully achieved the goal it set out for itself. Perhaps it aimed too high; maybe it wasn't obtainable within the framework of large-scale commercial tv. Yet "Omnibus" had a concept, one that didn't conform to standard structures on the video spectrum, and throughout the season, whether its shows came off as a hit or a clinker, they kept on, doggedly, with a firm belief in this concept.

The resultant "Omnibus" program therefore had a certain integrity, a calm and natural sincerity, that created a mood and an overall Sunday afternoon geniality, fine-tuned and interesting programming that added a definite new segment to television. Never changing or being diverted from the format that it prescribed for itself, it afforded opportunities for the unusual in television, be it a super production of "King Lear" with Orson Welles; Jack Benny in "The Horn Blows At Midnight," Ernest Hemingway's "Capital of the World" in ballet form; Jose Limon's "The Moor's Pavane," James Thurber's "This Little Kitty Stayed Cool," with Carol Channing, or again its multiple excursions into offbeat presentations that ordinarily would not fit into regular time strictures. As such a VARIETY citation is in order.

VARIETY

Honor
Roll
of
RADIO-TV
Stations

PLAQUE AWARDS
for
1953-54

WKY-TV, Oklahoma City
SERVING THE PUBLIC INTEREST

WSM, Nashville
OUTSTANDING MUSIC STATION

WOV, New York
CONTRIBUTION TO INDUSTRY

WCAU-TV, Philadelphia
EDUCATIONAL TV PROGRAM SERIES

WLIB, New York
RESPONSIBILITY TO COMMUNITY

WHAS-TV, Louisville
OUTSTANDING TV SPECIAL EVENT

KDYL-TV, Salt Lake City
NEW USE OF TV IN EDUCATION

CKNW, Vancouver, B. C.
OUTSTANDING PROMOTION

KUOM, Minneapolis
NON-COMMERCIAL RADIO STATION

Highlights: '53-'54 Showmanagement Review

TV Film Awards

NBC FILM DIVISION

With the phrase, "Rerun is no longer a dirty word," the NBC Film Division sparked a drive that pumped life into the floundering economics of the tv-film industry. To producers, to talent, to distributors and to the blue-chip network sponsors, it was axiomatic that the rerun feature was basic and underlying to the entire structure of the industry. Yet, distributors handling those reruns found unyielding and unreasonable resistance on the part of station and agency filmbuyers to repeat showings of films. This resistance threatened the very existence of the industry, yet, no one had really stepped forward with an all-out research and promotional campaign to educate the television industry on not only the necessity but the desirability of reruns until NBC Film came into the picture.

The residual, or rerun thesis enables producers to bring top-quality films to the television screen at a price far below cost.

The grassroots filmbuyers were only dimly aware that only a small portion of their audience sees a film on its first showing, whether that showing is local or network. They were unaware that because of the great volume of programming channeled to the public, that even that portion of the audience which has seen a film before welcomes the replaying of that film if it's a quality product. They had ignored that old show business maxim about giving the public a good show above all.

Of these facts, the NBC Film Division set about to remind the industry. Through saturation campaigns in the trade press, through mailing pieces, through extensive research not only of NBC product but of all syndicated rerun series, NBC poured all its facilities into the battle. Equally important, it put several top-quality series into rerun syndication, and the filmbuyers learned that such properties as "Badge 714" and "Victory at Sea" can do as good or better a job for them as any first-run property. To Robert W. Sarnoff (since moved to the network as executive v.p.) and to Carl Stanton, his successor as veepee of the division, and to all the NBC Film Division staff, "Variety" doffs its hat for a job well done.

GUILD FILMS

It may come as a distinct shock to the more complacent of the network factotums, but the truth is that America's first real television matinee idol—the type that women grow hysterical about—has been "made" through the medium of syndicated (not network) telepic. That idol, of course, is Liberace, who through Guild Films' syndicated series, rose from a moderately-known nitery pianist and local (Los Angeles) tv personality to a national household name, the topic of more jokes than the proverbial mother-in-law and the holder of more concert boxoffice records than any performer active today (so much so that for his next New York concert appearance, in May, he's rented Madison Sq. Garden).

The effect that Liberace and Guild has had on the industry cannot be underestimated. His beyond-the-widest-dreams success has done much to take the "second-rate" or "second-choice" taint off syndicated pix for top performers. The once-prevalent belief that it takes a network to get an audience has been much diminished. Top stars no longer look upon syndication of their films as a last-ditch measure, but as a real prestige and b.o. builder. Likewise, vidpix producers and distributors have come to regard syndication as the means of getting far more mileage out of their product than on a network basis.

Most of the credit for this must go to Guild prexy Reub Kaulman and his associate on the Liberace and "Life With Elizabeth" series, Don Fedderson. The story of Guild Films reads like a Horatio Alger book, and its success stems from a real sense of showmanship values, a faith in his product and a realization of the potential of syndication by Kaufman. Well-handled merchandising and promotion, good client cooperation and most important, a sure knowledge of what the public wants finally projected the series into the bigtime. It's been flying high since, and so has Guild.

DREW PEARSON

One of the key drawbacks to the development of tv newsreel services has been the time factor in the processing and shipping of newsfilms. Up-to-date processing methods and the use of air-express, have cut the time factor sharply, enabling stations in the midwest to show newsreels the same day as they are taken. But the lack of immediacy has remained a serious obstacle to the dissemination of newsfilm on a syndicated basis.

How much more difficult, then, is the problem of securing a market for filmed commentary on the news. The commentator who does a once-weekly show must encounter a minimum of a two-day lapse between the time he's before the camera and the program is on the air. This time lapse all but destroys this type of commentary show from the viewpoint of timeliness. There's nothing so stale as yesterday's newspaper, and the same must hold for yesterday's newsfilm.

One such commentator (an old hand at broadcasting, by the way) has overcome this obstacle in fresh and spectacular fashion. Drew Pearson, in sharp reverse, has gone about making news with his syndicated show instead of merely reflecting and discussing it. Pearson's Motion Pictures for Television show made headlines the first time it hit the air. Each show has made news, and it's consequently not strange that stations and sponsors have hopped on the series in short order.

Obviously, it's Pearson who deserves the lion's share of the credit for the success of the show. But "Variety" also salutes the Ed Madden-topped film syndication division of MPTV for its foresight in setting up the production deal and its forthright sales punch, to Charles Curran for his flexible production setup which has enabled Pearson to film shows in Mexico and Canada as well as Washington, and to MPTV publicist Mike O'Shea for his topflight newspaper and wire service handling of the stories broken on the show.

WTOF-TV, Washington, D.C.—CBS outlet in nation's capital could be proud of its "Face to Face" series which dramatized everyday problems of mental and emotional health, and also provided viewers with info on mental health services and facilities available for their use.

WHLI, Hempstead, L.I.—This 250-watter, which operates on Long Island, under powerful umbrella of dozens of stronger New York City stations, again proved that best way to combat big-city competition in this situation is to develop genuine local neighborhood personality and flavor, through hometown public service. Around concept of "Operation Community Servant," WHLI during 1953 built and aired 29 different programs and services. Programs included "Community Showcase" for social service agencies and charities which don't receive adequate newspaper coverage, "Report From Washington," "Report From Albany," and "Report From Nassau" (dealing, respectively, with local news as reflected from national and state capitals, and county seat).

WCPO-TV, Cincinnati.—On theory that best way to buck late-night films on competing stations is with live show, general manager Mort Watters built "Pantomime Hit Parade" as nightly feature, using Doty Mack, ex-Paul Dixon partner, as star. Vintage films lost out to Doty and disks, because Watters idea quickly paid off with higher ratings than stations with old films. Also soon found sponsor for "Pantomime Hit Parade." Before year's end, Miss Mack had herself a DuMont network show, too, complete with sponsor.

WNEB, Worcester, Mass.—This is strictly a deejay and news station, but one that programs and produces its disks and news so smartly that it reaps high ratings and income against network AM competitors and tv.

WSB, Atlanta—With Johnny Outler calling signals, WSB is not the kind of station that can sit snugly and smugly back on its billings, doing things same old way and sounding this year just like last. Program Director Elmo Ellis, in '53 again came up with flock of new ideas, new shows, new gimmicks to keep WSB sounding big, bright and fresh. WSB also increased its quota of classical music, hyped its weekend schedule, added more news, sports and special events, developed all-night musical programming, and encouraged local talent through WSB-Radio Workshop.

WDAK, Columbus, Ga.—Miles H. Ferguson, manager of this scrappy little 250-watter, probably gets more mileage out of his staff than almost any other station chief in the country. Must be the way he picks 'em, because with only 16 on staff, WDAK maintains merchandising service, and furnishes announcers and P.A. equipment for school and club events round town.

WCAX, Burlington, Vt.—J. A. Sullivan, WCAX news chief, believes best way for radio to do news is not merely by newscasts, but by integrating news with community service. When American Woolen Co. announced shut-down of local mill which provides livelihood for many Burlington residents, he arranged series of broadcast press conferences on this vital problem, bringing to mike Chamber of Commerce officials, union heads, head of local unemployment compensation office, mayors and city attorneys of Burlington and nearby Winooski. When Woolen Co. had crucial stockholders meeting in Boston, station arranged to have stock proxy holder from town attend meeting and cover for local listeners by beeper phone. U. of Vermont's hearing on case of Prof. Alex Novikoff, who had pleaded Fifth Amendment before Senate Committee, was covered by hourly newscasts devoted exclusively to hearings, after University turned down Sullivan's request for live pickups.

KIXL, Dallas.—Winner of a Showmanagement Award last year, KIXL is still making hay with its "Musical Clock Format," a continuous all-day concert hall for Dallas listeners.

WHP, Harrisburg, Pa.—Dick Redmond's no slouch in the broadcasting picture. He testified to this long back with his WHP radio operation. Now comes along his tv operation—Harrisburg's first video entry, on Channel 55—and no sooner had the transmitter arrived in town than Redmond was giving it the circus treatment. It didn't take long for all Harrisburg to know that tv was on the way. Subsequently he's applied showmanship, particularly in programming on a local level, with maximum results. Station enjoys the benefits of its CBS affiliation, but Redmond gives it a distinct local flavor of its own.

WNOX, Knoxville.—Station is proud of its possession of kudos from the Mayor of Knoxville, George R. Dempster, attributing in large measure the decrease in traffic fatalities to WNOX's continuous safety campaigning. It went about the task of gearing the 10,000-watt voice to save lives in a systematic, forceful way, integrating the safety theme into all its public service programming. It's been a standout achievement, for which WNOX can feel justifiably proud.

WLW-A, Atlanta.—The Crosley boys marched into Georgia in '53 and served notice they meant business in carrying on the Shouse-Dunville tradition in broadcasting. "Design Debut" they called it, and within the span of a few months the community was talking about manager Bill Robinson's hep operation designed to win friends and influence people. Its Gov. Talmadge-sparked "Assignment Atlanta" sales conference to indoctrinate its staffers; its 50-hour a week hiked programming schedule that forced the competition to step up its operation; its "Party for Pops" (Whiteman) which brought out 450 of Atlanta's most prominent citizens; its assorted on the air excursions into telethons (\$70,000 raised for Muscular Dystrophy); "Better Home Town Contest," "Operation Selluloid" in co-operation with the film houses were all indicative of the Crosley spark and bigger things to come.

WOR-TV, New York.—This station, hell-bent-for-claustrophobia with its single-studio physical limitations (and a small studio at that), has been forced to substitute initiative and imagination for money. The result, under program manager Larry Menkin's aegis, has been something of a revelation in tv. Specifically, the effective utilization of the arena theatre technique, with minimum props and actors for its "Spotlight" series; and a tour-de-force for a single actor, as in "High Tension." It also resulted in the conception and production of "Harlem Detective," with a cast of Negro and white actors, and with scripts based on actual Harlem police records. The dramas were warm, sincere, inexpensive.

The repeat cross-the-board technique, pioneered by the station's "Broadway TV Theatre," has demonstrated the feasibility of building a large cumulative audience while keeping production costs down, with rehearsal and other production costs amortized over a five-day period.

KING, KING-TV, Seattle.—Otto P. Brandt, aggressive young v.p. and general manager, didn't stand pat with strong hand of two KING's, but played his AM and TV cards with showmanship and savvy that made these two stations among tops on West Coast.

WMCA, New York.—In its carefully-planned effort to avoid the "sameness" inherent in straight music-and-news programming, this N.Y. indie continued to turn successfully to public programming. Such programs as the civil liberties

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Special Citations

ED MURROW'S SEE IT NOW

Through its zeal in tackling the most vital issues confronting the nation, "See It Now" has achieved an enviable status for itself and one that reflects gloriously upon the entire television medium. If only for the fact that Ed Murrow took on Joe McCarthy and spelled out to the country the dangers inherent in spreading of confusion and fear, the program merits tv's highest accolades.

It's certain also that the case of Milo J. Radulovich, the Air Force Reserve officer who was ousted from his post in a major Governmental miscue and reinstated some weeks after the "See It" exposure on celluloid, will stand as an enduring monument to the program that's edited and produced by Murrow and Fred W. Friendly. Another profoundly challenging question was raised when the American Legion of Indianapolis kicked up a fuss over the renting of a hall to the American Civil Liberties Union. The "See"-around-us cameras again trained the spotlight on free-speech as a living, Constitutional force, part and parcel of the American dream. And when the controversial Bricker Amendment was at its height in public interest, it was again the CBS Tuesday night which pictured the story from the view of both camps, including Senator Bricker himself.

This is a program with one eye on history in the making and the other on the televiewer. It is brought into the livingroom with a shrewd sense of the basic components necessary to a watcher's conception of what makes the world tick. Whether Ed & Fred are doing a "Christmas in Korea," an "anatomy" of a symphony orchestra, a McCarthy followup in Anna Lee Moss, or a "Berlin Story," it shoots out from the screen and compels attention.

In its taste and dignity, "See It Now" is matched by the commercials of the Aluminum Co. of America—Alcoa, the innocent bystander which gives the program full rein under an awareness that its Wear-Ever products were on the firing line in the McCarthy controversy.

PHILCO-GOODYEAR TELEVISION PLAYHOUSE

Sunday night at 9 on NBC is one of the most readily identifiable slots in all of video—and Fred Coe has made it so. Under his master-minding, the Philco-Goodyear "Television Playhouse" has become the most consistent of the medium's dramatic showcases. The first program to develop a stable of writers who are not mere escapist practitioners, even its less worthy offerings usually manage to contain some truth or message, or some point of view that sets "Playhouse" apart in the "legit with a camera" sweepstakes.

The "Phil-Coe" hour has not only harnessed and cultivated a succession of playwrights who are making their reputation via the medium but introduced numerous actors who have achieved starring or near-starring status through their work in the series. Coe also has brought into play a canny sense of which director should do what with whose script, to the point where, to put it negatively, a "Playhouse" production may be many things but never dull.

Whether tackling high drama, comedy or satire, Coe & Co. invest the 9 to 10 berth with meaning and, when the significance is social, with a tenderness (and often a sentimentality) that give the weekly presentation a singularly adult look.

"Playhouse" will seldom compromise either scriptwise or budget-wise. The productions are carefully mounted and nursed to the screen to the last detail. The hazards are not hap.

In a business where the race is to the swift, "Television Playhouse" seems always gifted with a yen to get there slowly but to get there. The most graceful of all drama skeins in the home-built medium, it's also the most important to the public and all facets of the trade, whether they're looking for talent or stories.

ELMER DAVIS

In an era when caution and conformance rule the field of newsmen and commentators, when high dramatics and hysteria run rampant, and when fear is everywhere, the weekly appearance of Elmer Davis on the tv screen is a cause for rejoicing. For the new ABC-TV Sunday afternoon Davis series heralds the return to the airlines of a responsible reporter and a man of courage. Over and above his style are the traits that distinguish him as a newsmen of stature. He pulls no punches; he has the courage of his convictions, he has something of importance to say, and he says it positively.

All of Davis' information is based on well-substantiated fact, checked by an intelligent, thoroughly equipped man, and backed by a lifetime of experience. His 15-minute segment is packed with a variety of important topics, all prepared in the compact manner of the newspaperman, stripped of non-essential garnishings, and complete in a carefully edited paragraph. His program is a continuous recital, interspersed with sharp personal commentary. And, like Ed Murrow, his No. 1 objective is to alert the people to faith in their freedom and democracy.

NBC TELEVISION OPERA THEATRE

Television hit a new high in artistic level this season with the presentation of the NBC Television Opera Theatre series. Thanks to the public service-minded board chairman, David Sarnoff, a budget in excess of \$300,000 was set aside for the '53-'54 cycle of operas (all done in English) and under the expert guidance of Samuel Chotzinoff and Peter Herman Adler the Opera Theatre emerged far and away as the No. 1 cultural sustaining program in television.

The Opera Theatre blossomed into a truly distinguished project in '54 with the three-hour presentation (on two successive Saturdays) of Mozart's "Marriage of Figaro" and again, last month, with the compatible color production of "The Taming of the Shrew" by the American composer Vittorio Giannini. If the musical press, the tv press and the trade press have been unanimous in acclaiming the Opera Theatre in this, its fifth season; if the general public has responded generously with letters of praise, it's because NBC, in taking the "grand" out of "grand opera," has made opera viewing and listening a delightful adventure. With all the hazards of television production, there has been no sacrifice in the high quality of the singing or the beauty of the presentations. As with its now traditional "Amahl and the Night Visitors," its occasional excursions into new untrodden operas or neglected works such as Benjamin Britten's "Billy Budd," Leonard Bernstein's "Trouble in Tahiti," Offenbach's "R.S.V.P.," Tchaikovsky's "Pique Dame," Puccini's "Sister Angelica," etc., there has been no compromising in musical or artistic considerations in presenting opera for the masses. For its enterprise, originality and quality, the NBC Television Opera Theatre is fully deserving of a showmanship accolade.

MY FAVORITE HUSBAND

At a time when public apathy toward situation comedies in general has been setting in, it remained for CBS-TV to come up during the past season with one of the most delightful half-hour entries on the spectrum. For "My Favorite Husband" is one of those rare marriages of people and material, all blending perfectly into a charming and top quality whole. In Barry Nelson and Joan Caulfield, this Saturday night live entry out of TV City on the Coast features two believable people; believable because the viewer at no time thinks of them as actors. If there is class and distinctiveness about "Husband" comparable to Grade A pix studio material (frequently reminiscent of the onetime Cary Grant-Katharine Hepburn cycle of features) it's because in Sol Saks, "Husband" boasts a creative writing assist whereby the humor and comedy is never predicated on jokes but on basic situations. CBS has demonstrated that the television public will buy married sex, even of the bedroom genre, when it is done inoffensively and with taste. It has also demonstrated that the public will accept sophisticated comedy surrounding an upper level family and upper level community, in itself a welcome respite from the overaccented "Mr. Average-Bill-Jones-of-Middletown-Ohio" school of humor.

It's taken a lot of doing to solidify CBS-TV's Saturday night program structure and upset the longtime NBC "Show of Show" dominance, and "Favorite Husband" stands as one of the major and qualitative reasons.

YOU ARE THERE

In its limitless canvas bringing updated, reflective portraits of saints and sinners, heroes and mountebanks, "You Are There" has hurdled what was thought to be an impossible obstacle for television. Carrying over from a click radio stanza where the "heard but not seen" can create many an illusion, it has dared to confront viewers with all the modern physical trappings of newsmen and their mikes and posted these vis-a-vis the great events of history in terms of the central personalities.

While building a super-bridge via the anachronistic interview gimmick, the Sunday CBS'er has managed also to put together "realistic" dramatic presentations and made them palatable as both entertainment and educational fare.

"You Are There" works diligently on its documentaries and contributes half-hour lessons that distill from an event a substance that might need a few weeks of kicking around in the classroom. In its search for the significant—whether theatrical, historical or precedential—it supports the story with a handpicked cast of legit and tv actors, painstakingly authentic costumes and decor, and a movement that is alert to the particular conditions laid down by the event at play.

Regardless of the date in history or the era under dramatic surveillance (from the trial of an ancient Greek philosopher to a repeat performance on "The Rise of Adolf Hitler"), Walter Cronkite and CBS newsmen (usually Ned Calmer, Don Hollenbeck and Harry Marble) "are there" to carry on their interviews and in this way permit the characters to develop an incident into a meaty bill of particulars. With Charles Russell producing and Sidney Lumet directing, this co-sponsored show (Electric Companies and Prudential Insurance) is unique in tv for its multi-dimensional approach to history.

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but it was not sensationalism. Common sense, good taste of WHAS-TV VP Victor Sholis, his staff and participating medical and social service groups were insurance against tawdry or morbid approach to delicate project. Their motives were many and important: to emphasize importance of familiarity with cancer's seven danger signals, to stress life-saving need for early diagnosis and appropriate medical and surgical treatment, to point up alarming increase in lung cancer, to promote regular use of Tuberculosis Association's chest X-ray facilities to detect possible lung cancer symptoms as well as TB, to spotlight American Cancer Society's annual fund drive, and to show dramatically importance of Red Cross blood donations in making such serious operations possible.

Prime evening time was used for this documentary report of an operation for chest cancer. During hour-long program, WHAS-TV gave its audience detailed closeup of this complex surgery, including removal of entire lung—as it actually took place in operating room of General Hospital in Louisville.

While most of the broadcast took place in the operating room, with distinguished physician serving as narrator, various interludes from studio with discussion by other doctors, pointed up background of patient, how he had been able to detect danger signals, and other facts about cancer general public should know. Operation was a success, and three weeks to the night after the operation the patient, James Durham, who, in interests of saving other lives, had volunteered to have video cameras cover his operation, appeared before WHAS-TV's audiences on his feet and looking well—to drive home even deeper fact that early detection and prompt surgical action had saved his own life.

WHAS-TV's unprecedented telecast won applause and thanks of its viewers, of press, medical associations and of organizations like Louisville Tuberculosis Association, American Red Cross, American Cancer Society, plus kudos of TV execs all over the nation. As Louisville Times staffer Sherly Uhl put it: "If tv holds a mirror to life, this was a supreme example of this function. For an hour human life hung in the balance as modern medicine's skilled battle against a stubborn killer was photographed—not on film, but as it actually occurred."

New Use of TV In Education

KDYL-TV, Salt Lake City

They're still growing pioneers way out West where KDYL-TV lives. And, like frontier settlers of an earlier day, folks in that rugged territory occasionally still have to cope with certain problems of communication among the

Human Relations

The American Jewish Committee has come up with an unusual series of eight animated cartoons, currently getting a free ride on tv stations throughout the country, designed to foster tolerance and human rights. In an effective use of showmanship, the capsule presentations offered as station breaks and for integration into regularly sponsored shows do an enlightening job in an entertaining manner in carrying the torch for understanding and respect for the Bill of Rights.

There's a muppet cartoon; one themed to a circus; another to the UN, another to baseball, etc., most of them backgrounded by Tom Glaser's troubadouring. In the realm of combatting prejudice, the AJC has made tv an instrument for good.

The Railroad Hour

In an era when radio programming generally has been relegated to secondary importance while the major accent is focussed on discount structures, flexible price patterns, contiguous rates, etc., the standard set by "The Railroad Hour" week after week on NBC emerges as one of the brighter tonics on the AM kilocycles.

While practically everybody else is going to the trunk, the "Railroad Hour" has succeeded in making showmanship a living thing each Monday night at 8. Here is musical comedy brought to a peak point of perfection. For 40 weeks during the past year, new musicals have seen the light of day, thanks to the clear-track the Assn. of American Railroads has given to all the creative elements of the show. Each "Railroad Hour" is performed as if it were an opening night on Broadway.

To writers Jerry Lawrence and Bob Lee for vesting radio with a sock show, big fillip in maintaining the spirit of the theatre; to the Assn. of American Railroads and Benton & Bowles for making "Railroad Hour" the only musical show consistently in the Top 10 ratings; to Carmen Dragon and Norman Luboff and his choir; to Gordon MacRae and the top singing guests of the nation—a certain call and a VARIETY Showmanagement citation for endowing "Railroad Hour" with the qualities sorely lacking in a medium that cries out for revitalization.

sprawling isolated communities of this inter-mountain region between the Rockies and the Sierras. This year KDYL-TV in Salt Lake City and the U. of Utah College of Medicine showed some of that old pioneering spirit of daring and ingenuity by doing some trail-blazing in a unique educational use of the tv medium.

The problem was this: in the entire region between Denver and the west coast, and between the Canadian and Mexican borders, there is only one medical school—the U. of Utah College of Medicine at Salt Lake City. One of its main jobs is the updating of the medical knowledge of physicians in Utah, Idaho, Wyoming and Nevada. In most other sections, doctors are kept abreast of new developments and modern methodology through postgraduate clinics, held at medical schools which medics can readily attend. But in the inter-mountain West, hundreds of practicing physicians live and work in one-doctor towns—in ranch or mining communities isolated from major cities by lack of rail, air, or even major highway links. These medics cover hundreds of square miles of territory, and can't manage to take time out for a week or more at a medical college for annual postgraduate studies of new techniques.

So the U. of Utah brought the problem to KDYL-TV. Together, they decided to use video to communicate the university's post-grad curriculum to these isolated physicians, most of whom live within the Utah-Idaho-Wyoming area covered by KDYL-TV's signal. Closed circuit tv is not available in this region, so the course had to be televised live.

But this raised new problems; obviously some of the material would not be suited for general public viewing. To overcome this it was decided to hold these tv clinics at times when regular viewers in this area do not habitually watch tv—7 o'clock in the morning (KDYL-TV's regular schedule doesn't start until 10 a. m. daily). Another measure to cut down on "eavesdropping" by laymen was by soft pedaling publicity. There was no announcement on the air or in newspapers about the series dates or time—only mail notice to medical associations and physicians.

A lot of specialized production problems also had to be solved. Placement of lights and cameras, for instance, in the teaching amphitheatre of the Salt Lake General Hospital. Also interference from diathermy and X-ray machines. From commercial tv, producers borrowed technique of audience participation: by calling an unlisted hospital number doctors at their tv sets were able to pass questions on to the teaching faculty while the programs were on the air. Using a variety of visual aids, and actual patients, the programs dealt with such clinical problems as congenital heart disease, gastro-intestinal hemorrhage, and diagnostic calcifications of the abdomen.

"Operation Operation" was immensely effective. For example, 85% of the country doctors for whom these Postgraduate TV Clinics were designed reported they learned new medical facts. Very few laymen watched the series, and those who did said they appreciated their medical practitioners

being kept up-to-date by tv.

Importance of this unique experiment is more than medical. For KDYL-TV has pioneered the way into new areas of public service and education by video—demonstrating that sometimes by serving a very special and very small audience, television actually can be performing a great service for the entire community. For this valuable and successful experiment, KDYL-TV prexy, Ben Larsen, his staff, and the U. of Utah's Dean John Z. Bowers and Dr. Robert S. Warner, deserve thanks and applause not only from the nation's men in white, but from the entire television industry.

Outstanding Promotion

CKNW, Vancouver, B. C.

Less than five years ago a Canadian veteran named Bill Rea got himself a new radio station in the city of Vancouver, which already had five AM outlets. He was told, "You'll never make it—there are too many stations here already." According to this chapter of the Bill Rea Story, which has already become one of the most colorful episodes in Canadian radio, Rea replied "We'll not only make good here, we're going to build a station that will be top dog." Today, thanks to the aggressive and imaginative showmanship of Bill Rea, his "NW" station is "top dog" in B.C., and one of top stations in all of the Dominion.

Owner-manager Rea frankly patterned his station after the kind of indie operations he heard in the States where he had once lived,

Real Live

Question of live vs. feature films for local programming was being fought out this year on one of tv's major battle-grounds, the New York market. In one corner, weighing in with heavyweight Steve Allen Show—WNBT. In other corner—film champion WCBS-TV, with its "Late Show." No knockout yet, no decision, although Steve Allen Show, replacing WNBT's "11th Hour" movie strip, substantially upped that station's 1953 ratings, and made dent in "Late Show" audience.

In any case, WNBT rates kudos for building with its Steve Allen Show one of tv's top programs of year, network or local (and developing right niche and format for Steve Allen, much to chagrin of CBS which previously had invested beaucoup in Allen, and then thrown in towel.)

Local tv needs film shows, but it also needs good live programs. WNBT is setting valuable example for other stations by continuing to develop live programming, while also utilizing film to good effect in suitable slots.

and he set up a slick, bounding music-and-news format for CKNW. This format, in a town which had not been used to this sort of thing, rapidly built audience and commercial revenue. But programming alone didn't do the job. It took canny programming, plus razzle dazzle special events and publicity stunts, plus big-league promotion and merchandising. This small Pacific Northwest indie does a program and merchandising job that many bigger stations in the States and Canada could envy.

Base of "NW's" promo and merchandising technique is to set aside a flat 7% of each client's billings for promotion. There's no double-talk, no fancy promises. What's promised is delivered. Each client gets a carefully worked out promotion agenda which lists in detail just what CKNW is going to give him: "Radio Pre-broadcast Spots—Merchandising Ideas—Point of Sale—Newspapers—Direct Mail—Stunts—Personal Appearances—Street sampling—Photographs—Brochures." The CKNW promo approach is virtually that of an ad agency working out a campaign for a client. And it pays off.

Out of the Rea Legend has come one of the most effective promotional trademarks in broadcasting. Showman Rea has extended the "top dog" theme to an entertaining personal and business symbol that neatly ties in all "NW" ads and publicity, and even integrates with some programming. Rea has a Disney-like little "top dog" figure that appears on all promotion and merchandising, and even on the calling cards of station salesmen and execs.

What's more, Rea also publishes a monthly sales promotion magazine called "Top Dog," which is mailed to 10,000 agency execs, timebuyers and advertisers throughout Canada and the United States. It's an extremely well-edited picture and text magazine that ranks as one of the best publications put out by any station in either country. Typical of Rea's showmanship is the fact that he writes a monthly column for "Top Dog," dealing with agency personnel in Canada, their job shifts, new accounts, etc., the kind of advertising news column that New York city papers like the Herald Trib and Times publish. Because there's nothing like it in Canadian dailies, Rea's column wins many agency friends for himself and his station.

Bill Rea's "top dog" station not only has plenty of bark—it's gotten to the top by lots of bite.

Non-Commercial Radio Station

KUOM, Minneapolis

Over the years, producers and programmers of educational radio programs have tended to stick rigidly to the obvious subjects like history, music, literature, and social sciences. But at this late date in the history of radio, it's not likely that anyone is going to enrich the techniques or strengthen the impact of educational radio by remaining in old academic grooves. KUOM, the U. of Minnesota's enterprising station, has come up with a fresh and valuable contribution to AM education with a series based on a seemingly unlikely topic for radio—the classics.

KUOM has found that the Greeks had a lot of words for it—it being those values like freedom, justice and dignity which have meaning for our times as well as the ancients. And KUOM, too, believes that some of the noblest Romans of them all, like Cicero and Caesar, still have important things to say to 20th Century Americans.

In a three-week program called "The Classical Tradition," the U. of Minnesota's Department of Classical Languages, has shaken the dust and mothballs out of the old classics, and fashioned a lively and meaningful series of 85 programs explaining and re-vitalizing

Eye on Knowledge

The measure of a network flagship is not what it can take from or originate for its network, but what it can do to establish itself as a vital and indispensable force in the biggest radio and television community of them all—New York. WCBS-TV, the CBS flag, proved during the year that it's not content to ride upon the laurels of its parent net—that it has the desire, the will and the know-how to act as a distinct and responsible public service programming identity.

The CBS o&o during the year joined with municipal, religious and educational groups to bring to New York the best in information and informative public service shows—"Camera Three," an authoritative educational project; "The Port Is My Story," a documentary series on the world's largest port, prepared in cooperation with the Port of N. Y. Authority; and "On the Carousel," an educational session for children given the right light and friendly touch. These and many more helped place WCBS-TV in the Gotham eye as a source of knowledge as well as entertainment.

"... the great ideas of ancient Greece and Rome which are the enduring heritage of all Americans."

The format used was simple—straight lectures by Prof. Norman J. De Witt, plus dramatization. A lecture built around the theme of "The Heroic Ideal," for example, was made more vivid by a dramatization of a scene from "The Iliad." A lecture on Greek orators was illuminated by a dramatization of an essay on the oratory of Winston Churchill.

The dramatic segments were adapted and produced by members of the KUOM staff. Dramatic talent was supplied by the U. of Minnesota Radio and Television Guild. Production and acting were both of professional calibre.

University radio stations like KUOM are important to American radio—including commercial radio. For if the new young talent in production, acting and programming is not to be diverted to television alone, then broadcasters must look to campus stations, among others, to stimulate youngsters to find excitement and meaning in radio. Radio must find new creative minds somewhere, it cannot let glamorous tv dazzle all the bright young hopefuls. Stations like KUOM not only open up new avenues for educational radio to develop, through series like "The Classical Tradition," but they also are providing a stimulating training place for tomorrow's broadcasters.

UHF-Happy Norfolk

Usual UHF sob story became success story in Norfolk, as local "Ulcer" High Frequency station made good in the area where 70% of families owned only VHF sets. Viewers had to adapt receivers to UHF to get big name NBC shows on WVEC-TV, and stars naturally played important role in conversion, but remarkable promotion and exploitation campaign for new station (sparked by NBC's promotion and publicity brain-trusters) deserves much credit for UHF click in Norfolk.

WVEC-TV & Co. blasted away with every kind of promotional big gun, including full-page ads in six papers before air time (theme: "fine reception and famous stars—get your set converted now"); dinner meeting of all local tv dealers and distributors, with NBC execs giving UHF pitch; visits by NBC stars and special events like "Tidewater Jamboare"; co-op ads—737 of 'em—by manufacturers, distributors and service organizations. Big-league promotion and exploitation by itself can't put over UHF—but it certainly helps.

Highlights: '53-'54 Showmanagement Review

(Continued from page 28)

documentary series, "New World a-Coming"; the series of talks on scientific, cultural and political topics, "The Challenge"; the mobile-taped "Report to the People" and the N.Y.-Congressman-hosted "Report From Washington" established the station as a responsible and intelligent public servant.

WWRL, New York.—With merchandising becoming an increasingly important facet of the operation of a radio station, WWRL went all-out last year to tie the loose ends of its foreign-language and Negro programming-sales pitch into an integrated station-merchant-community endeavor. Point-of-sale material, personal endorsements by the station's on-the-air personalities, daily contests, trailers in Negro and Spanish neighborhood theatres, surveys of marketing in Negro, Spanish and German-speaking areas, personal contact with and plugs for merchants in those areas all provided for more intimate identification with the station of the listeners and small businesses in those communities.

KTVQ, Oklahoma City.—If UHF makes the grade, it's going to be because of energetic, aggressive UHF operators like John Esau. Station went on air in November, '53, for under \$100,000 and thanks to investment in plenty of promotion before and after debut, station is in good shape, with billings and audience increasing nicely each month.

WMGM, New York.—This was the year that WMGM increased its name disk jockey roster and continued to maintain its reputation as one of the nation's leading indie sports outlets. Director Bert Lebar Jr., and program director Ray Katz pacted such profitable show biz personalities as Benny Fields and Blossom Seeley and Noble Sissle for platter spinning performances and also increased the time segments of Ted and Rhoda Brown, as well as Bill Silbert and others.

For it's Lebar's conviction that the revitalization of the station's programming structure with heavier emphasis on music and continuing widespread sports coverage and news presentation is bound to pay off in significant '54 billings.

KDAL, Duluth.—With its "Pastor's Study" and "Schools on Parade," as but two major examples, KDAL managed to get itself talked about in '53, despite the network affiliation rivalry and the UHF emergence here.

WICC-TV, Bridgeport, Conn.—New UHF outlet, owned and operated by ex-NBC exec Phil Merryman, has ultra-tough problem, even for UHF. Station is in city blanketed by good signals from all seven New York City VHF stations. While Merryman's WICC-AM is doing flourishingly, plenty uphill work still ahead for his tv operation, but Merryman confidently believes UHF here will succeed "because we believe in UHF, and we

know that with perseverance and showmanship, keyed to local needs, we must emerge as importantly in tv as we have in AM . . ."

KFEQ-KFEQ-TV, St. Joseph, Mo.—Stations have one of nation's top AM-TV farm directors in Harold "Smitty" Schmitz. He travels 50,000 miles yearly gathering info for his AM and tv farm shows, and has four awards from National Safety Council for promoting safety on farm, and two awards from National Council of Farmers Cooperatives. Smitty works as hard as farmers he serves—has interviewed 7,500 farmfolk in five years for his AM shows, and for his tv programs, shoots his own still and movie pix.

KITE, San Antonio.—In area where once hillbilly tunes and soap operas ruled radio, roost unchallenged, high-flying KITE has raised its ratings and income with solid indie schedule of plenty of good music and lots of news. As station execs describe it, KITE angle is "no mush, no gush." Like many Texans, station has flair and flavor.

WHDH, Boston.—Under big-league skipper of Bill McGrath, Herald-Traveler continues to strengthen its Boston position, and its ranking as one of country's foremost indies. Unlike many other station operators, McGrath will not cut rates, even turns down accounts that do not come up to station's own strict standards of acceptability (and business is better than ever). One of the distinguished alumni of the Tudie Judis WNEU School of indie operation, he naturally runs an outfit that's plenty hep in programming and promotion. But he also sets new patterns in research and in technical operations. Quite a guy, this McGrath—a broadcaster's broadcaster.

WEAN, Providence, R. I.—This station believes that man-in-the-street broadcast is still good format, so WEAN has concocted a switch called "WEAN Goes Calking." Each afternoon, they take their mikes and travel to some interesting place around town to meet the people and get the human feature story. They drop in on such diverse spots as an iron works, brewery, pet shop, herb garden, planetarium, speech clinic, weather bureau, and bagpipes concert. Makes good listening, too.

CFAC, Alberta, Canada.—Only privately-operated Canadian station to maintain its own foreign correspondent in Europe, CFAC has Dave Gell berthed on Continent, making regular tapes, which are flown back to Alberta. Public service at a profit is theory, because station has been able to sell some of Gell's series to alert local sponsors. CFAC is also one of few Canadian stations to maintain its own drama department, and does several dramatic shows every week, including "Wednesday Night Playhouse," which won a first-in annual Canadian Radio Awards.

WAVE, Louisville.—More public service and special events is keynote of WAVE's AM policy. Station has novel gimmick for educating educators and other public service groups on making better use of radio time: all local public service organizations receive special manual, outlining radio do's and don'ts, and giving suggestions for improving copy, campaign pitches, etc.

WSAZ, Huntington, West Va.—Under aggressive leadership of manager Lawrence H. Rogers, WSAZ has grown in four years from tiny operation with 10 employees to big operation with staff of more than 100, and \$500,000 studios setup. Management is particularly technical minded, and station has film and pix facilities equaling many larger big-city outfits, including wire photo machine.

KDKA, Pittsburgh.—With tv so often stealing spotlight and grabbing most of the bows, fact that radio is still a potent medium for education is sometimes overlooked. Outstanding example of continuing effectiveness of AM for educating youngsters and adults is this

pioneer station's "School of the Air," now in 10th year.

WSB-TV, Atlanta.—How to develop show that would serve as smooth followup to network's "Today" and also as transition into net's "Ding Dong School" is problem faced by many NBC affiliates. WSB-TV answer is "Today in Georgia," whose format and technique might well serve as model for other tv stations. Hour show to hep combo of info and entertainment whose various segments also make it a valuable commercial vehicle for local and national advertisers.

KLZ-TV, Denver.—When seasoned AM showman like Hugh Terry tackles problems of getting new tv outlet on air and establishing it solidly in its community, results are certain to be success story. Terry's task was not easy, since KLZ-TV is one of four video outlets in Denver. But to move the station into operation, Terry & Co. put several years of studying, planning and learning. Among major factors for station's quick success (it has been sold to Time, Inc.) was savvy promotion and publicity package KLZ-TV wrapped up for three-week period before station's debut, and for crucial first 100 days of station's operation.

KNBH, Los Angeles.—New and potent merchandising pitch was concocted by this NBC o-and-o station with its "Key Value" project. Station tied-in with seven major food chains in L.A. area for "Key Value" weeks in which stores went to town with store-wide promotion and point-of-sale displays for 22 key KNBH sponsored products, plus truck ads, labels, 24 sheets, and displays. Each store chain participating in "Key" plan was given choice of having for its own live "Key to Kitchen" program broadcast from KNBH studios, or direct from store. Fourteen top KNBH personalities also backed up "Key Value" campaign with air plugs.

WRGB, Schenectady.—GE outlet taking bows this year for Dave Cameron, its No. 1 personality who did flock of shows across-the-board including family shows and "Friendly Fireman" series for mopets. Cameron also introduced amusing new commercial techniques for Canada Dry's telecasts of local wrestling bouts.

WMPS, Memphis.—Management team of George B. Faulder, general manager, and Harold Kreinstein, station manager, built up station's new position by dispatching Ty Terwey, as WMPS correspondent, to Korea to tape interviews with local GI's at front. While there, Terwey also got scoop with exclusive interview with Rhee on major news story, which ABC network also carried.

WBBM-TV, Chicago.—CBS outlet here devoted considerable time this year to problem of how you're going to keep 'em down on the farm. Station's viewers include large farm bloc, so "Farmtown USA" series with cooperation of Illinois Agricultural Assn. and Pure Milk Assn., handled assignment of informing farmers and also promoting better understanding between city dwellers and rural areas.

WNBW, Washington.—Station won respect and popularity for its local programming pattern (entertaining and always in good taste). On the public service front, notably, it made a contribution with its daily television lesson for elementary school pupils; its efforts at fighting vandalism and urging children to assist in their civic responsibility campaign; its effective all-denominational "Religious Hour."

WTAM, Cleveland.—WTAM's "Formula For Success" in combatting the sprouting tv was to "give the public what it wants." This it proceeded to do with its two-hour morning "Bandwagon" show, which has practically become "must" listening in Cleveland. For at a time when radio needed a stimulant "Bandwagon" burst upon the local community like a program bomb-

shell. Its success can be measured by the number of awards it has received.

KYW, Philadelphia.—Station execs and programmers decided to use more music, as best opposition to video, and particularly to develop big local musical shows, after NBC network sponsors cancelled such shows as "Roy Rogers," "Father Knows Best" and "Grand Ole Opry" in Philly because of tv saturation there. In several key slots, KYW chose not to ride with network sustainers, and instead put its own local features like "Saturday Night Dance Party" and "Salute To Popular American Composers" into longtime network periods.

WIP, Philadelphia.—Ben Gimbel's Philly station again proved itself one of nation's outstanding indies, with brand of aggressive all-around AM operation—that clicks, even in tv-saturated city. Station had extensive merchandising project built around its "Kitchen Capers" show, and big battery of promotional gimmicks for programs and sponsors, running gamut from newsstand posters to outdoor signs and film trailers.

WPTZ, Philadelphia.—Follow by name of Skinner became one of Philly's brightest tv attractions in '53, with couple of daily strips on this Westinghouse outlet. He handled 9 a.m. show for mopets and mamas segueing out of net's "Today" under tag of "Let Skinner Do It," and "Skinner Spotlight" at 2:30. Mr. S. did so well that recently WCBS-TV has imported him to New York for its 9 to 10 a.m. show.

WHOM-FM, New York.—Now integrated into the five-station Storecast Corp. of America (also including Philly, Pittsburgh, Meriden, Conn., and Chicago), an unusual job was accomplished in the past year both in programming and merchandising in radio. Storecasts' "Music To Buy By" attracts an audience of more than 5,000 weekly in supermarkets as well as FM-tuned homes. Stepping up Showmanship in FM, it sparked fashion revues, talent hunts, etc. in its merchandising "come-on."

WMAQ-WNEQ, Chicago.—NBC's midwest brace of stations did well on all fronts, steered by its top team of the late v.p. and general manager Harry C. Kopf, new mgr. Jules Herbeaux, and program chief George Heinemann. Interchange of program ideas, personalities and formats between AM and tv stations did much to establish this Chicago operation as single working unit. Tv station was used very effectively at strategic times to plug AM outlet, and vice versa.

WLW-TV, Cincinnati.—Crosley stations were in there pitching again, with plenty of fast balls, curves and change-of-pace in every department, particularly promotion and merchandising. Stations sponsored local "Golden Gloves" reaping plenty of ballyhoo and much cash for polio drive. Summer viewing was stimulated with "See It, Say It" contest, "Ford Fun Fest" tied in with bigtime purchase by Ford dealers. Novel "sales begin at home" stunt was bringing top NBC execs and particularly NBC salesmen from New York to Cincy for special tour of operation, to give all hands inside view of WLW ways and works, and get 'em leamed on selling WLW stations hard, back in the big city.

WCCO-TV, Minneapolis.—With grant by National Assn. of Educational Broadcasters and aid from U. of Minnesota and its educational station KUOM, WCCO-TV conducted important experiment in video music this year. Series of nine tv concerts by Minneapolis Symphony Orchestra had triple-play purposes: (1) to experiment with small-city telecasting of symphony concerts, (2) to relate symphony orchestra to its community, (3) to encourage telecasting of symphonic music elsewhere.

WJAR-TV, Providence.—There's a strong temptation to the outlet in a single-station market to sluff off responsible local programming in favor of the least expensive and

most effortless type. After all, the profits will come in regardless of what's put on the air. WJAR-TV, with all of Rhode Island in its hip pocket, didn't rest on the laurels of its one-station situation. Instead, it launched and maintained a group of effective and educational local shows, giving them all its technical and promotional facilities and some prime network time to boot.

KOA, Denver.—Don Searle has made quite a bit of noise since moving into Denver (after NBC divested itself of this o & o operation). There was no farm service when Searle moved in, and he remedied that. He got Starr Yeland on the telephone with "Denver Calling" (phoning show biz greats about the country) and built a bigtime show. He put on special documentaries dedicated to the future of Denver.

WQXR, New York.—Elliott Sanger's operation continued to specialize in good music—for the 18th year, taking the cue, in a tv-happy market. "There is no substitute for good music." Station set a worthy pattern for others in its "three dimensional sound" or binaural broadcasts and adopted a more stringent advertising pattern in keeping with the general atmosphere of the station's programs.

KVTV, Sioux City.—Station though on the air only nine weeks and still getting its video feet wet, turned in a bangup job when the worst flood in Sioux City's history struck. Its documentaries, news coverage, interviews, personal aid proved of invaluable service to the community. Station has succeeded in integrating itself into the community life on a successful level chiefly through programming and Bob Tinscher, Cowles veepee, can take a bow for the manner in which he's brought fulltime tv to Sioux City.

WBT, WBT-TV, Charlotte, N. C.—New concept of public service role of broadcasters in community has been developed by owners and operators of WBT and WBT-TV. They believe that radio and video can serve not only on the air, but off the air as well. "Jefferson Standard Foundation" was organized by WBT and WBT-TV as an educational and charitable institution "to strengthen Carolina community by making grants and to religious, educational and charitable institutions."

WGAR, Cleveland.—"Listen While You Work, Play, Ride, Rest" was WGAR's '53 theme, and the station, ignited by the Politz penetrating study of radio, geared its programming-promotion around the new concepts of the use of radio "rediscovered" by the Politz research.

30 Fruitful Years

It's now 30 years that the municipally-owned WNYC has been serving the people of New York, each year with increasing showmanship and awareness of community responsibility. And it's safe to assume that, with a tv channel envisioned within its future orbit, a visual counterpart of WNYC can be an effective instrument toward promoting the cultural elements, the city departments and the educational and community organizations it serves.

WNYC in '53 again forged to the top as a non-commercial radio station and was particularly outstanding in producing nine festivals with cultural objectives, including its first Book Festival. Its 14th annual American Music Festival hit a new peak in popularity. Its Children's Drama Festival won wide acclaim. Opera, Shakespeare, Bach, Art provided the subjects for other events, all of which added up to a station preeminent in its field, thanks to the savvy and know-how of its director, Seymour Siegel.

Beacon Light

In first year of operation, KUHT, nation's first educational tv station, is providing excellent pilot operation for other educational video outlets of future. Station started out with 21 hours per week of programming, but after four months was able to increase schedule to 40 hours weekly. Licensed to U. of Houston and Houston Independent School District, KUHT is operated by University, staffed by 21 full-time employees and nine part-time. Overall yearly budget is \$105,000.

KUHT is following triple-play philosophy of programming. First aim is to bring classrooms to home viewers through telecasts of actual university courses, including art, science, music, mental hygiene, Spanish, economics, literature. Tv classes are offered for correspondence credit and home study.



Supersalesman

It's no little trick to make a tentful of people laugh. But it's something else again to get a nation-wide audience laughing—at the same instant.

And laughter, as every salesman knows, is a most effective sales tool. And so are all the other moods an entertainer can evoke. For they help you shift your prospect's interest—willingly—from whatever's on his mind to the product on yours.

This, perhaps, is television's greatest value to an advertiser. It creates a receptive mood in 30 million homes for more than five hours a day. It is always part-entertainer, part-salesman.

This, certainly, is why CBS Television has always made creative programming its most important activity. And why, in the major markets where the networks compete—and popularity can best be compared—CBS Television consistently wins the largest average audience: 11 per cent larger at night, and 27 per cent larger in the daytime.*

Advertisers have found that placing their programs on the most popular network gives them a headstart in ratings**—and a headstart in sales.

That's why their investment on CBS Television for the first quarter was over 45 per cent greater than a year ago. (*And in 1953 it was the greatest in broadcasting history!*) That's why it's still growing.

CBS Television can bring you the most receptive audiences in all America, because it has most of the programs most of your customers want.

CBS TELEVISION

*Trendex, Oct. '53-Mar. '54.

**On the two most recent occasions when sponsored programs were broadcast at the same time over the leading networks, they won a 29%—and a 96%—higher rating on CBS Television.

Glucksman's 'Combination Is the Star' As Pattern for 'Sat. Night Revue'

Ernest D. Glucksman lit back for the Coast last week after a quickie in New York during which he met with NBC brass and mounted a bicycle to cover the town's talent in behalf of "Saturday Night Revue." "SNR" is officially billed as a summer pinchhitter, going in for the Max Liebman-Sid Caesar-Imogene Coca "Show of Shows" which on June 5 will hang up its gloves forever.

Glucksman winces at the "summer replacement" coupling. Producer of the Martin & Lewis and Donald O'Connor editions of the Colgate "Comedy Hour" says the hot weather reference is one of the worst stigmas in the business. He's satisfied he can build a major league show with a post-summer future that, in format, will fall about in the middle of what VARIETY recently proclaimed as "Death of the Television Star," meaning the vehicle and material pacing the name values. Glucksman's overall objective is to "make the combination" the star. Already wrapped up for such nuclei are Eddie Albert as the host and jack-of-all-chores and Ben Blue and Alan Young as rotating comics, with the Sauter-Finegan orch not only making with the music but working into the script as sidemen singles. Says Glucksman: "Sauter & Finegan are even working on original ballet music. Where did you ever hear of such kind of stuff on a 'summer replacement' show?"

Glucksman is bullish on Albert as one of the most pre-arranged performers in or out of tv, and thinks he can upbeat Young and Blue in showcases that will display their full potentialities, both of them having done a flock of shows with mixed results. Producer is assembling five writers, two of them already pacted, but won't go in for the specifics until all are in his camp. A quintet of scripters for the hot weather sweepstakes is some sort of record, but Glucksman has an angle on that phase of the revue format. The way he puts it, there will be a scripter v.p. in charge of Albert, Young and Blue individually, with the word-pushers to double over into (Continued on page 46)

Erikson Resigns As Voice Director

Washington, April 20. Resignation of Leonard F. Erikson, New York ad executive, as director of the Voice of America, effective April 30, was announced over the weekend by Theodore C. Streibert, director of the U. S. Information Agency.

Erikson returns to the McCann-Erikson Agency as a vice president on May 3. Streibert has not yet appointed his successor with USA.

"I can only accept this resignation, based as it is on personal reasons, with great reluctance," said Streibert. "On behalf of the entire Agency I thank Mr. Erikson for his splendid contribution to the public service made at a sacrifice to himself." At the time he accepted post, Erikson made clear that it was on a temporary basis. He took over Voice of America on July 27, 1953.

ABC SETS BRACE OF BLOCK WEB CLIENTS

ABC Radio this week came through with two network sponsors for Martin Block, the first since the delay joined the web on Jan. 1 and the first under the new spot carrier setup the network has fashioned for the net portion of his show. Block is virtually sold out locally on WABC, N. Y.

Web signed Carter Products, via BSC&B, for three one-minute participations a week, starting May 3, and also tabbed an undisclosed client for five-a-week starting in July. Both clients will ride the 3:30-3:45 slot. Web expects to find a third client quickly for the same strip, since the first two sales will have the effect of clearing most network sales for the entire quarter-hour.

M&L's 1-Niters

Between their last two NBC-TV "Comedy Hour" starrers of the season (May 2 and 30) Martin & Lewis will be off on a 12-city personal trek that they'll accomplish in 13 days. Beginning May 7 they'll play one-nighters until the 20th, except for a two-day stand in New Orleans, 9-10 (with the only breather on the 11th). Itinerary takes in Houston, San Antonio, N. O., Oklahoma City, Kansas City, Des Moines, St. Paul, Milwaukee, Moline, Iowa City, Indianapolis and St. Louis.

Duo are skedded back in Hollywood on the 24th to prep their Decoration Day finale stanza.

Arthur Church To Retire, Sells Out His K.C. Interests

Kansas City, April 20. Long-anticipated sale of Midland Broadcasting Co., comprising KMBC, KMBC-TV and KFRM to the Cook Paint and Varnish Co., owners of WHB and WHB-TV, was consummated this week. Sale, which will have the effect of combining the joint tv operation of both stations into a single operation under the WHB-TV banner, throws the entire affiliation status here into the doubtful columns. CBS has had a temporary basic affiliation pact with KMBC-TV, but now it's questionable whether the association will continue.

Under terms of the deal, announced by Arthur Church, president of Midland and Don Davis, WHB prexy, present execs of both stations will continue to operate them and as many personnel of both will be kept as possible. As soon as the FCC approves the transaction, price of which hasn't been disclosed, WHB will be sold to the Storz interest of Omaha, who own radio stations in Omaha and New Orleans and an Omaha brewery.

Basic issue involved in the deal is possession of Channel 9, which has been shared by KMBC-TV and WHB-TV since last fall. Radio operations are two of the oldest and most valuable broadcasting properties here, both having been on the air for more than 30 years. KMBC is a basic CBS outlet; WHB is a Mutual affiliate. Church, who is known to have been in ill health for some time, said his desire to retire prompted the sale.

'I.Q.' Jumps Aboard Telephonic Giveaways

"Dr. I. Q." earned the dubious distinction of being the first program to adopt a telephone giveaway gimmick since the U. S. Supreme Court ruled the FCC could not prevent the networks from airing viewer-participating quiz shows. The ABC-TV'er started with a \$1,000 home-telephone question this week (18).

Thus far, it's the only show to do so. ABC doesn't anticipate adding the gimmick to any of its other quiz segments in the immediate future.

For Sale: 9 Weeks

NBC has a "for sale" sign up for a nine-week ride in the 8 to 8:30 Saturday night time current with the Spike Jones teleshow for Chesterfield. Jones stanza will be checked out in May with the Mickey Rooney vidpix series teeing off Aug. 28. However, the gap occurs between the May date and July 17, with no show and no sponsor having turned up as yet.

For the July 17-Aug. 21 span Green Giant and Pillsbury are underwriting an as yet unspecified format.

4A's on 3% Rap: 'We Wuz Robbed'

American Association of Advertising Agencies at a hearing before New York City's Board of Estimate last week pointed out that the proposed 3% extension to the city sales tax which will involve a levy against services leaves the ad men up the proverbial tree. They can't write the tax off to the advertiser nor can they lay it off to broadcaster-telecaster-publisher. Also, the proposed tax will not garner anywhere near the expected \$30,000,000 in revenue but "much less" than \$6,000,000, according to AAAA.

"Agency services are mostly not billed to clients," 4A's chieftain Fred Gamble maintained before the city group. "Clients pay for advertisements—the same whether to advertising agencies or direct to publications or broadcasting stations—and payments are specifically exempt under the proposal."

The 3% is slated as a levy against the agencies' regular fee of 15%. Gamble continued: "There is no way for the agency to pass the tax on to media because they control the commission or discount they allow the agencies." He said that agency net on the 15% averages out at a small figure as it is—6.2% "which is only 93/100 of 1% of our entire billings ('sales')."

One of the major points Gamble discussed was the contention that the agencies could never pay the tax because it would amount to nearly 40% of average net profit (Continued on page 46)

WNBC-WNBT Going 'Special Supplement' Via Weekend Shows

NBC's New York stations are going "special supplement" via an elaborate blueprint designed as a catchall for both public service programming and sponsor coin. Hamilton Shea, general manager of WNBC-WNBT, will introduce on May 7 the first of a series of weekend saturation stanzas cued by the special sections put out by newspapers that are pegged around fashions, floriculture, household products, etc. Stations' preem attempt will be in the resort and travel category, with their key programs and spots devoted in whole or in part to the interests of wanderlust New Yorkers.

To kick off the travel theme, news and special events chief Bill Berns will do a PanAm quickie here and offshore, including London, Paris, Rome, etc., and make spot reports to headquarters on the looksee facets of his log which will be transmitted to the various segments. Should "Operation Travel" prove out of the listen and look values and as bait for sponsors, other themes will be played such as a back-to-school pitch in August.

An AFTRA Never Forgets

Chicago, April 20.

On the surface, WNBQ's daily half-hour kiddie show "Elmer, the Elephant" is a dream package. It's a simple two-man show that packs a big rating and has hefty commercial support. But union sensitivities being what they are, the show is taking on nightmarish aspects.

And it's that dummy elephant that's to blame. He first came to life with a stagehand manipulating his trunk on camera. The local office of the American Federation of Radio - Television Artists monitored the show and decided the man in the trunk was performing and therefore had to join its camp. After AFTRA threatened to take the case to arbitration, the station replaced the stage hand with an AFTRA member.

But this displeased the stage hand's union, the International Alliance of Theatrical Stage Employees, who last week filed unfair labor charges against the station.

NBC Radio 3-Sheets 'New Look'

William H. Fineshriber, Jr., v.p. in-charge of NBC Radio, was sent to bat last Thursday (15) in New York to three-sheet the web's aural setup. So-called "press preview" turned out to be largely a ballyhoo for the sight medium's spread—with facts and figures on homes reached and similar statistics that are common knowledge to sponsors and agencies.

Given in minute detail was NBC's "buying in" structure to reach the audience of 41,500,000 families, and imbedded was the thought that NBC Radio, "through new programming techniques, new buying methods and new sales strategies, is expertly geared to help the advertiser reach this new kind of radio listening around the house and around the clock."

Most traders figured NBC was making its "last stand" to sell the medium in general and the web in particular, with its salesmen sent out into the field beginning Monday (19) to spread the word covering the pitch to prospective-advertisers and the Madison Ave. fraternity.

Pitch of NBC's new strategy appeared to lie in this stated theme: "For all national advertisers, regardless of the size of their budget, NBC Radio provides new ways economically to achieve these primary objectives." Some observers thought the web was readying itself to further cut up its time segments and invite sponsor coin by fitting itself into almost any budget available in an effort to compete more realistically with television.

Participating at the session in the Netherlands Club, in addition to Fineshriber, were Ted Cott, operating v.p. on program development; Fred Horton, director of sales, and Ridgway Hughes, manager of sales presentations.

Set Mrs. Call Color TV 'Monster' Holding Back Black & White Sales

Washington, April 20.

The television manufacturing industry officially admitted here last week that color video has become a "monster" which is holding back the sale of black and white receivers. Testifying before the Senate Finance Committee, Glen McDaniel, prexy of the Radio-Electronics-TV Manufacturer Assn., said the public won't buy color sets because they're too high and won't buy black and white because it's waiting for color.

"We have created a monster that costs from \$1,000 to \$1,200," McDaniel asserted, adding that the industry fears the public won't pay such prices for 12-inch sets. He expressed the belief that it will be necessary to put out 20-inch color receivers for less than the present costs of 12-inch. And to do that, he declared, the industry will have to improve its position through greater sales of monochrome sets.

McDaniel appeared before the Committee to urge the repeal of the present 10% excise on tv sets. He said dealers have heavy inventories of sets and are resorting to (Continued on page 44)

Herbiveaux Gets NBC Chi Nod As Kopf's Successor

Chicago, April 20.

The installation of Jules Herbiveaux into the headman berth at NBC's WMAQ (AM) and WNBQ (TV), succeeding the late Harry Kopf, is considered a big vote of confidence by the web's o&o brass on the programming record of the two Chi stations. It was the Kopf-Herbiveaux combine the past four years which catapulted the tv operation into one of the prime stations of the country, with Kopf spearheading the sales end while Herbiveaux rode herd on the programming activities.

Never one to waste his energy attempting to muscle onto center stage, Herbiveaux has always worked quietly behind the scenes as the counselor and final arbiter for his programming underlings. It was his knowledgeable showmanship, picked up during 30-plus years in the biz, that guided and channeled the careers of several now-established tv figures, such as Ted Mills, now a N. Y. NBC-TV masterminder; Ben Park, Chi NBC-TV program chief, and George Heinemann, WMAQ-WNBQ program director, all of whom are graduates of the Chi school.

A believer from way back that "The show's the thing," Herbiveaux also has strong ideas on the importance of a local station, even a web-owned one, building and maintaining a strong hometown flavor. In radio, the economics (Continued on page 38)

Baptists Sponsor L'ville Ballcasts

Louisville, April 20.

Mutual's "Game of the Day" airings, carried locally by WGRC and sponsored last season by a local brewery, is reaching listeners this season under religious sponsorship. Long Run Assn. of Baptists, which is currently sparking a city-wide revival in Baptist churches, is a fellowship of 120 Baptist churches and missions in the Louisville area. The Rev. Ben F. Mitchell, its superintendent of missions, is handling subletting of commercial spots to advertisers "whom we consider in harmony with the principles for which we stand." Car dealers and other types of sponsorship will be included as the season progresses. But suds sponsors are naturally not welcome. One contract has already been signed with a real estate firm.

Charles L. Harris, WGRC g.m., and other station officials, issued this statement on the novel move:

"The Long Run Assn. of Baptists have set a very obvious precedent in Louisville this past week by signing a contract with WGRC for this season's 'Game-of-the-Day' series of big-league baseball presented each year by the Mutual network. It is understood that a select group of participating advertisers will cooperate with Long Run Baptists in this new concept of big-league baseball presentation for this area's listener acceptance." Plugs stress baseball as a wholesome pastime; a deterrent to juvenile delinquency, and the like. Numerous spots prepared by a local agency urge listeners to go to church, preferably Baptist, which has the largest membership of any Protestant denomination in the area.

B.B. Pen Yens Jessel —But on Another Web

B. B. Pen Co., which cosponsored George Jessel this season on ABC-TV, wants to bankroll Jessel next fall in a quarter-hour commentary show, but not on ABC. This poses a problem for Jessel and the pen outfit, since he's under exclusive contract to the web. It's believed, however, that ABC will give him an okay to appear on another network for B. B., of which he's a v.p.

Jessel planes into N. Y. from the Coast tomorrow (Thurs.).

WEBS OUST NON-PAYING CRIME

Mutual's Press Info Clamp

After flatly denying that the Mutual network was for sale last week, prexy and board chairman Tom O'Neill put the lid on the press in general and the trade press in particular by ordering all network personnel to clear "absolutely all" information through the web's publicity office.

The order, labelled "Imperative" and stating that "there must be no exceptions," was signed by administrative veep J. Glen Taylor, and observed that "we are confident that today every member of our organization wants to see complete unity and our good name extended in its true form."

O'Neill was particularly miffed over reports that the network was up for sale and that H. L. Hunt was a prospective buyer. The press-release-only stamp is believed a consequence of the reports. O'Neill said, "Since our acquisition and control of Mutual and General Teleradio, we have never discussed sale of any part of these two corporations with anyone at any time." He added that the report of the Hunt deal "is the most fantastic one I have heard of yet and should be consigned to the oblivion it so richly deserves."

Hunt, a Texas oil millionaire, through Hardy Burt (his N. Y. associate), also denied dealing with Mutual.

Bendix Mends Pitt Fences

Y&R, Gulf, 'Riley' Star Make Their Peace With Slugging Columnists

Pittsburgh, April 20. William Bendix, the star of tv's "Life of Riley," paid a surprise visit to Pittsburgh last week to do a little fence-mending with the press, and it paid off. A couple of months ago Bendix dropped into town for a day and the reverberations were heard for weeks.

It seems he rubbed two of the three radio-and-tv columnists here the wrong way and they went back to their typewriters and pounded out pieces that practically blew the lid off the Gulf Building here (Gulf sponsors "Riley"). Apparently Bendix isn't quite himself that day, either because of illness, as some of his representatives later insisted, or on account of weariness at the tag-end of a busy barnstorming tour, but at any rate, the notices he picked up in the home town of his "Riley" bankroller were plenty alarming to everybody concerned.

So Young & Rubicam, agency for the account, decided to see if something couldn't be done. Early this month Harry Rauch, of the Y&R press department, alerted all of the columnists that he was coming to town with a personality whose identity would be kept a secret for the time being, and could they all meet him for a bite and a nip? They could, and did. (The secret had sort of leaked out when Rauch made a reservation for Bendix at the Carlton House and the publicity department of that inn hastened to phone the columnists and let them know of the pending arrival of the guest.)

This time Bendix was the very soul of graciousness, good-fellowship, attentiveness and just about everything else in the book. No reference was made at all to the previous visit; it was as if it had

(Continued on page 46)

Robt. Q., CBS Agree to Agree

Little matter of a contract which was pacted only a few months ago, when he renegotiated a new deal with CBS, both for radio and television, has resulted in Robert Q. Lewis calling off his talks with NBC. Latter network had made some tv overtures to Lewis and there was talk that the comic would switch over (for video only) as result of the CBS-TV decision to trim his afternoon show to two days a week instead of five. Latter move was the result of CBS' inheritance of the Procter & Gamble daytime shows from NBC, necessitating a revamp of the tv program schedules.

Lewis and CBS "agreed to agree" on maintaining the present relationship when he was told he would be held to his tv contract. As for radio, Lewis is SRO, with five sponsors on his Saturday morning show and a nighttime summer show now in the works.

FLOCK OF SHOWS DUE FOR HEAVE

Windup of the '53-'54 season on tv is expected to witness a drastic decline in the half-hour live network mysterioso-suspense shows, with CBS probably accounting for the majority of the lopsides. At one time one of the most favored formats of all the categories in video programming, the half-hour live crime show has been losing ground steadily over the past couple of seasons (with such vidpix entries as "Dragnet," etc., stepping into the breach and taking a commanding hold).

Three vet CBS-TV entries loom as season's-end casualties. These include the Goodson-Todman Sunday night "Web" show, with Kent cigarettes, the sponsors, expected to replace it with the newly-acquired Robert Young "Father Knows Best" telefilm series. The brace of Tuesday night "Suspense" and "Danger" shows are also expected to get the axe. It's known that CBS program execs aren't too happy with the shows, both of which have declined in popularity, and there's been talk of replacing them with a full hour show.

A couple seasons back NBC would have thought twice about yanking "Martin Kane" from its Thursday night at 10 berth, which is precisely what it's doing (over client-agency squawks) to make room for the hour version of "Lux Video Theatre." Status of the R. J. Reynolds "Man Against Crime" also appears to be in doubt, although option-time decision on this one has yet to come up.

"Philip Morris Playhouse," live entry in the "suspense" category, was an early season casualty.

And only last week ABC-TV announced that it was dropping off the expensive hour-long "Mask" mysterioso series slotted Sunday 8 to 9 in an effort to cut in on the "Toast of the Town" "Colgate Comedy Hour" competition. Sponsors were interested.

71-Market Clearance For 'Lux Video Theatre' Despite Station Time

NBC-TV has managed to clear 71 stations to date for its Thursday 10 to 11 p.m. "Lux Video Theatre" in the fall, setting at rest earlier reports that the web was having clearance trouble with affiliates. Skein of 71 blankets about 80% of the country's telephones.

Web figures there'll be 85 stations lined up by preem time. Show in its current half-hour version on CBS Thursday at prime 9 time has a spread of about 64 stations.

Caesar's 1st Sponsor

The Sid Caesar show blooming next fall in the 8 to 9 p.m. Monday slot on NBC-TV has grabbed its first sponsor, American Chicle Co. will ride with the comic in his new participating stanza, taking a third or 20 minutes of the hour. Caesar will be on a three-out-of-four basis, with fourth outing one of the web's color spectaculars.

Chicle has also bought into "Saturday Night (Summer) Revue" (see separate story).

Kukla's 'Hansel'

Chicago, April 20. Burr Tillstrom, headman of the Kukla, Fran & Ollie troupe, and musical director Jack Fascinato, have completed work on a new KFO opera, "Hansel & Gretel," which will be preem'd in NBC-TV color by Oliver J. Dragon and associates on May 9.

Group first invaded the long-hair field with a special treatment of "St. George and the Dragon," which made musical history last Thanksgiving at Town Hall, N. Y., and later at the Civic Opera House here.

ABC Vs. DuMont Hassle Over Monday Bouts Hotter Than the Real Thing

Gusher for 'Today'

Wynn Oil Co., a California outfit, has bought 52 participations on NBC-TV's crossboard aymer, "Today," for a gross billings bundle of nearly \$225,000. Pact starts June 1 and is a year-round.

Earmarked for 12 spots beginning May 6 is Diamond Crystal Salt.

Firestone May Shift to CBS (Both AM & TV)

CBS is currently in process of negotiating a deal with Firestone whereby the latter's "Firestone Hour," a mainstay on the NBC kilocycles for more than a quarter of a century, may switch to the Columbia web in the fall as a radio-tv simulcast.

Plan is to install Firestone in the 4 to 4:30 Sunday afternoon segment (with the Firestone musical thus following the N. Y. Philharmonic broadcast). It's reported Firestone is receptive to the idea.

NBC, which yanked Firestone out of its long established Monday night 8:30 to 9 simulcast segment in order to make room for the 60-minute Sid Caesar tv show in the fall, has also been pitching up a Sunday afternoon period (5:30 to 6) to the tire company—with bait being origination from Met Opera House—as one of several alternative spots. Also NBC wouldn't be averse to the idea of Firestone's forgetting all about its vet musical stanza and going along for the Caesar ride in tv.

However, it's understood the client still hasn't fully recovered from the Monday 8:30 ouster—one of the factors in its willingness to talk a CBS deal.

'PEEPERS' REPLAYS RIDE THRU SUMMER

Summer future of "Mr. Peepers" has been resolved with the Wally Cox NBC-TV starrer going in for kinnies under the Reynolds Aluminum banner.

Whether the Sunday nighter will resume in the fall under its regular live status has been a matter of speculation for a couple of weeks. One high source at the web said the renewal was in the bag, but this was almost immediately followed by word from another exec that it just wasn't so. Chief competition is from the Columbia camp, with Ann Sothern's "Private Secretary" on a three-for-four basis with Jack Benny.

Jack Rayel Ankles 'Home' Producer Berth

Jack Rayel has quit as producer of NBC-TV's "Home" show after about six weeks of the crossboard 11 to noon airings. But even as the resignation became known, Rayel was moving up as exec producer for the next three weeks, while Dick Pinkham is vacationing in Europe. Pinkham left for abroad yesterday (Tues.). It's known that Rayel ankled the berth for purely personal reasons. Upon Pinkham's return, Dick Linkroom, currently associate producer and director, will drop those posts for Rayel's spot, with latter going back into a production job for the web. Another change this week was in the onscreen food editing dept., with Kit Kinn (no relation to kinnie) replacing Poppy Cannan.

A fight, much bigger than either web now has ready for tele exposure on Monday nights, is looming between ABC-TV and DuMont over "who gets the stations, who gets the sponsors?" Last Thursday (15) ABC announced that the Emil Lence-promoted Monday bouts were moving over from DuMont on May 17. The very next day DuMont winked and said cryptically that it was not going to give up Monday fistic events. Friday afternoon DuMont reps moved quietly over to the N. Y. State Boxing Commission office, evidently to find out the best way to go about it. It is believed that a deal will be worked through the same outfit in Chi that handles the web wrestling events.

Though DuMont didn't make any coin from the cooperatively sponsored Lence package itself, time charges paid off and, moreover, it was a prestige deal that gained affiliate alliance. Too, if DuMont doesn't replace the anklings fight, it will remain the only web without a boxing night. Should the DuMont-Chi deal fall through and the network can't find another promoter to fill, there's the possibility of its turning to offbeat sports telecasts (lacrosse, soccer, etc.) per an earlier plan for same. This will not necessarily ease the problem.

Within what Les Arries Sr., ABC sports chief, termed "a few hours" after pacting with Lence, he reported the web got around 50 assurances from stations that they'll carry the Monday 9:30-11 p.m. show. Arries said that by next fall "80 to 90" outlets will be in tow. That, coupled with the fact that the web has promised Lence 13 cities in the West and Southwest that DuMont didn't offer, caused the dress-manufacturer part-time fight promoter to move. In addition Lence is believed to be receiving nearly \$3,000 more weekly from his new association.

The issue revolves around whether ABC can actually clear all the stations promised in the face of DuMont continuance. A healthy percentage of the 50 or so in the ABC stable on Monday night are stations which carry, particularly in three-station markets with CBS and NBC holding down one each, both ABC and DuMont stanzas. One DuMont spokesman emphatically (Continued on page 44)

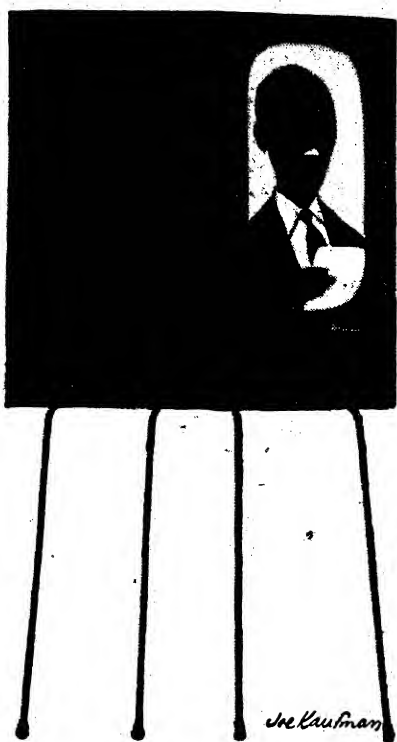
Alcoa's 'See It' Status in Doubt

CBS did not seem concerned this week about the future sponsorship status of "See It Now." But rivals thought they saw in statements to stockholders of Aluminum Co. of America at a meeting in Pittsburgh last week a sure sign that Alcoa was ready to throw in the towel as backer of Ed Murrow's teleshow. The web was certain that the aluminum outfit would be back in the fall.

Alcoa prexy I. W. Wilson told stockholders at Pitt headquarters that the company was concerned about Murrow's controversy with Sen. Joe McCarthy. At the same time, board chairman Arthur V. Davis said, "We have no thought that Mr. Murrow is a Communist" (McCarthy had linked Murrow with Commies). The company thought it was deriving good public relations and advertising from the Murrow show and that the 4,000 letters it had received as result of the Murrow-McCarthy heat were mostly favorable to the commentator.

Some sources said they thought company toppers were "obliged" to bring up the subject at the shareholders powwow but that there was no intention of making this a prelude to cancellation. Others figured this in reverse—that Alcoa was engaging in the preliminaries to mainround axing.

There's been



in Chicago...

a Big Switch



In one short year WBBM-TV has turned many a viewer's head...
has become Chicago's *first* television attraction.

Today WBBM-TV broadcasts 6 of the "top 10" shows during the day
... **8 of the "top 10" at night.** The score a year ago was *none* of the
"top 10" in the daytime... and only half of them at night.

And the switch is the same, any way you count heads*—
... in top-rated quarter-hours, with a WBBM-TV increase from 87
to 195—a *62% lead over the next station*.

... in a WBBM-TV average audience now *27% greater* than Station B
—over twice as great as either Station C or Station D.

Showmanship turns heads to WBBM-TV... can turn people to your
product. Let us show you how on Chicago's *Showmanship Television Station* **WBBM-TV**

CBS Television's Key Station in Chicago

SUNDAY WITH GARROWAY
With Dave Garroway, Jim Fleming, and guests
Producer: Mort Werner
120 Mins.; Sun., 8 p.m.
Participating
NBC, from N. Y.

NBC is now showcasing respected strongman Dave Garroway in a two-hour session of platter and chatter, news and views, persons and places. It's a tall order and Garroway is one of the few that can make such a marathon stand up all the way. "Sunday with Garroway" is a taped job with live aspects in which the host in-persons the deal here and there to tie together the whole. Most of the appeal would appear to be for the older dialer, but that's not necessarily so, since a reprise of Ray Noble orch's vintage numbers, for instance, complete with the British-born maestro himself as interviewee with interesting chitchat of "those days," has the quality of spanning most age levels. Same might go for a conversation piece with author-playwright Gene Fowler, a gab with producer Billy Rose on how he selects those lookers for his Broadway displays, and of course those timeless Glenn Miller arrangements which, double-pronged, bridge the age in which we live and the age of listeners.

There was "18th of April in '75" topicality and novelty, too, like Robert Taylor reading "Midnight Ride of Paul Revere," segueing into a pickup from WBZ in Boston where, from the Old North Church, 10-year-old Revere Little, descendant of the equestrian craftsman, revived "the British are coming!" Timely also was a chat with one of the grand old men of baseball, Branch Rickey, on the pennant winning chances of his lowly Pittsburgh Pirates, and later in the stanza, a Japanese originating version of baseball play-by-bat in the Nip Idiom, plus news play and a spin of "Casey at the flashes from the web's John Rich, stationed in Tokyo.

Jim Fleming, former news editor of Garroway's crossboard "Today" on the tv side of the network, handles the news every half hour, and NBC's Earl Godwin came on for the preem for some words on the real meaning of patriotism on Easter Sunday. A particularly bright idea was Garroway's "interview" with Marilyn Monroe, pegged on the gas that her picture contract prevented her from engaging in dialog; thus her scribbled answers were heard and then "translated."

In the betwixt portions, Garroway carries on in his dry, engaging style, often pitching that sly, sardonic wit that's become a kind of trademark. And when he deejays those records, it's done with authority and with gentle ballyhoos for the artists or tunes or both. George Simon is music consultant, and between them they should be able to build a following on this facet of the program alone. Overall plan is to present some of the prime features of "Today," but "Sunday With Garroway" is a crackerjack show, full of fun vignettes and extra-specials, so that any material from the morning star would be velvet. Trau.

FROM THE HOUSE OF BONDAGE

With Mel Ferrer, Neva Patterson, Everett Sloane, Daniel O'Connell, Bernard Lenrow, Wendell Holmes
Producer: Mollie O'Connor
Director: Oliver Daniel
Writer: Morlion Wisnegrad
30 Mins.; Mon. (19), 10:30 p.m.
WCBS, N. Y.

Broadcast under auspices of the American Jewish Committee, "From the House of Bondage" fitted in nicely with the current Jewish Passover holiday observance. Morton Wisnegrad's yarn centered on the first Passover celebration in America. Offering serials in a twofold purpose in tying in with both the festive occasion and this year's tercentenary celebration of the arrival of the first Jews in this country.

Story delineated the hardships faced by the initial Jewish immigrants to New Amsterdam in 1654, with emphasis put on their persecution by the local government under Peter Stuyvesant. Script moved into the Passover holiday period that year, at which time the anti-Semitic problem came to a head, with the Jews finally gaining recognition as the equals of other inhabitants of the land.

Cast headed by Mel Ferrer, Neva Patterson and Everett Sloane performed potently, while Oliver Daniel's direction carried proper dramatic effectiveness. Jess.

DOORWAY TO THE FUTURE
With Jackson Beck, narrator
Producer-Director: Sherman H. Dryer
30 Mins., Mon., 9:30 p.m.
Sustaining
ABC, from N. Y.

Presented in cooperation with the National Citizens' Commission for the Public Schools, this new series is aiming to explore the problems and opportunities of the American educational system. Initial stand Monday (19) unfortunately did little exploring and failed to supply the stimulant to adult thinking warranted by such a crucial and provocative subject. Kickoff was a brief and completely superficial treatment of the rise of the American free school system. Covering the historical span of 1624 to modern times in quasi-documentary style, the show skimmed over the surface without digging in at any point. It failed to raise any focal questions and the show manifested a huckstering tendency to sugarcoat ideas into palatable entertainment. It was empty of both ideas and entertainment. It's obvious that such a series must take the risk of speaking to a limited audience if it wants to be serious.

The introduction for this show was the tipoff. It was pompous and overdone with the series' title, "Doorway To The Future," intoned in an echo chamber typical of a juve Buck Rogers show. The show closed with a straightforward address by Roy E. Larsen, chairman of the NCCPS, urging greater support for the school system on a local level. Herm.

ONCE UPON A SUNDAY
With David Wayne, Eleanor Sherman, Denise Alexander, David Polson, Ethel Everett, Nat Jensen
Director: John Becker
Writer: Alan Sloane
30 Mins., Sun. (18), 12:30 p.m.
NBC, from New York (transcription)

The American Cancer Society put "Once Upon a Sunday" airwise as a replacement for the Passover-vacationing "Eternal Light." By the time the half-hour drama was over it had achieved the impact of sledge in bringing across its points against cancer.

David Wayne portrayed a cancer victim, revealed through nostalgic flashbacks as the admirable father of an equally admirable family. Treatment by scripter Alan Sloane appeared a little fluffy at times and elsewhere a little maudlin, but, regardless, the story brought home the hard fact that there was a man who deserved to live. And when he died from this widespread disease, when it was brought home at the finale by Eleanor Sherman playing the wife and mother, it was more than enough to shock people out of their normal complacency toward the remoteness of cancer. The shocking utility was easy to feel.

Wayne's acting was sympathetic and convincing as was Miss Sherman's. In smaller roles, the rest of the cast was nearly as adept. The stanza could survive frequent replays. Appeal wasn't so much for coin as it was for awareness.

UHF's New Org

competitive equality of opportunity with VHF stations in the same market. Therefore, a recommendation should be that legislation should immediately be instituted to explore methods of reallocation or reassignment of channels in such a manner that competitive equality of opportunity is more readily achievable. Such a plan would seek to provide that all existing tv broadcasters whose channels may be affected will be provided a substitute channel, and at the same time safeguard against serious dislocation of public and industry investments in television.

The new group's statement further read, similar to the recommendations made last week by the UHF Television Assn. to the FCC, that the FCC be asked to investigate an immediate freeze on any further tv authorizations. The committee said that V applicants are negotiating mergers "at an almost frantic pace" in practically all the cities in which V channels are in contest. The committee said that its inquiries reveal the "serious plight" of UHF stations in many of the intermixed markets, and warned that "unless adequate measures are promptly instituted, the extinction of many additional UHF stations is threatened and the entire problem of survival of these stations and maintenance of any adequate competitive tv service in these markets will have been rendered academic."

SPOTLIGHT ON PARIS
With Gregoire Aslan, Georges Guetary
30 Mins., Sat., 7 p.m.
NBC, transcribed

"Spotlight on Paris" is a field-day for the Francophiles. In cooperation with the French Broadcasting System, NBC has transcribed a new series of Gallic instrumentals and songs that add up to a delightful diversissement. It's appeal, however, will probably be limited to those who go for the beret-beat.

Format spotlights Gregoire Aslan as emcee with a different guslar set for each stanza. Series got off to good start Saturday (17) with its initial guest, Georges Guetary. Fact that he's known in the U. S. (via an important slotting in Metro's "American in Paris") helped get across the Frenchy melodies with impact. He delivered several current French hits with a distinctive flair. Most familiar was "Moulin Rouge" with the en français rendition giving it a new flavor.

Only flaw in the setup is Aslan's hosting. It's done in English, which he handles quite well, but the scripting is awkward and not in tune with the rest of the show. Once Aslan stops trying to carbon a Borscht Belt emcee and comes up with a Montmartre manner, the series should develop into a well-integrated Seine serenade that'll pick up a good following. Gros.

UHF's 'Quick & Dead'

Continued from page 24

town, but the former's rates are higher and it leads the competition, according to a Telepulse survey, in audience from 7:30-10 p.m., Mon.-thru-Fri. Further, it has carried a majority of the local advertisers in Columbus since its inception and an American Research Bureau report gives the market 87.6% conversion. A good part of the remaining 12.4% is believed to comprise transient officers at nearby Fort Benning, who because of their mobile status won't convert.

Woodall grants that his outlet had some unique advantages to back its strong grip on the audience. The Atlanta VHF stations "showed" across the mountains before WDAZ-TV went on the air, so few Columbus people owned sets. When they bought, they bought dual receivers. The hold was sufficient by the time the competition came on to guarantee them the entire video budget of the city's two largest department stores and the better share of other local advertisers. "We have been in the black from the very beginning of operation and we don't intend to be in the market for red ink," Woodall declared.

"Maybe it would be a good idea ... for a delegation of time buyers to forsake their ivory towers for a trip to the other side of the Smith & Wesson Line," says Woodall. In New York last month, Woodall noted that he was asked the big question—"U or V?"—and "at the risk of losing a nice order we just had to answer, 'We're television.'"

Speaking unofficially for the UHF's where black is the color of health, Woodall said "Lot's more than Congressional help, UHF needs a careful, intelligent and sympathetic analysis from people who buy television time."

Herbiveaux

Continued from page 34

begin what they are today, this means an alert, competitive news staff as the local programming pivot, plus a stable of personality deejays. "The Chi NBC news staff which news director Bill Ray has built up over the years is considered one of the smoothest functioning in the business." And Heinemann is presently rounding up a group of staff gabbers who can work disk shows with an individual flavor.

On the tv side, Herbiveaux and Heinemann are working on a long-range scheme to weed out the feature films in the 11 p.m. to sign-off slot, practically the only time WNBQ has left to play with, and to replace them with live offerings across-the-board. Already five nights out of seven are occupied with live programming, backstopping the "Five Star Final" parlay of weather, news, sports and music in the 10 to 11 p.m. slot.

Seattle—Tom Franklin, veteran Pacific Northwest newsmen, has joined news staff of KING-TV here, to assist Dick Ross, station news director.

From the Production Centres

IN NEW YORK CITY...

George Rosen, radio-tv editor of VARIETY files to Europe Saturday (24) for vacation. ... Six campaign vice-chairmen have been picked to boost the '54 United Cerebral Palsy campaign, including a brace of broadcasters. Earl J. Hudson, ABC Coast veeep, and Raymond J. Meurer of Trendle-Campbell-Meurer packagers, with the four other biz execs, are heading up May's drive to raise \$8,500,000.

Journal of Living has bought two "how" pieces from Paul Denis, to wit: "How Arthur Godfrey Stays Young" and "How Joan Davis is a Sister to Her Daughter" ... Marcia Hale, Landry that was, in from Zurich, Switzerland, where she now resides, because of her very sick mother ... Soap opera writer Julian Funt's Broadway stage play, *ευρωζου αυ αυεα ηε εουεπνε νε ευερεζου*, "So! εηε ηε εεεε εηεε, doesn't get her promotion at an advertising agency but later does because the man the agency preferred wanted too much salary. Women in the audience whoop at that "inside" crack, it being well known that women have to work 25% harder for 25% less pay.

Alexander Osborn, BBD&O vice chairman of board, on CBS "This I Believe" (24) ... Red Barber made honorary member of Essex Junction, Vt., police dept. for his "Dead Stop" narration ... Author Jacques Barzun discussing "American Morals" on Dwight Cooke's "Guestbook" tomorrow (Thurs.) ... Bill Leonard featured speaker at Inter Service League dinner April 26 in Yonkers ... Emily Kimbrough to the Coast Friday (23) to interview pic stars for her WCBS show ... Gerald Maubly, CBS' mgr. of broadcasts, vacationing at his Chapapa home ... News chief Wells Church to D.C. for CBS coverage of "The Army Against McCarthy" ... Joan Edwards to Florida with her three children for 10 days ... Dave Driscoll, WCBS news director, got many a surprise at his 45th birthday last week ... N.Y. chapter of Radio Pioneers holding dinner-meeting tonight (Wed.) at Toots Shor's with Barry Wood to discuss color tv and tint sets available for viewing of Kraft "TV Theatre."

James S. Campbell switched from Sherman & Marquette to the copy staff of the D'Arcy agency ... Vivian Coleman left Norton & Condon, where she was radio-tv contact, to set up her own radio and video publicity office ... Elizabeth Lawrence of "Nora Drake" and "Road of Life" cast currently in a running part in "Aunt Jenny" ... Lew Wechsler, director of radio and tv at the Emil Mogul agency, engaged to Joan Ewig of Michael Saphier interior designs ... Saul Richfield set up his own flackery.

It's a boy (their second child) for the John Rebers last week at Lenox Hill hosp. He's radio-tv boss at J. Walter Thompson agency ... CBS, Inc., has put out a gem of a pocket book called "The Company You Keep" as a guide for new and old staffers on their rights, privileges, working conditions, services and other benefits, with foreword by prexy Frank Stanton ... Miles Labs renewed the 15-year-old "News of the World" on NBC with Morgan Beatty the commentator and ed-in-chief.

Frank Shaw, formerly with NBC out of Chi, now with WAAT, Newark, sales staff. Will hit N.Y. agencies in the main ... Giuliano Gerbi, gabber for WOV's "One Big Family" series, heading home from Italy, where he does the show, for his first U.S. vacation in five years ... Barry Gray has been firmed for another year of nighttime gabfests via WMCA, bringing him up through July '55 ... Leon Goldstein, WMCA program chief, off on a week's vacation ... Hank Lewis, lately of WNYC, has been named news topper at WPAC, on Long Island. Fred Grunfeld ankled WQXR's "Music Magazine" series for post as musical director for Southeast Asia Corp. ... Bob Wilson, who left Mutual last week, has stepped in as radio-video manager of United Cerebral Palsy ... Edward Renauer named research analyst for Broadcast Advertising.

Martin Block named entertainment chairman for the 1954 edition of "Cavalcade of Stars," set for Madison Sq. Garden June 9 as a benefit for the Shield of David Home for Orphan Girls ... Dean Cameron show celebrates its third year on WABC this week.

IN CHICAGO...

Robert Noel, ex-Campbell-Mithun, new addition to the Needham, Louis & Brorby radio-tv department ... C. B. O'Malley has latched onto an hour segment of Ernie Simon's Sunday morning WGN disk roundelay ... Chi NBC radio spot sales director Bob Flanagan off on a brief spring vacation ... Thrush Merely Tate, recent winner on Arthur Godfrey's "Talent Scout" show, signed on as a staff vocalist with WBBM. First assignment is to be the Patrick O'Reilly daytimer ... Ralph Davis will handle the engineering details and Dorothy Horton will supervise operations of the Chi NBC delayed broadcast hookups during the summertime daylight savings switchover which starts Sunday (25) ... WGN and WGN-TV will split coverage of the Chicago Tribune's public health forum Monday (26) ... George Dibert has been transferred from the New York to the Chi office of the J. Walter Thompson agency where he'll work on the Swift account ... Wilson & Co. has renewed its six weekly quarter hours on Bill Evan's WGN morning wakerupper ... NBC farm commentator Everett Mitchell addressing the Farmers' Club of Crown Point, Ind., April 28 ... Staff gabbers Paul Barnes, Lee Bennett, Greg Donovan, Louis Roen and Bill Griskey getting tryouts on WMAQ's "This I Like" evening deejay strip.

IN PITTSBURGH...

Bill Connolly has quit the Press business department to join WENS sales staff. He's the husband of Jean Connolly, on WDTV ... Bill Burns taking his wife and children to Florida for a couple of weeks ... Bob Caldwell and wife and singing partner, Carolyn Hunter, celebrated their sixth wedding anni ... Joe Tucker will do the Pirates' weekend games away from home on WWSW and a regional network while Rosey Rowswell and Bob Prince are telecasting them over Channel 16 ... Elaine Beverly had several small cysts removed from her left hand ... Three Suns will fly here from New York for the Variety Club telethon this weekend ... Charlie Vaughn, formerly with WSNV-TV in St. Petersburg, is the newest director at WENS ... Howard Jackson, KDKA salesman, and his wife to St. Petersburg for a vacation ... Niek Perry's 10-minute local film strip, "This Is Pittsburgh," fading from WENS ... Dolcin has pulled out of Jim Westover's Tuesday-Thursday-Saturday noon news on KDKA, but International Harvester immediately moved in to pick up the tab.

IN PHILADELPHIA...

John D. Scheuer, Jr., executive assistant to Roger W. Clipp, general manager of the WFIL stations, is leaving May 1, after 12 years, to take over as executive v.p. and general manager of WTVI, St. Louis, Mo. (Signal Hill Telecasting Corp.) ... Ed McMahon, WCAU-TV staffer, acted as guest lecturer at Villanova U. "Education for Television" seminar, discussing talent, technique, format and source of material ... Cal Milner, former program director at WHAT, has joined the staff at WFEN, in charge of copy acceptance. Vivian Cooper has resigned WPEN for freelance writing ... Paul Woodland, promotion manager of KYW, is handling publicity for the Philadelphia Health Fair, sponsored by the Junior Chamber of Commerce ... Additions to the KYW staff include Barbara Norman, traffic department, and Shirley Rubin, assistant record librarian ... Dick Clark, WFIL matinee (Continued on page 44)

Tele Follow-Up Comment

The Martha Raye 90-minute NBC-TV show Saturday (17) began with enough promise but before the first 10 minutes were over it took a terrible tumble. In this every-fourth-week replacement for "Show of Shows" the scene was a college campus and intermittently a gambling hall and the Las Vegas city dump. Miss Raye was the brainless gal who, after having a futuristic thought machine applied firmly to her skull, advanced toward mathematical genius, figuring out the dice before they fell.

Plot was an obvious device to enhance her usual success with broad humor. Basically sound formula, it degenerated into some of television's more keenly embarrassing moments. Facial contortions were carried to excess, gross slapstick abounded—the shill humor of the evening needed relief and in the few instances there were opportunities for some straight material somebody insisted on maintaining the aura of unbecoming nonsense. Choreography had elements of good thinking but was badly carried out and included lots of irrelevant shrieking. Director Nat Hiken didn't even offer guest Dick Foran's cracking baritone a chance to do a straight "I'll Remember April." He made sure Miss Raye was contorting to the point of complete distraction, and there kneeled Foran without the benefit of a single "one shot."

Rocky Graziano, still playing the dumb boy friend, made a few brief appearances. Toward the two-thirds mark in the evening he sang a song which well could have been forgotten in the planning. His uneasiness was evident. There was one sparkling second in the show—the work of an unblinded ballerina. A hefty femme, she did some bright terping, but it was over too quickly. Work of another guest, Charles Ruggles, was a struggle against miscasting.

Although WOR-TV's "Spotlight" is getting the gate, the crossboard, arena styled repeat stanza came through last week with a solid 55 minutes that suggested there's something wrong in the N. Y. station's thinking. This live Lawrence Menkin production belted across "Carmen in Harlem" free play on the Biet-after-Merimee basis by William Attaway (with some overtones from "Carmen in Brooklyn," a monodrama starring Ann Thomas on the station last season) and with click performances by a Negro trio. Attractive Billie Allen moved through the dancer's role as though she were born to it, giving it heart, proper doses of warmth and innocence and realistic hoofing. Bill Gunn did up GI Joel, the amorous one, with sensitivity and a fine grasp of closeup requirements. Van Prince played King Ambro, prosperous trumpeter who wins and loses Carmen, with strength and assurance. Altogether a winning combo with ditto staging by Robert Eberle and Jack Manning.

Abbott and Costello took their bag of tricks to "Sunday (18) as mythical country south of the border on "Comedy Hour" but laughs didn't pop like jumping beans. Most of their old routines were dressed up in Latin garb but squirting water in the other's face is the same in any locale. There were too many stretches of arid humor to add up to an A&C stand-out.

Water spouts and face slaps started early, perhaps in an attempt to hold the line against the competitive "Toast of the Town," but without the usual buff effect. Old pea trick under shell was used with bottle and cup but too much time was used up for laughs.

What lookers were expecting they got soon after when the pudgy comic got his lumps in for the night's first crash. Others were to follow and fortunately the props worked. Water spurted and slaps were passed around freely.

John Grant's script wasn't peppered with the usual quotient of dialogic humor. For a time it looked like Costello would go into another long sound effect bit, like in the past, when he bit into a morsel and a clackety sound started. Smartly it was cut short.

Laugh volume picked up late in the show when Costello was posed as El Presidente to sit for ruler who was being stalked by assassins. Efforts to poison him kicked up a wave of howls as disappearing hands poured the lethal dose. When a candelabra was brought in, no one was surprised when he took off on an impression of Liberator. Blowup came when a large

cake exploded and everything went up in puff of smoke.

As an Easter specialty, two numbers were sung by Jane Russell, Rhonda Fleming, Beryl Davis and Connie Haines. They harmonized well on a medley of spirituals and then intoned their recorded "Do Lord." It was brightly staged, with brisk movements by Nick Castle, who also gave the show some zippy choreo. Perry Botkin's guitar accompaniment on the last number was a gem of solo backstopping.

Another guesting brought on Baby Mistin, six-year-old with long curls who hammered away at a marimba-type instrument. He seemed to glare at Al Goodman, music director, whose sidemen certainly didn't miss as many notes as he did. He went at "Poet and Peasant" with hammer and tongs and some of the notes seemed flat and unmusical. He may be a prodigy but his musicianship needs more training. Strictly a freak act that won applause because of his tender years.

Tony Martinez scored with a fast Mexican number, and others according good support were Nesher Pata, Benny Rubin, Mike Ross and Jim Hayward. Howard Sobol's staging was spirited and moved show along without a fluff. Helm.

U.S. Steel Hour on ABC-TV last week (13) staged one of those fair-to-middlelin' productions which seemed to carry the unwritten "For the Family" label. Capably acted and directed, the play—"Late Date"—generated a lot of dialog and some poignant situations but on the whole failed to make much of an impression.

Story, written by William Kendall Clarke, starred Jessie Royce Landis as a widowed grandmother with the bounce and energy of a young woman. Overly protective and proud of her son, Walter Matthau, a department store floorwalker, with a flair for the arts, the realities of his age are brought home to her through a series of somewhat contrived circumstances. It's difficult to say whether Clarke was aiming for a "popular" theme, i.e., one with which a great many people could identify, or whether he was attempting to deal seriously with the problem of a youthful spirit in an aging body. In either case, his script only partially hit the mark. Miss Landis is an actress of distinction even though her prolonged prancing tended to become somewhat annoying around the middle commercial.

She was excellent in the scene with Vaughn Taylor, her oldtime suitor, when she realized that, far from wanting to marry her, he was in fact only tolerating her peculiarities. And she was good, again, in her final set-to with her son in which the two talked out their differences. Matthau delivered a restrained and thoroughly sympathetic characterization as the son who is both angered and disturbed by his mother's relentless assertion that, behind his commonplace facade, hides the soul of an artist. Much of what was good in "Late Date" was creditable to Matthau.

The rest of the cast, under the fine direction of James Sheldon (subbing for Alex Segal) lived up to the expectation of lines Taylor as the old suitor fitted the part to a T; Howard St. John had fun with his part as the department store owner, once Miss Landis' flame, who no longer remembers her when she comes to intercede for Matthau. Barbara Baxley was cute and somewhat remote as the wife, and Laura Weber made the most of her teenager role. Lynwood McCarthy impressed with a decisive bit as an artist.

While "Late Date" had its entertainment values, one suspects that the Theatre Guild could do a little better. And U.S. Steel might have another look at its commercials. George Hicks' manner is condescending and his delivery appears aimed at the children's level. The other plug frequently becomes embarrassing to the naïveté. There's plenty of real drama in U.S. Steel's far-flung operations. Why not put it to better visual advantage, with a narrator heard over the picture?

Fred Waring's Easter salute Sunday (18) on CBS-TV was a stand-out blending of religious and pop. Presented with taste and charm, it was a fitting windup to the gaiety and worship that marks the Easter Sunday.

A big plus for the stanza was the production of Roy Ingal's "The Song of Easter." The Ingal piece, an adaptation of 14 Negro spirituals, excellently rendered by the

THE PACKARD PROGRAM
With Martha Wright, Bobby Hackett, Norman Panis, Melodeers
Producer: A. S. Fallace
Director: Cort Steen
Supervisor-Writer: Fred Heider
15 Mins.; Sun., 9:15 p.m.
PACKARD DEALERS
ABC-TV, from N. Y.
(Maxon)

Slotted directly after the Walter Winchell video column, this new Packard-sponsored series gets an initial rating push from that juxtaposition but will have to show more power on its own hook to stay up there. Starring legit songstress Martha Wright, this show is geared as a pleasant and conventional musical series with no distinguishing angles to meet the tough Sunday night competition.

If this represents Packard's initial big move, advertising-wise, in the automotive competition for the consumer dollar, it doesn't come off with sufficient impact. It may be an invidious comparison, but this program doesn't rank in the same league with the Dinah Shore show, which is also sponsored by an auto company.

The production framework on the preem stanza (18) was utterly modest. Miss Wright delivered three tunes, "Hallelujah," "Answer Me, My Love" and "I Believe" in good, but not standout fashion, against simple studio backdrop. She was accompanied by a male quartet and a small combo, headed by Bobby Hackett on trumpet with Norman Panis on piano. The total impression was a take-it-or-leave-it one.

Miss Wright has an attractive personality but a definite mistake was made in having her pitch up one of the commercials. The selling angle that the "Packard dealers are a bunch of swell guys" was far from compelling.

THE PASSOVER MAGICIAN
Writers: Sholom Rubinstein-Sam Dann
30 Mins.; Thursday (15), 8 p.m.
MAXWELL HOUSE COFFEE
WABC-TV, N.Y.
(Benton & Bowles)

Tying in with the current Jewish Passover holiday, Maxwell House Coffee sponsored a half-hour adaptation of Isaac Loeb Peretz's "The Passover Magician" over WABC-TV, N.Y., last Thursday (15). Dramatization by Sholom Rubinstein and Sam Dann failed to register forcibly. Yarn was telegraphic in describing how a poor man's faith in God paid off.

Story, localized in a small Jewish village just prior to the start of the Passover holiday, centered around an almost poverty stricken husband, unable to provide his wife with the customary Passover foodstuffs. A mysterious magician comes into town prior to the start of the holiday and winds up by visiting the needy gent's home and abracadabraing a feast large enough to feed the whole town.

Acting and production aspects of the offering were okay. Plugs concentrated on hitting across coffee's "kosher for Passover" rating.

Jess.

ONCE UPON AN EASTERTIME
With Bobby Clark, Doretta Morrow, Gwen Verdon, Bud Flanagan, Cameron Prud'homme, Ruth McDevitt, Pat Harrington, Glen Burris, Bobby May, others; music, Victor Young; choreography, Eugene Loring
Producers: Leon Leonidoff, Martin Manulis
Exco Producer: William Dozier
Director: Byron Paul
Writers: Leonidoff, Reginald Lawrence, Arnold Horwitz
60 Mins.; Sun. (18), 5 p.m.
Sustaining
CBS-TV, from New York

That the best talent and production trappings available don't mean a thing when the script ain't right was amply demonstrated in CBS-TV's Easter one-shot, "Once Upon an Eastertime." With the staging know-how of Leon Leonidoff, the conducting and arrangements of Victor Young, Eugene Loring's choreography and a topflight cast headed by Bobby Clark, Doretta Morrow and Gwen Verdon, the hour-long musical fantasy built up to a major disappointment.

Leonidoff's staging was fine; Young's music charming; Loring's choreography clean and fluid; the cast was generally excellent. But in the story department, the show fell apart. Reginald Lawrence's script held a number of basic faults: too much time wasted in setting up the fantasy; too many switches in point of view (Ruth McDevitt, the grandmother, served as narrator, but the hero was young Bud Flanagan and the fantasy portion was seen through his eyes); and Arnold Horwitz's additional dialog, presumably for Clark, lacked both charm and humor. Basically, the scripting department never quite made up its mind whether this was to be a show for children or for adults, and so made the totally unsatisfactory decision of devoting the first half to the adults and the second to the kids.

First half of the production was set in a small town, where young Bud Flanagan lives with his grandparents, Miss McDevitt and Cameron Prud'homme and his sister, Miss Morrow. Clark is a reporter, music teacher and general character and Miss Verdon is a visiting friend. While this portion of the show got some offbeat dancing, some okay singing by Miss Morrow and Glen Burris and some inane clowning by Clark, it was slow-paced and meaningless as to story value.

Fantasy, on the other hand, had some excellent imagery, and as long as young Flanagan held the center of the stage, some really fanciful and delightful fantasy. Here Clark was tops as the wicked king, Miss Veerdon shimmered and glimmered as the magic glowworm, Pat Harrington scored as the villainous prime minister and Miss Morrow shone as the princess. Dances by Miss Verdon and Bobby May and an ensemble were perfectly in harmony with the spirit of the fantasy.

But overall, the program was a dismal failure. It should serve as an object lesson to the networks: first get a point of view and a story, then get the talent.

Chan.

PRINCETON '54
(The Mind's Eye)
With Dr. Hadley Cantrill
Exco producer: Richard M. Pack
Producer: Harry Olesker
Supervisor: Steve Krantz
Director: James Elson
30 Mins., Sat., 5:30 p.m.
WNBT, New York

Princeton U.'s and WNBT's joint educational series has opened the curtain to reveal a limitless vista, "Princeton '54," title of the eight-week exploration into the arts and sciences, presupposes a "High-Q" on the part of the viewer that is sufficiently developed or of such level as to lend itself to stimuli. It also demands the looker's complete attention. At the end, he knows that he has been put through the wringer; he may not fully understand the implications at the very moment of their suggestion, but if he is sharp enough and eager enough, he will begin to think through the problems posed and be refreshed and invigorated as a result. If he is not, this livingroom lesson is not for him and he should resume his vigil before the teletest to looksee those attractions which he can relegate to limbo, as usual, immediately upon a visitation of that station-break.

If "The Mind's Eye" first in the series, is sort of criterion, it hints at a format that will not make any compromise with viewer habits, will avoid gimmicks and "entertainment" adornments and go vigorously about the business of giving the public a little taste of what makes them and hence the world think and act as they do.

In the illness of Prof. Eric M. Rogers, of the Dept. of Physics, whose "scientific cocktail party"—"Drops, Splashes and Atoms"—was scheduled for the telecast, Dr. Hadley Cantrill, chairman of Psychology, was advanced from his second slotting. By means of miniature exhibits that could have passed as lifesize under the extraordinary closeups given them by the cameras, Dr. Cantrill proceeded to make his points. Sometimes this was slow, and he would repeat the process and the explanation two or three times to make sure that the point was driven home.

First of these models consisted of a window, a cube, a long bar and a piece of cloth; then a room that seemed like any other room except that it was offbeat in dimensions; and finally a series of drawings on a glass that were lensed from beneath, and from them these experiments in phenomena and perception, some done with the aid of a few live models, the psychologist pitched certain conclusions and suggestions in the domain of frustrations and conformance, prejudice and stereotypes, and the special implications basic to the whole. He wound up by linking the findings to the Easter season, particularly the social and spiritual aspects, but through the mind's eye of the ever-curious scientist on the scent of a discovery.

For an apprehension less than total recall of his classroom days, this was an excursion into a sphere that was a joy to watch and made the more challenging by Dr. Cantrill's instructions to keep one's eyes closed for a few seconds during transition from one phase of the experiment to the next. It was a pleasure, Doc.

Certain bows are in order: To Princeton, of course, from prexy Harold W. Dodds down, including the late Prof. Thomas Riggs Jr., who laid the groundwork for the series in a special project, survey financed by WNBT, and to the NBC flagship in New York with its cluster of highminded showmen who include executive producer Richard M. Pack, the outlet's program chieftain; Harry Olesker, the producer; Steve Krantz, the supervisor and WNBT program manager; James Elson, the director, and Hamilton Shea and Ernest de la Ossa, the Nos. 1 and 2 factotums of WNBT and sister station WNBC.

THE GOLDBERGS
With Gertrude Berg, Robert H. Harris, Elsie Mills, Arlene MacQuade, Tom Taylor, others
Producer: Cherney Berg
Director: Martin Marger
Writer: Gertrude Berg
30 Mins.; Tues., 8 p.m.
VITAMIN CORP. OF AMERICA
DUMONT, from N.Y.
(BBDO)

Returning "The Goldbergs" to tv is a gambit in which a Bishop moves out to make way for a Berg. With Bishop Fulton J. Sheen's "Life Is Worth Living" in a seasonal checking out after the contracted 26 weeks, Gertrude Berg's series is installed in the 8 o'clock "opposite" berth. "Bobs" follows following which the nine months' absence during which the star and scripter beat the rap on a serious illness but could not salvage her radio excursion in "House" (Continued on page 44)

Color TV Review

EASTER PARADE (NBC)

What was pre-heralded as a tv presentation (in color) of New York's annual Easter Day parade, naturally inviting the anticipation of a pickup of the colorful, milling Fifth Ave. crowds, parading in their finery, turned out to be a rather lackluster hour of indoor video—a disappointment both as a black-and-white holiday showcase and as an experiment in remote tintcasting.

Save for a brief opening glimpse of the crowds near the Waldorf-Astoria Hotel and, toward the end, a panoramic view of Park Ave. worshippers-on-parade (which managed to do justice to a couple of yellow cabs), the NBC-RCA holiday excursion into the rainbow spectrum proved a catch-as-catch-can indoor hodge-podge. It only served to demonstrate once more that, whatever success tint tv has achieved under the studious discipline of studio preparation and rehearsal, the more ambitious attempts thus far to achieve remote pickups, as with the recent Cherry Blossom Festival from Washington and the Madison Square Garden fights, have been far from successful.

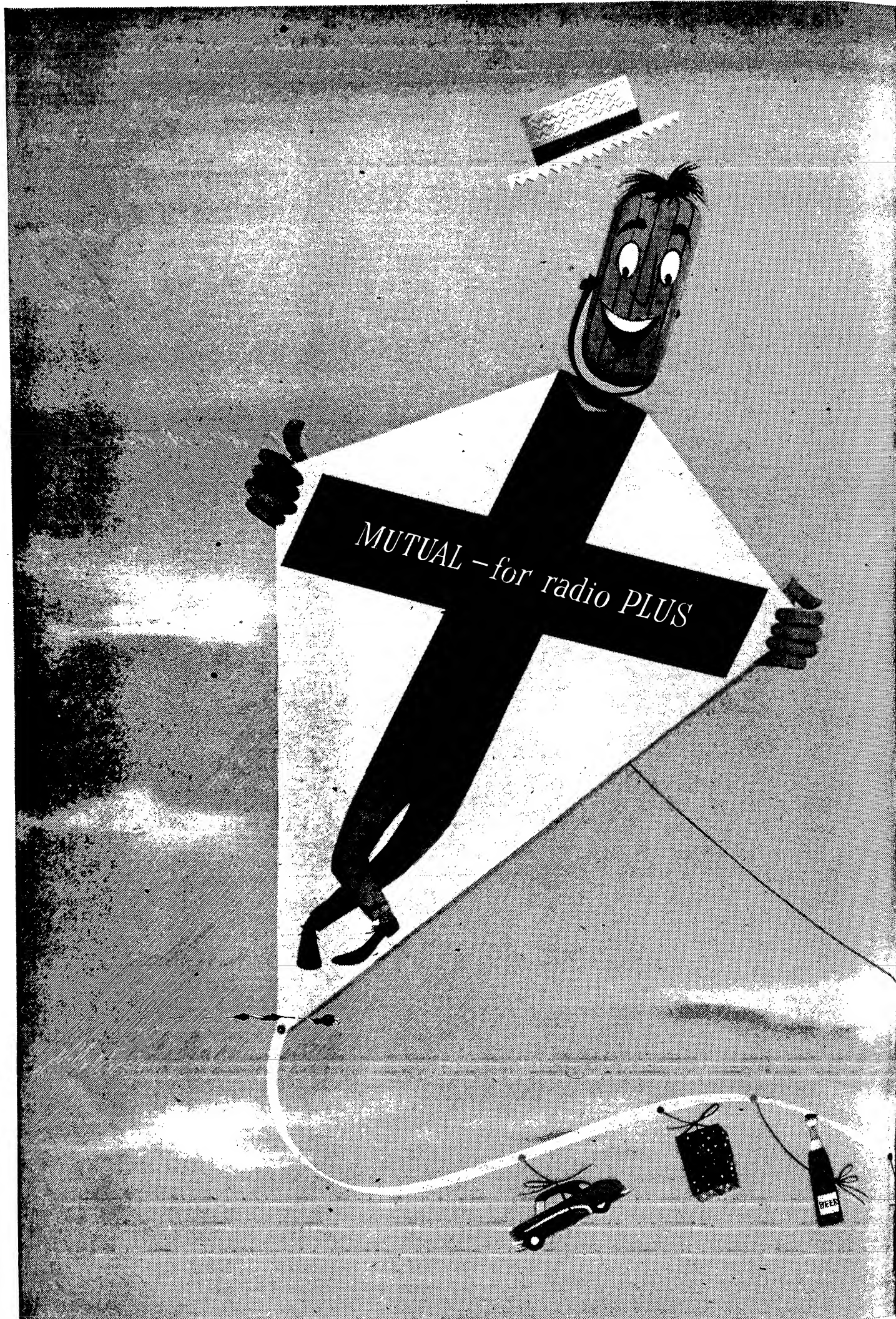
Even the brace of fashion shows (one for moppets and the other for adults) within the Waldorf confines failed to generate the enthus-

iasm for color one would expect under such auspices. Milady's and Junior's drapery were creations worthy of the occasion, but unless the subjects were dead center and at close range, the color cameras unfortunately were found wanting in translating the hues to the viewer. The panning from one scene to another, or the change of cameras in the pickups, resulted in repeated fading of colors.

On the other hand, the capturing of the seated and immobile personalities; as for example, with Jinx Falkenburg and her guests, registered with the usual tinted impact. As long as the cameras weren't on a roving assignment the NBC-RCA compatible color spread came through effectively.

Miss Falkenburg and Tex McCrary bore the brunt of the hour assignment, which was tied in with the American Korea Foundation, interviewing the host of celebs, although sharing "emcee" roles with them were Gene and daughter June Lockhart (latter chiefly to entertain the kids of the visiting celebs) and Sandy Becker. There were conversation pieces with Ezio Pinza (who also sang), Gen. Lucius Clay, Conrad Hilton, Burgess Meredith, Martha Scott, Jane Wyman, among others, with Milton Berle and Sid Caesar bringing along their offspring.

Rose.



HIGH TIME

Summer time in radio is high time for selling. Higher than you realize, maybe. And highest of all at Mutual.

Mutual is the only network with a higher share of audience in the summer than in the winter—12% higher, according to Nielsen (July-Sept vs. Jan-Mar, '53).

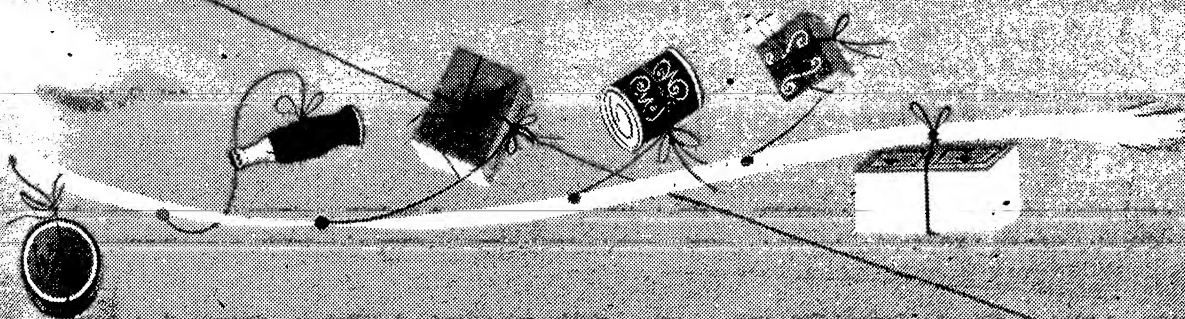
And Mutual is the network with highest gains in summer billings—25% higher, '53 vs. '52.

To sum up the summer evidence in a sentence, Mister PLUS is now ready to kite his clients' sales all over the map, all summer long—with far more stations, closer to people wherever they go.

May we ask where you plan to spend the summer?

THE MUTUAL BROADCASTING SYSTEM

NEW YORK . . . LO 4-8000; CHICAGO . . . WH 4-5060; LOS ANGELES . . . HO 2-2133



Television Chatter

New York

Joey Walsh into "Man Behind the Badge" on CBS Sunday (25), then into "Armstrong Circle Theatre" on NBC Tuesday (27).
Arlene Francis gets the picture treatment in the upcoming Look... Bondex Paint Dealers signed for participations on WPIX's "Ted Steele Show" via William, Warren, Jackson & Delaney... Internal makeup of DuMont TeleCentre has just been changed as result of recent separation of operations and programming-production department into two distinct units by web topper Ted Bergmann. Where operations was once part of program chief Jim Caddigan's ball-wick, it now belongs under direction of Al Hollander, and after much physical shifting the two groups are in separate sections of the large building... Boyle-Midway has repacted for another 52 weeks on its sponsorship of the 15-minute "Sports Showcase" (wrestling intermission) on some 20-odd DuMont stations.
WABD, N. Y. flag for DuMont has inked the local Packard Motors Dealers, through J. R. Pershall Agency, to carry the upcoming Penn Relays out of Philly... Latest to board George Skinner's 9 to 10 a.m. bandwagon on WCBS is U. S. Rubber for two-a-week push of Keddettes starting May 5. Westchester's new Cross Country

Shopping Center in Yonkers, opening April 28, also using Skinner plus a flock of other stanzas on the station... "Camera Three," WCBS-TV's award winning Saturday afternoon educationaler on the N. Y. key of CBS, will return to its favorite author this week (24) with "A Garland for Will Shakespeare," based on the Bard's birthday which occurs Friday (23).

Il Progresso, the Italian language paper which owns radio outlet WHOM, handed DuMont's "Opera Cameos" an award for "cultural betterment" during final telecast for the season last Sunday (18)... WPIX's "Yachting with Lewis King" to make a comeback April 28... Transport Workers Union inked for an hour on WABD, DuMont key, to celebrate its 20th anniversary April 29... John Tillman, WPIX newscaster-personality, producing and narrating a special 30-minute stanza for the N. Y. State Commission Against Discrimination. Video exposure to be seen on local stations and will be kined for release to N. Y. schools... WATV, tonight (Wed.) launches "The Unusual Show," an expose on mail fraud. Mutual Service Co. sponsors the half-hour series being done in conjunction with the U. S. Post Office. Virginia Everett has been hired to assist pub boss Les Hollingsworth at WPIX... David Susskind is sole producer on the Talent Associates-

John Rust "Justice" package on NBC-TV.

Sam Schwartz, lead in national company of "Guys and Dolls," on NBC "Big Story" Friday (23)... Gross-Baer prepping chatter and fashion show for Ruth Harris similar to her stanza on WGVA in Atlanta for over a year... Hunt Rylander named by CBS-TV chief of special effects and Gene Warren asst. chief, with Hugo Del Regno now business mgr. of dept.
Florence Anglin recreating the role of "Frieda" on "The Goldbergs" Tuesday (27), a part which she started three years ago.

Chicago

B. N. Darling & Assoc. s. pacted with Killing Studios as production consultants... Don Herbert debuts his new paneler, "It's a Curious Thing," on WNBQ April 29 for Illinois Bell. Producer is Jules Pewar with Don Meier directing... Martha Rountree featured speaker at the Women's Ad Club's monthly meeting yesterday (Tues.)
John Ott, conductor of WNBQ's "How Does Your Garden Grow?" headed the special merit award of the Illinois Garden Club... WBBM-TV beaming an hour-long showcasing of General Motors Motorama Friday (23), washing out CBS-TV's "My Friend Irma" and "Person to Person"... Roger Moran, Earle Ludgin agency tv writer producer, vacationing with his family on the Virgin Islands... Heilemann, Brewing bankrolls "Hollywood Showcase" vidpix on WGN-TV Tuesday nights as of this week.

Inside Stuff—Radio-TV

Progress in filming and recording courtroom procedures for rebroadcast will be the topic of tonight's (Wed.) meeting of the Radio-Newsreel-Television Working Press Assn. in N.Y. Organization, which has taken a stand favoring admittance of cameras and sound equipment during trials, will screen the soundfilm cross-examination of Bruno Hauptmann in the Lindbergh trial, the recent soundfilm coverage of an Oklahoma City murder trial by WKY-TV and a sound recording made in a Roanoke courtroom recently.

Host of N.Y. judges and attorneys will discuss means of gaining right of courtroom coverage to the courts for photographers, newsreels, radio and tv. Meeting is being held at the Carnegie Endowment International Center.

Peabody winner last week in the kid educational category was "Mr. Wizard," teleshow originating in Chicago (but not seen in New York). Winners for the three years previously were "Kukla, Fran & Ollie," "Zoo Parade," "Ding Dong School."

All four are NBC shows.
The other three also are based in Chi.

Byron R. Kelley, just back from a European vacation, has taken over as director of "Woman With a Past," CBS-TV daytime soaper. Kelley had a similar capacity with the Fred Waring show on the web until January. He replaced Marcella Cisney, who reportedly did a burn at the production handling of the show, which, incidentally, will be axed as of end of June to make way for "The Brighter Day" in Columbia's realignment of its daytime schedule.

There had been a good deal of behind-scenes unrest on "Past" in recent weeks, particularly on the part of the cast.

DuMont launched its new dramatic series "Love Story" last night and got what looks like a sly dig from the "Robert Montgomery Presents" series via NBC-TV. When the former web got wind that Montgomery intended using the same title on next Monday's show, its legal eagles got to work quickly.

Hearing about the possibility of a hassle, Joe Bailey, production supervisor for Montgomery, said: "I don't think the name is that important—we'll change it." He changed it to "No Need of Fear."

STOLEN

THE MOPPET MARKET DAILY

by

WESTERN ROUND UP

4 to 5 pm

Yup... It's a STEAL at this RATING
with a 4.6 quarter-hour average in the March '54 ARB.

No station has a higher rating at this time...
in this market.

5 years of acceptance with a family audience.

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WATV channel 13

Television Center - Newark 1, N. J.

SERVING THE NEW YORK - NEW JERSEY
METROPOLITAN MARKET

WATV to Keep Steady Company With Solons As Test Proves Click

After a onetime "tryout" Sunday (11), the "New Jersey Legislative Report" via WATV, Newark indie, is about to become a regular weekly feature. Deal was finalized by Irv Rosenhaus, station boss, and reps of the legislative-body last week.

In what is believed to be an unprecedented tv stanza, the original "Report" saw an official committee meet in the studio and kill some proposed legislation right there. It was held at the request of the legislature in a bid for "equal time" opposite Gov. Robert Meyner's regular weekly rundown of state gubernatorial happenings. The movement in the legislature for a show of its own was helmed by Sen. Malcolm Forbes.

The original objection to Democrat Gov. Meyner's 7:30-8 p. m. Sunday show was, as voiced by Sen. Forbes, that it was a partisan showing. In its own stanza, just preceding the governor's, the legislature has promised consistent bipartisanship, usually comprised of four Republicans and two Democrats from the predominantly Republican group.

Bob Macdougall, station spokesman, said that the two shows in the hour-long Sabbath bloc have not been set up to nurture controversy, "but if there should be one that would be a dividend for viewers." The first regular legislative committee meeting on April 25 will deal with state education under the aegis of Sen. Wayne DuMont. Show will be aired both on WATV and sister radio station WAAT.

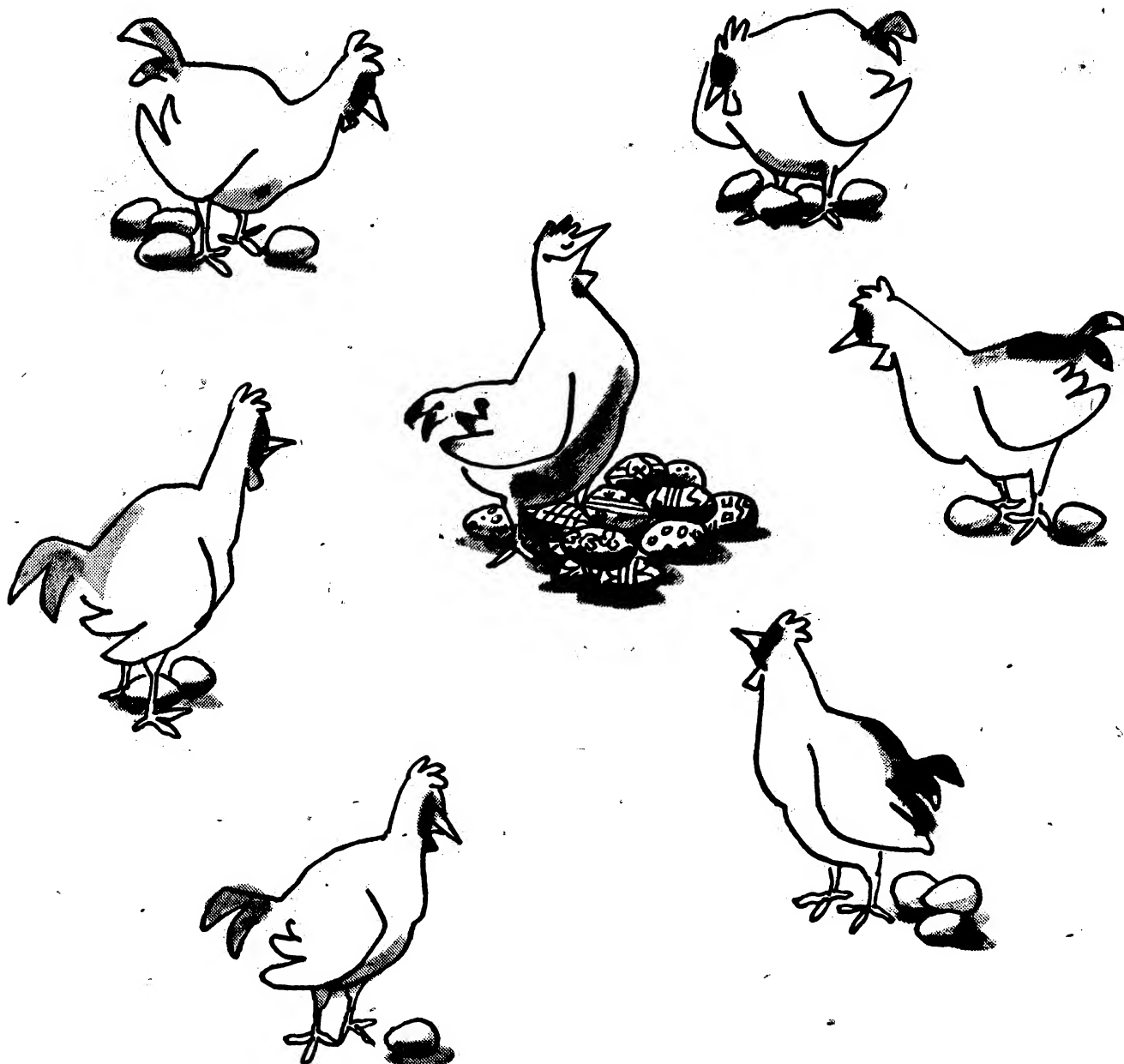
GEN. TIRE'S WISMER BUY FOR RADIO, TV

General Tire and Rubber has pacted for a sportscast, featuring Harry Wismer, on the full Mutual radio network and at the same time a deal has been made with Tele-news and Hearst-Metrotone to film the stanza for exposure on about 60 tele stations. This combined coverage for the once-a-week airing makes, it one of the most extensive sports presentations on radio and tv.

The web airing, in 6:45-7 p.m. slot, starts April 25. In both media the show, called "General Sports Time," will cover the weekend sports pic. The video feature is an INS-Telenews package produced in cooperation with the Hearst outfit. D'Arcy is the agency for the account.

Dallas—The first action to give Dallas an educational tv channel was taken last week when Dr. Edwin L. Rippey, prez of the school board appointed a committee to "investigate the feasibility, desirability, and practicability of acquiring a TV channel for educational purposes."

Some people are born leaders



...like WCAU, Philadelphia

RADIO—On a seven-day basis, WCAU-Radio's average share of audience is 61% greater than the average share of audience attained by the second highest rated station.

TELEVISION—On a seven-day basis, WCAU-Television's average share of audience is 28% greater than the average share of audience attained by the second highest rated station.

Sources upon request

Tele Followups

Continued from page 39

Waring chorus, was set against a film backdrop of clips made by Cathedral Films. It was an inspiring blending of pix and songs.

In a lighter vein, Waring offered an "Easter Parade" sequence which was bright and charming. Medley included "It's Easter Time," "Let's Take An 'Hop, Hop," "Bunny, Bunny" and Irving Berlin's perennial "Easter Parade."

Waring wound the session with a bow to the Jewish Passover, which fell on the same day, via a rousing rendition by the chorus of "Let My People Go." Gros.

The kind of tongue-in-cheek comedy which tv viewers rarely get to enjoy, and which in fact is extremely difficult to put over, was managed with considerable gusto Sunday (18) on "Philco TV Playhouse" (NBC-TV) presentation of Summer Locke Elliott's "The King and Mrs. Candle."

Starring Cyril Ritchard and Joan Greenwood, the play didn't come off uniformly in all parts, but nevertheless produced a generous share of laughs and comic situations. Elliott's dialog was keyed to just the right tone as were Arthur Penn's direction and the performances of the various players.

This kind of buffoonery is right up Ritchard's alley and he made the best of the juicy part. It appeared in some parts that he didn't know his lines too well, and this kept him occasionally from the kind of rapid delivery which this sort of sophisticated nonsense requires to prevent it from becoming just a libretto for a musical not yet written.

Miss Greenwood was delightful and perfect for the part of the opportunistic princess. The British actress, apart from having plenty of s.a., handled her lines skillfully, making every nuance pay dividends. Her kind of charm, aided by an intriguing voice, should be displayed more often on tv.

Elliott's story, cleverly introed with March of Time gravity, told of ruler in a mythical kingdom who's engaged to a princess. Revolution changes their plans and the king ends up broke in N.Y. where, after several false starts, he ends up as a dance instructor. He also falls in love with the widow who runs the dance school. Their romance is almost broken up when the royalist forces again seize power, but all ends well when his country is swallowed up by its neighbors.

Woven into all this were a couple of hilarious situations, such as his tugging with adoring but aged females. Irene Manning capably

played Mrs. Candle of Middle Village, a suburb for which Elliott apparently has little regard even though this reviewer finds it most agreeable. Jerome Kilty was properly harried as the Prime Minister and Will Scholz and Helen Raymond registered in bit parts as did Raymond Bramley.

Ritchard's king had both a pompous and yet human quality that came through despite the properly exaggerated performances. Penn's direction gave the play the needed fluidity and contributed significantly to the enjoyment of this disrespectful takeoff on a popular theme. "The King and Mrs. Candle," unconventional as it was, brought tv yet a step closer to maturity. Hift.

Tex & Jinx show on WNET, N.Y., added a new gimmick this week which could conceivably profit both the program and the performer. At its basic point, it's a public audition from which the entertainer gets a filmed record and which could be screened later for producers, agencies, etc. It's a variation of a standard practice in radio in which an entertainer got a date, which was picked up on wax and the disk was sent around to various producers, bookers, agencies and cafemen. Song writers also employed this device to get a competent singer to do an unpublished work for submission to publishers. Thus it has a long and honorable history.

As used on the Tex & Jinx afternoon layout, Ann Crowley, a cute singer who leaves this week to tour South Africa as part of the Danny Kaye entourage, got a chance to show her wares on video. It can be said that the program toppers tried their utmost to create a favorable atmosphere for Miss Crowley. There was a script, sets, and assisting artists. In fact there was too much production so that Miss Crowley had to fight her way out of the atmosphere. There was a simple story line, but one which had much too much business. There was a modified confederer in the person of a hand puppet, and a barded character who went with the story.

Initial tune had Miss Crowley wishing she were a variety of people, and lo-and-behold she was, and there were a variety of songs to illustrate the various aspects of her dream world.

For Miss Crowley it showed her to be a capable performer, who looked good before the cameras. She can handle a tune well and she has thespic capabilities. But whether there was that extra dash that would determine her eligibility for the super-strata of show biz couldn't be divined from this show. Jose.

TV Reviews

Continued from page 39

of Glass" on NBC, the network on which she was last represented in video.

"Goldbergs" is a reputed \$5,000,000-plus deal for three years with Vitamin Corp. of America, whose Rybutol Mrs. Berg is fronting on DuMont—the third web she's had since debuting the sight version some five years ago (on CBS). But for practical purposes, this is the usual 38-chapter setup, with the prelate moving back into the time after his sixmonth hiatus. Thus for the 13 weeks after that the show would be back-to-back with "Life." At least that is the expectancy for 8:30 come next October.

Meantime, it's a matter of considerable interest that of the Bishop's 164 stations, 160 of them have cleared for Molly & Co., a piece of information that could make appropriate fodder for such organizations as the National Conference of Christians and Jews; in addition, of course, to the testimonial to a show itself which hardly veils its Jews-in-the-Bronx motif although perhaps less accented in this regard

than the Norwegian-American counterpart on Columbia, the long-running "Mama," which also is an 8 p.m. 'er but on Fridays.

That's about all there is to the news phase of the return except that there's a new and taller Sammy in Tom Taylor, seen on the first as a discharged GI about whom the opening revolved. Mrs. Berg is back as Molly, Robert H. Harris as husband Jake, Eli Mintz as Uncle David and Ariene McQuade as Rosalie—all of them about as ideally cast for their roles as it is possible to achieve. Mrs. Berg's son, Cherney, is the producer and Martin Magner the director.

As a premer, it was not from the top shelf of Mrs. Berg's nimble brain, but it more than sufficed as a kickoff to set the stage for developments in the Tremont Avenue domicile. Of greater significance was a not too subtle "thankyou" to Bishop Sheen in the form of an Admiral (refrigerator)—the priest's sponsor—that must have been intended as readily identifiable in the Goldberg kitchen. This, however, was minor compared to Mrs. Berg, as Molly, in quasi-integrated plugs for Rybutol in which she clearly went overboard for a product that should call for greater discipline in the partisan department than would apply, say, to Sanka Coffee or Ekco appliances, her former benefactors. Trau.

FUNNY BUNNY

With Dick Noel

Director: Wes Kenny
30 Mins., Mon.-thru-Fri., 5:30 p.m.
WABD, N.Y.

With the addition of "Funny Bunny," WABD, DuMont's N.Y. station, has a good chance to hold sway among the littlest video addicts from 5:30-6:30 p.m. The new stanza precedes the appealing "Magic Cottage," and has some appeal of its own.

It has a bunny of "Harvey" proportions (in the person of Dick Noel), and a couple of animated puppets—a life-sized talking scarecrow, a twittering bird and, though no puppet, a record playing pumpkin. The barnyard milieu is picturesque, and it is seen where juves from around three to seven or eight could find substantial reason to remember its appointments.

Big star of session caught was a film containing what appeared to be electrically-controlled puppets who traipsed through an exciting fairy tale about dragons, cobblers and kings. A second pic, both of which were introduced with hocus-pocus by Noel, was straight animation called "Crusader Rabbit" (all in the family, according to Noel's other self). Here, though, show planners made an unwise move in choosing material of that "to be continued" variety. Small kids are wont to forget what the story line was yesterday, but they will note that the story seems incomplete today. Otherwise, "Crusader" is a likeable rabbit full of frailties.

Noel, adorned in his rabbit fur, was slightly nervous, mufing a few cues here and there, but he took pains to establish the singular identity of "Funny Bunny" and in that seemed successful. Once a few slow moving spots (with Noel prancing alone too much) are ironed out, this show should be real sharp in juve appeal.

ABC Vs. DuM

Continued from page 35

cally stated that upcoming bouts, even after the Lence finale May 10, will "continue in the same time period (9-11 p.m.)."

DuMont aired the Eastern Parkway fights live on 32 stations and kined on 25. At least 12 (to aforementioned western cities) will be kined, and it is understood that stations beyond Chi will be kined. Arries offered the early station confirmations as assurance against DuMont inroads. However, DuMont has a strong weapon which they think will make ABC-DuMont affiliates think twice about change—the repetition of the heavy pro football sked which was quite a

From The Production Centers

Continued from page 34

disk jockey, is originating 4:30 to 5:30 portion of show each Friday afternoon from Tower Theatre, Upper Darby, Pa. . . . Mae McGuire, WIP wakeup deejay, will act as host this year at Philadelphia Zoo's annual May Day celebration, May 2.

IN CLEVELAND . . .

Fred Wilson, celebrating 30 years in broadcasting with songfest on WTAM's "Morning Bandwagon" . . . WGAR's Hal Morgan adds 30 minutes to his hourlong aft. sheilaing . . . Charlie Craig, ex-WHBC, with WJW announcing . . . Guy Ewing from WGAR announcing to summer replacing on WTAM-WNBK . . . WJW veep Bill Lemmon and WGAR diskier in Florida hiatus . . . Jackie Barber and Maureen McGee ankled WSRS allnight disk jockey chores . . . WERE announced all-night stanza with Bill McLean and Karl Reese splitting stint . . . Jackie Herman in WSRS to WHK program shift . . . Central National Bank picked up 7:15 a.m. Mon.-Wed.-Fri. Jim Martin's WGAR newscast . . . tv set count here 1,029,706 . . . WTAM's sport director Tom Manning received over 15,000 requests for announced baseball schedule . . . Maurice Condon, exits 5-minute daily WGAR chatter spot at 6:10 p.m. He's TV Guide's general manager . . . Bill Tompkins, Sohio radio voice, doing tv newscasts while Warren Guthrie is on vacation.

IN OMAHA . . .

Arnold Peterson conducting interviews as Associate Farm Service Director for WOW. Mal Hansen is in charge of the department . . . Mayme Allison started new program, "Wedding Preludes," with six local sponsors on KBON . . . Bob Morey, sports commentator at KHAS, Hastings, busy on the mashed potato circuit . . . Earl Williams, manager of KFNF, Shenandoah, hospitalized there for observation. He became ill while attending a meeting at Beatrice, Neb., and was rushed home in an ambulance . . . Cowles Broadcasting Co., seeking a Channel 8 video station at Des Moines, has asked FCC to authorize a new study of funds available to Murphy Broadcasting Co., its competitor for the channel.

payola to outlets in '53. When asked about it, Arries countered with mention of ABC's pro sked, though not quite as extensive, still important.

Arries was definite in his belief that most of the DuMont co-op sponsors will follow Lence, but if major market station execs should happen to feel that the proposed DuMont footballers are too valuable to possibly lose by such alienation, it is believed they will exercise all kinds of influence to convince sponsors that DuMont is the one to follow. Besides, when Arries made his statement the important double affiliates had little idea, other than possible knowledge that the web was sniffing out a replacement since it first learned of Lence's intentions, that DuMont was promising to definitely stay in the Monday night sports scene.

"You know what's going to happen? Both networks are going to fight like dogs for those stations and sponsors and they're both going to end up with less than they had before," it was remarked.

TV Set Mfrs.

Continued from page 34

distress sales. Factory employment and production, he said, are about 35% off from last year.

McDaniel contended that the reduction in excises on theatre admissions in the recent tax legislation is discriminatory to video. "Television," he asserted, "is an instrument of public enlightenment and news dissemination and an excise tax on it is as contrary to wise public policy as a tax on newspapers would be. Congress recognized this fact by refraining from levying a tax on tv until the Korean war broke. Even then, the report of this Committee indicated that the tax was imposed partly to equalize entertainment competition with the movies.

"Now Congress has in practical effect removed the tax from movies but has done nothing this time to equalize competition. Congress also reduced the tax on refrigerators and other home appliances from 10% to 5% to stimulate employment and combat recessionary tendencies, but voted down a similar amendment on radio and tv where the danger signs—reduced production, layoffs and swollen inventories—are more pronounced. This

selective excise tax on tv and radio should be entirely removed."

Sen. Russell B. Long (D-La.) offered McDaniel encouragement. He said he may propose an amendment to a general tax revision now being considered by the Committee which would eliminate the excise on radio and tv sets. Sen. Paul H. Douglas (D-Ill.) failed in his last-minute effort to have the excise reduced to 5% in the excise tax bill last month.

CBS-TV IN SEATTLE CHANNEL 7 PACT—IF

Seattle, April 20.

Queen City Broadcasting Co. and CBS-TV have entered an agreement to form a television affiliation in the event Queen City obtains a construction permit for Channel 7 here.

CBS programs for Seattle-Tacoma are now seen here on KTNB-TV on Channel 11, which is now reading new full power (319,000 watts) transmitter site near Harper seven miles from Seattle.



Eileen BARTON

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B/W

"SIGNPOST"

Dir.: William Morris Agency

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by RAY MERCER & CO.
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If you are in between engagements, we can offer you an excellent lucrative proposition. We know that show people can present our educ. survey very successfully.
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and special thanks:

MORTON EDELL

President

VITAMIN CORP. OF AMERICA
Makers of Rybutol and Juvenal

MARTY AMES

Musical Director
"ON YOUR WAY"
ABC-TV, Sat., 7 P.M.

ESSEX HOUSE
Newark, New Jersey



As TV GUIDE sees it...

NEXT YEAR'S ACADEMY AWARDS NEED NOT BORE TV AUDIENCES!

The editorial at the right was addressed, of course, to the more than 2,000,000 TV families who read TV GUIDE . . . the great majority of whom, we feel, will subscribe to the sentiments expressed.

These readers are not producers, directors; agencies, or sponsors . . . they are the ultimate consumers, not only of television entertainment, but of motion pictures.

A more exciting Academy Awards show will mean better TV entertainment; and therefore, better public relations for the motion picture industry.



This editorial is reproduced from the
April 23rd Issue of TV GUIDE



As We See It

We don't think we are being premature in offering advice on how next year's Academy Award show should be presented. The television industry and the motion picture industry have had two cracks at it and the results have been, considering the possibilities, mediocre. With 11 months to go before the next one, someone should start thinking now.

The television audience, we believe, is interested in six awards—the best picture, the best performances by an actor and an actress, and the best supporting performances by an actor and an actress—and the best song. It would be no loss to viewers if they were deprived of the thrill of watching a bunch of strange men in dinner jackets dash up an aisle to clutch technical awards.

Let's start with the premise that the show has two reasons for being on television—to entertain viewers and to benefit the movie industry. Here's our suggestion:

A star announces the names of the candidates for best performance by a supporting actress. The name of the winner is read. Onto the screen comes a five-minute scene from the movie that earned the winner her honors. She is actually seen in her winning performance. The same routine is followed for the other top awards.

For music, we suggest that movie clips be used too. If there are five candidates for best song from a movie, why not present the actual film productions of those songs? Certainly they would be given a better presentation than they have been in the Award shows of the past two years.

It would make an entertaining show—and it might even sell some movie theater tickets.

Radio-TV's 'You Can't Say That!'

Continued from page 1

volved "had carried on a door-to-door method of operation and had occupants of homes sign a paper ostensibly for the purpose of indicating that they had received merchandise on approval when in fact the paper they were signing was a chattel mortgage."

Grapes of Wrath

In Washington, D. C., a viewer took exception to a local cut-in for a wine on the "Today" program. Continuity did a checkup when the Wine Advisory Board bought into that show, starting March 16. It was learned that all stations carrying the show had been checked as to the account's acceptability to them, with only Atlanta, Davenport and Oklahoma City refusing.

Web's blue-pencil sector in its current April report has alerted all personnel on generic use of trade names with the following statement: "A recent New York origination featured in perfectly justified circumstances, where the plot was concerned, a dispensing machine for carbonated beverages, getting the prop needed from the Pepsi-Cola interests. Cast references, however, featured the word Coke, which happens to be the trademark of the Coca-Cola interests and one they have every right to protect for their own use. In fact, the law specifically requires them to take the initiative (for protection)."

"There are numerous other such trademarks and if from time to time you are needed on the point by one or another of Continuity Acceptance offices of the company, it will not be because we are trying to throw any weight around but simply because on this we have to do so. The simple fact is that if any company calls upon NBC in writing to protect its trademark from generic use, it is essential that at the very least we bring to your attention a generic or misuse of said trademark for appropriate change or qualification."

In a previous (March) report

Socko setting for cast or indie parties!

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Call Jack Maffer, C16-3200 or write
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Lancaster, Pa.

Steinman Station
Clair McCollough, President

Pledged to the welfare of
the many communities
it serves, with a continuing
series of programs and
projects designed to
enlighten, strengthen and
support the best interests
of the public.

Represented by
MEEKER TV, Inc.
New York Los Angeles
Chicago San Francisco

their consumption of candy, their special privileges, etc.

"NBC makes every effort to please the greatest possible majority of viewers and to screen material carefully which is intended for adults but which may be open to eavesdropping by younger Americans. We tend to feel it unfair to put upon us a responsibility for the reactions of children to television fare offered roughly from 9 o'clock in the evening until signoff time."

Church TV Study

Continued from page 24

interviewed describing adult shows in detail after their parents had declared the kids never watched the program in question.

Chief objections of those parents voicing criticism were: (1) too many westerns; (2) too much violence; (3) narrowness of approach—there ought to be more programs dramatizing Bible stories, classics, fairy tales, science and general information; (4) difficulties of supervising viewing and conflicts of programs with supertime and bedtime; and (5) the fact that while children do not appear to pick up "desirable traits" exhibited by tv characters, they do appear to imitate the undesirable ones.

Varied Approach

Report approached the problems from a number of viewpoints, breaking down the families in terms of income and education, religion, and age of children. In socio-economic classes I and II—wealthy and professional families—only 53% were favorable to current programming while 47% were critical. In contrast, Class V—semi-skilled and unskilled laborers and poorly educated group—showed 83% in favor and only 17% critical. In terms of religious affiliation, Roman Catholics were 80% favorable and 20% critical, Protestants, 59% favorable and 41% critical and Jews 56% favorable and 44% critical. In terms of age of children, the most critical parents were those of the 4-9-year-old group of children, with 66% favorable and 34% critical.

Of the children's programs—New Haven has its own local station but receives all seven New York signals—"Howdy Doody" topped the kiddies' choice, with "Hopalong Cassidy" next and "Super Circus" third. Six of the first 11 shows were westerns. Only 4% of the children's viewing time was spent watching informational shows.

Report is an offshoot of a major project established in 1951 by the NCCC to study the effect of current religious tv, radio and motion pictures and to develop experimental programs to suit audience tastes and needs. Work was supervised by Rev. Everett C. Parker, director of the project for the NCCC broadcasting and film commission and a lecturer on religious programming at Yale; Rev. Liston Pope, dean of the Yale Divinity School and chairman of the project's administrative committee, and Dr. David Barry, director of the NCCC, central department of research and survey. Dr. Dallas Smythe of the U. of Illinois Institute of Communications Research was a consultant and his monitoring study of New Haven viewing habits prepared in conjunction with the National Assn. of Educational Broadcasters was used. Entire report appears in this week's Information Service, bulletin of the NCCC.

Bendix

Continued from page 35

never happened at all. Where before the boys said they found him a close approximation of the character Bendix plays on "Riley," now he was a concise and alert conversationalist, almost an intellectual giant, in fact.

The same columnist who had given Bendix the works previously now were his devoted servants, with nothing but the nicest things to say of him. The hatchet, which wasn't even referred to, had been quietly, almost surreptitiously buried, in the peace powwow, and the moon smiled down once again on the Gulf Bidding.

Young & Rubicam, Rauch, Gulf, Bendix and "Riley" had refought the Battle of Pittsburgh and come out on top.

Troubles of a Censor

NBC's current report on continuity acceptance includes some items on the racial-religious-political front. It's explained that the March 15 "Robert Montgomery Presents" did a nice "integration without identification" story concerning a young Spanish immigrant couple caught up by the racial hostilities of the slum in which they lived. Lillian Gish played a Sister of the Home of Mercy whose eventual role in the plot action scored on the side of tolerance. But, even so, there were some script changes necessary "to avoid boosting tolerance for one racial minority at the inadvertent expense of another."

Then there was the case of "Fireside Theatre" of Feb. 16. A complaint was registered by a station manager in Virginia who said the plot boiled down to Communist propaganda. A check was made with the web's Hollywood office, where the material was cleared. Story concerned Gene Raymond as a former actor who had taken up farming, was happy in his bucolic setting with his family and who despite pressure to return to a Hollywood career, held firm for the more serene life he enjoyed close to the soil. "We are happy to inform you," said Stockton Helfrich to his CA personnel, "this back-to-the-farm pitch constituted a threat to free enterprise to only one viewer. Or at least to one viewer who felt as he did and wrote to us about it."

"Ford Theatre" and "Armstrong's Circle Theatre" brought letters from Toledo, O., Brookline, Mass., and Ontario that recent plots indicated pro-Catholic sentiment that amount to "discrimination against other faiths." Continuity's reaction:

"It could be that from time to time, out of the context of our total programming, it might seem that one faith is receiving more attention than another. We certainly have no policy favoring such an outcome and rather naturally would want to guard against it to whatever degree it is possible in accord with NBC religious policy where the three major faiths are concerned. I think we would have a problem only if the religious facts of life are so slanted as to suggest that plots involving formal religion must concern themselves with the presentation of persons whose persuasions are Roman Catholic."

There's an interesting paragraph relating to the Cole Porter song, "Let's Do It," with these crisp observations:

"It seems that CBS has been carrying this well known item with the elimination of 'Chicks do it, Japs do it, Up in Lapland little Laps do it' and substitution instead of the words, 'Birds do it, Bees do it, even educated fleas do it.' This seems like a desirable change and constitutes a commentary on the history of our times. The song as first published by Harms in 1928 carried the derogatory racial reference, whereas now, 25 years later, the leading networks and the motion pictures which feature the number do so, with revised wording."

4A's on 3%

Continued from page 34

before Federal income taxes. This, he said, was "30% more than they pay on the average in Federal income taxes."

NABET Joins In Squawk

The National Assn. of Broadcast Employees & Technicians has added its pressure to other groups against Mayor Wagner's plans for the proposed 3% tax levy against ad agencies. In a letter to the New York administrative boss, Harold L. Byers, NABET prexy, maintained that broadcasting is "already feeling the effects of this trend west" and that a tax might drive it away by greater degrees.

Glucksman

Continued from page 24

the show as a whole. Each writer knows his charge intimately, and hence there won't be any material given them that they can't handle with authority.

Glucksman is pushing the stock company ideas as a sort of savior of tv, and hopes to put the plan in motion on the Saturday 90-minute. Talent below the permanent berthings will not fall clearly into the "new faces" class but will be made up of performers who have yet to reach the top but have shown "those offset capabilities" that the reiner thinks will prove a plus on the medium. He's high on Pat Carroll, who's set for some appearances. (There's been a tv trend of late to draft such offset acts from the cafe circuits. Glucksman has been scouring Gotham's boites and makes regular visits to cafes on the Coast.) In addition to the regulars and guests, at least one act in the novelty bracket will be presented each week.

Dick DePew Upped

ABC-TV director Dick DePew was named to the new post of assistant eastern program manager this week.

He'll operate under eastern program chief Bob Lewine.

NARTB Ups Smith

Washington, April 20.

A major promotion in the staff of the National Assn. of Radio and TV Broadcasters was made last week when John H. Smith Jr. was elevated to the post of Manager of Public Affairs, with responsibility for NARTB publications, publicity and promotion.



GOLGATE COMEDY HOUR

Sundays

Mgt.: William Morris Agency

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"WINKY DINK"
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Maurice Teichgraber

AFTRA OKAYS 'ERA OF KINNIES'

Rush Sees Just About Everything Going Film, Survival of Fittest

Hollywood, April 20. Eventually there will be only a handful of giants left in the television syndication field, as a result of the intense competition prevalent today, it's predicted by Official Films v.p. Herman Rush, here from N. Y. on negotiations for Official with several telepix producers, as the syndication company seeks new deals. Rush said this was inevitable, and further prophesied tv channels ultimately will be forced to go almost wholly film in their programming.

Chief problem facing the syndicator today is being able to meet the competition by servicing shows and delivering good quality film, Rush declared. With the tougher competition, far more intensive sales drives are needed, and a salesman must be creative and help the station and sponsor, not just be an order-taker, he opines.

In his treks around the country, he's found channels are interested in the price only, but that sponsors want quality, and if it's possible to fit a good telefilm show in their budget, they'll take it.

Rush said one important reason the webs will have more and more film shows is the desire on the part of many sponsors to buy the telefilms, and spot them in certain markets. "By such spot booking the sponsor not only has a show for less than the full network price, but he's in the markets he feels are best for his product, and he can pick the best time," the exec said.

Lack of good time availabilities on the networks is another factor which is extremely helpful to film, Rush added. "Stations need the networks, but they would rather have the bulk of their program-

(Continued on page 50)

Russell Swann Vidpix

Russell Swann, magician-comedian, currently at the Cotillion Room, N. Y., is completing a series of independently filmed tv shorts revealing how magicians perform their "magic."

Titled "What's Behind the Trick" series will also feature members of the Master Magicians of America, of which Swann is prexy.

Harris Group As Major Contender In Vidpix Stakes

The expected reactivation of Flamingo Films by the Harris Group materialized this week, but not so greatly anticipated in the trade was the speed with which it emerged as a major contender in the vidpix sweepstakes. Firm has distribution rights and partial ownership of five half-hour series, assorted lesser product and production commitments on two more telepix shows.

Included in the catalog are 78 "Beulah" pix, which ran on ABC-TV over a year ago for Procter & Gamble and star Ethel Waters, and 29 "Your Jeweler's Showcase" telefilms originally produced by Stu Reynolds. Additionally, there's Bernie Procter's "International Police" series of 26 half-hours, and "Superman," on which Kellogg has a firm national spot commitment into 1955. Also set in the Flamingo catalog is "Cowboy G-Men," the Mutual-Telefilm series previously handled by United Artists Television.

In production for a mid-May release is Marion Parsonnet's new quarter-hour science-adventure series and on tap is a dramatic anthology series to be produced overseas and to star top names, with Martin Poll and Ed Gruskin shooting for a June 30 release. Negotiations are in the works for production on a third series. In addition, Flamingo retains its old properties, the 90 quarter-hour "Baseball Hall of Fame," the 168 quarter-hour "Tele-Comics" and the 260 five-minute "Viz Quiz" segments.

No less quickly than the assumption of new product has been the setting up of the distribution organization, with 14 men already in the field, working out of five regional offices. Firm has coast office, in charge of its Coast office, (Continued on page 50)

Haight Exits 4 Star, Dickers Seymour Deal

Hollywood, April 20. Producer George Haight has exited Four Star Productions following completion of 10 "Four Star Playhouse" vidpix.

He is currently discussing new projects with Dan Seymour, v.p. in charge of radio-tv for Young & Rubicam, here from Gotham on biz. Haight was brought into Four Star several months ago by Y&R and Don Sharpe to produce the telefilms starring Dick Powell, David Niven and Charles Boyer. No decision has been reached yet by Four Star as to whether there will be a replacement for Haight for next season, or installment of a story editor instead.

Horton's Comic Stripper

Hollywood, April 20. King Horton Productions' last week acquired rights to "Tailspin Tommy," the comic-strip feature, and is prepping production on a vidpix series based on the strip. "Tommy" has already been the subject of four feature films and two cliffhangers.

SYNDICATION BALANCE TO NETS

Decision this week by American Federation of Television and Radio Artists to permit syndication of kinescopes of live network shows under limited conditions may change the entire concept of vidfilm syndication. While AFTRA will negotiate each deal for syndication of kines on an individual basis and will limit syndication subject to certain conditions, the move may have the effect of swinging the balance of syndication to the network film divisions, which would be able to distribute the top network live shows on a syndicated basis.

AFTRA rules relaxation came to light through a deal between the TeeVee Co., Coast distribution outfit, and George F. Foley, N. Y. packager, under which TeeVee will distribute kinescopes of 26 of Foley's "Tales of Tomorrow" programs originally produced live on ABC-TV a couple of seasons ago. Under the AFTRA deal talent must get 100% repayment and the series is limited to one run per market, but there's no restriction on the number of markets to be sold and TeeVee has the series for 18 months.

George Heller, exec secretary of AFTRA, said any further deal for syndication of kines would have to be negotiated individually, but would be subject to the same general restrictions as the "Tales" deal. One further restriction would be a veto by the talent itself if the star or stars felt it wasn't to their advantage for a series to be syndicated. Previous AFTRA rules provided limitation of kines showings to one per station within 60 days of the original live show, with certain other exceptions for summer repeats. Only other show syndicated via kines is "The Ruggles," which was on the air live on KECA-TV, Los Angeles, before the AFTRA rule went into effect.

Immediate reaction of network syndication execs was cautious, but privately they indicated that the development held a huge potential for the networks. Under the new situation, NBC, for example, could syndicate kines of "Philco Playhouse" or "Colgate Comedy Hour," or any other major network property. NBC Film Division execs stated they were studying the situation but do not contemplate any immediate steps because they currently are handling 14 shows and operating at capacity. ABC Syndication prexy George Shupert said he'd have to study the picture further.

Quality Key Factor

Key question is that of kine quality. Under current standards there's a serious question as to whether kines will make satisfactory prints for syndication purposes. There's no set standard—many of the kines made by the same network under the same conditions vary measurably in quality. But network officials point out (Continued on page 50)

'Jeff Kincaid' Next On Cornwall's Agenda

Cornwall Productions, the Ella Raines-Bill Dozier vidpix producing outfit currently turning out "Janet Dean, Registered Nurse," is prepping a second series for Motion Pictures for Television syndication, "Jeff Kincaid, Probation Officer." Second series starts shooting in June in N. Y. and will star Darren McGavin.

No producer or director have been set for the series, which goes before the cameras after the third cycle of 13 "Dean" pix are completed at the Marion Parsonnet lot. Series will not be angled as a crime series, but will encompass human interest, etc. Miss Raines, who stars in the "Dean" series, won't act in the "Kincaid" pix. It will mark MPTV's fourth half-hour series for syndication, with probable release date set for the fall.

NTA's Bigtime Vidpix Catalog, Major Combine Following Comet Alliance

Scott Renews 'Margie'

Hollywood, April 20. Scott Paper has renewed "My Little Margie," tv stanza, for 13 weeks.

Renewal takes the show through the summer on NBC-TV. Charles Farrell and Gale Storm topline the series produced by Hal Roach Jr., and Roland Reed.

Campbell Soups' 'Lassie' Web Ride; 'Father' in Doubt

Television Programs of America this week set its first network deal with sale of the upcoming "Lassie" series, to Campbell Soups (via BBD&O) for a fall start on CBS-TV. Series goes into the Sunday at 7 slot starting Sept. 12 as a replacement for "Life With Father," with fate of latter next season still in doubt.

Campbell's had held an option on the series for several weeks, but "Father" was the big stumbling block. CBS and Johnson's, after an analysis of audience composition for that time, finally decided it was primarily a moppet audience and okayed the "Father" shift, opening the time for Campbell. Deal was then firm.

Deal shapes as an important one because it's the first indie vidpix package to break the network logjam for next season. Lorillard bought the upcoming Robert Young-starring "Father Knows Best" from Screen Gems for a fall start, but has been unable to clear network time yet. This past season was a slim one for the indie vidpix producers-distributors for new network showcasings, and TPA may have broken the ice for other telepix outfits. Series will be directed for TPA by Robert Maxwell and will star Tommy Rettig.

MAYERS-FIRESTONE (UTC) ON H'WOOD VISIT

Arche Mayers, g.m. of Unity Television Corp., leaves today (Wed.) for Hollywood for several weeks to coordinate plans for Unity's production of syndicated shows for tv.

Mayers will confer with several producers and writers to adapt w.k. radio series for tv filming. One of the outstanding projects is a series based on the life and works of Mark Twain, on which he will confer with Isidore Lindenbaum of Filmcraft Productions. Another series is based on a syndicated strip, having a magician as the central character. Options have been taken on two former radio properties—a private eye and mystery format, and a romance-comedy opus featuring a globetrotting femme lead.

Lee Firestone, sales manager, accompanies Mayers to the Coast to coordinate sales campaigns and meet with agency buyers to integrate on-the-spot reactions for the various production projects.

Lorraine's Dual Pitch

Legit and motion picture producer Lorraine Lester has moved into the vidpix field in a dual role. She's just opened Lance Studios, a completely equipped sound stage in N. Y., and she's completed a series of 26 quarter-hour musical puppet vidpix, "Bobo the Hobo," which National Telefilm Associates has picked up for distribution.

When she's not producing, she'll rent the studios.

Just a week after it broke off talks with the Harris Group on a possible merger, National Telefilm Associates consummated a deal whereby it handle all product currently being distributed by Comet Television Films. Deal is all but a merger, with Comet officers assuming posts and stock ownership in NTA and vice versa, but with Comet retaining its corporate identity while discontinuing its distribution setup.

Combine now gives NTA one of the largest catalogs in the business, with a total of 162 features, six half-hour series, five quarter-hour shows and seven series of varying length. Accompanying the transaction will be an expansion of the NTA sales setup, with a 13th franchise being set up on the Coast and the amalgamation of Comet's N.Y., Chi and L. A. offices with NTA's. Comet's eight-man sales force will probably be absorbed into the NTA staff, giving it a total of about 30 salesmen.

Under the deal, Comet partners Oliver Unger and Harold Goldman become exec v.p. and sales v.p., respectively, of NTA. They'll own stock in the firm. NTA prexy Ely Landau in turn becomes exec v.p., a director and stockholder in Comet. While Comet won't be active in distribution, it's being continued for multiple private reasons. Marty Ross, who held the post of exec v.p. of NTA, is understood to be preparing to sell out his interest in the firm.

Comet properties involved in the transfer are 38 feature films, most of which were Harry Popkin and Hal Roach productions (included are such pix as "D.O.A.," "Champagne for Caesar," "Impact" and upcoming, "The Thief" and "The Well"); "Holiday," a Collier Young series of 26 half-hours starring Joan Fontaine, Ida Lupino and Edmond O'Brien; 52 half-hour "Roller Derby" pix; 13 half-hour "Hal Roach Laft Time" films, and (Continued on page 50)

AT&T Still Mulls Capra Science Pix

There won't be a decision for a month or so by American Telephone & Telegraph on possible sponsorship of an hour-long science series to be filmed by Frank Capra. N. W. Ayer & Son radio-tv vep James Hanna flew in last week from the Coast with the audition print of the series, completed by Capra (who wrote, produced and directed the live action and animated film) at a reported cost of \$250,000.

Hanna turned the pic over to AT&T, who will research production and time costs, show it among top officials and then make a decision whether to go ahead on production of an entire series of 13. Audition print for the series, "Our Mr. Sun," was financed by AT&T and took a year to complete.

NTFC Names Reddick On Lab Improvements

National Television Film Council last week created a new division concerning itself with improvement of laboratory techniques and elected William J. Reddick of the William German Co. as chairman of the laboratory committee. Reddick will head up the lab members of NTFC in an effort to resolve lab and film quality and handling problems currently besetting the vidpix industry.

Most immediate chore for Reddick will be to join NTFC's special committee on film handling. Committee was formed following a resolution by NTFC agency vep Jim Ellis that the NTFC prepare a set of standards for care and handling of film.

WOR-TV Pix Buy In 'Live' Lopoff

To fill up the air time being made vacant by the four live shows to be axed this weekend, WOR-TV, General Teleradio outlet in N. Y., has purchased 109 half-hour vidpix. Other heavy buys are expected some time within the next two weeks.

MCA has supplied WOR-TV with residuals from the "Chevron" "Gruen" and "Armour" theatre series, and Sterling came up with 25 of "Into the Night." Gordon Gray, station boss, has set up a 7-7:30 p.m. strip called "From Hollywood" to eat up part of the supply with the rest going into a Tuesday, Thursday and Saturday evening hour-long suspense block. Under this plan the 109 amount only to an 11-week run.

Live shows being killed by the budget-conscious tele station are Sloan Simpson, "Spotlight," "High Tension" and the "Art Ford Show." Vidpix were packed for by Milford Fenster, station film man.

McWilliams Resigns Screen Gems Pub Post

From two publicity operations, Screen Gems has been reduced to none. Harry McWilliams, for the past 15 months director of advertising and public relations for the Columbia vidpix subsid, resigned this week, effective in mid-May. Screen Gems had used the Dine & Kalms Hackery for a while, but dropped them recently.

McWilliams, hasn't announced a new affiliation yet. He moved over to Screen Gems from Columbia, where he was exploitation manager for eight years. Prior to that, he was with Benton & Bowles, Ted Bates, Major Bowes, Rubinoff and Paramount Publix Theatres. He was president of the Associated Motion Picture Advertisers for three years.

VARIETY City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors handle the national spot for which the film is aired.

CHICAGO Approx. Set Count—1,800,000 Stations—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MARCH RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Cisco Kid (W)	WBKB	Ziv	Sun. 5:00-5:30	24.3	63	38.4	Omnibus	WBBM	7.8
2. Superman (Adv)	WBKB	Leo Burnett	Sat. 5:00-5:30	22.7	78	29.1	Frontier Playhouse	WGN	3.1
3. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	22.6	34	67.0	Make Room for Daddy	WBKB	20.6
4. Annie Oakley (W)	WBKB	CBS	Sun. 2:00-2:30	19.2	75	25.8	City Desk	WNBQ	3.1
5. Inner Sanctum (Myst)	WNBQ	NBC	Sat. 10:00-10:30	18.0	44	41.4	Theatre of Romance	WGN	3.1
6. Liberate (Mus)	WGN	Guild	Wed. 9:30-10:00	16.8	27	61.4	Wrestling	WGN	10.6
7. Wild Bill Hickock (W)	WBKB	Leo Burnett	Sun. 1:30-2:00	15.7	58	27.0	Drewrys TV Playhouse	WNBQ	20.4
8. Hank McCune (Com)	WBKB	Minot	Sun. 2:30-3:00	15.3	54	28.6	Feature Film	WGN	4.7
9. I Led Three Lives (Adv)	WGN	Ziv	Tues. 9:30-10:00	13.7	23	60.0	Kukla, Fran and Ollie	WNBQ	9.0
10. Foreign Intrigue (Dr)	WNBQ	J. W. Thompson	Thurs. 9:30-10:00	12.6	24	52.8	Name's the Same	WBKB	22.0
							Place the Face	WBBM	21.8

SAN FRANCISCO Approx. Set Count—820,000 Stations—KRON (4), KGO (7), KPIX (5)

1. Range Rider (W)	KPIX	CBS	Tues. 7:00-7:30	28.7	54	51.4	Science in Action	KRON	18.5
2. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	27.9	48	58.3	Kraft TV Theatre	KRON	20.8
3. Life of Riley (Com)	KGO	NBC	Mon. 7:30-8:00	25.9	42	62.6	Studio One	KPIX	25.3
4. Victory at Sea (Doc)	KRON	NBC	Mon. 7:00-7:30	24.7	39	62.5	Studio One	KPIX	24.8
5. Superman (Adv)	KGO	Leo Burnett	Wed. 6:30-7:00	24.4	58	42.0	CBS News	KPIX	8.5
6. Cisco Kid (W)	KRON	Ziv	Thurs. 7:00-7:30	23.6	47	50.7	Perry Como	KPIX	10.7
7. City Detective (Myst)	KRON	MCA	Fri. 10:00-10:30	23.4	59	39.3	Kraft TV Theatre	KGO	14.0
8. I Led Three Lives (Myst)	KRON	Ziv	Thurs. 10:30-11:00	23.1	89	25.9	My Friend Irma	KPIX	13.5
9. Orient Express (Dr)	KGO	NTA	Mon. 8:30-9:00	22.2	36	61.9	News	KPIX	3.4
10. Wild Bill Hickock (W)	KGO	Leo Burnett	Tues. 6:30-7:00	21.7	62	35.2	Cuppa Joe	KPIX	0.3
							Godfrey's Talent Scouts	KPIX	24.7
							Science Lab	KRON	10.1
							Shell News	KRON	7.9

BALTIMORE Approx. Set Count—625,000 Stations—WMAR (2), WBAL (11), WAAM (13)

1. Superman (Adv)	WBAL	Leo Burnett	Wed. 7:00-7:30	27.9	67	41.9	7 O'Clock Final	WMAR	10.9
2. Ramar of the Jungle (Adv)	WBAL	TPA	Mon. 7:00-7:30	26.7	64	41.7	Jo Stafford	WMAR	8.4
3. Annie Oakley (W)	WBAL	CBS	Sat. 5:30-6:00	23.9	84	26.9	7 O'Clock Final	WMAR	13.3
4. Wild Bill Hickock (W)	WBAL	Leo Burnett	Sat. 7:00-7:30	23.7	54	44.4	Big Question	WMAR	6.0
5. I Led Three Lives (Dr)	WBAL	Ziv	Wed. 10:30-11:00	22.3	47	47.1	Film Funnies	WAAM	2.8
6. Badge 714 (Myst)	WBAL	NBC	Sat. 10:30-11:00	21.8	47	46.4	Pride of the Family	WMAR	11.2
7. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	18.6	64	29.3	Blue Ribbon Bouts	WMAR	23.9
8. Liberate (Mus)	WBAL	Guild	Tues. 10:30-11:00	18.1	34	53.1	Sports Spot	WMAR	15.4
9. Captain Midnight (W)	WBAL	Tatham-Laird	Sun. 11:30-12:00	16.0	97	16.6	Premium Playhouse	WMAR	19.7
10. City Detective (Myst)	WMAR	MCA	Sun. 11:00-11:30	15.1	27	25.5	7 O'Clock Final	WMAR	9.1
							Eternal Lamp	WMAR	3.9
							Wrestling	WMAR	18.9
							Your Income Tax Return	WMAR	0.4
							TV News	WMAR	0.4
							News	WBAL	8.8
							Mystery Marquee	WBAL	4.9

MINNEAPOLIS-ST. PAUL Approx. Set Count—415,000 Stations—WCCO (4), KSTP (5), WTCN (11), WMIN (11)

1. Badge 714 (Myst)	KSTP	NBC	Mon. 9:30-10:00	34.0	61	55.7	Studio One	WCCO	17.3
2. Hopalong Cassidy (W)	WCCO	NBC	Sat. 6:00-6:30	27.0	81	33.4	Mr. Wizard	WCCO	2.5
3. The Unexpected (Dr)	WCCO	Ziv	Thurs. 9:30-10:00	26.6	58	46.3	Life Begins at 80	KSTP	12.2
4. I Led Three Lives (Dr)	KSTP	Ziv	Tues. 9:30-10:00	23.7	42	55.9	Liberace	WCCO	19.4
5. Wild Bill Hickock (W)	WCCO	Leo Burnett	Sat. 5:30-6:00	21.0	91	23.4	Texas Stan	KSTP	1.1
6. I Am the Law (Myst)	KSTP	MCA	Fri. 7:30-8:00	19.9	38	53.0	Industry on Parade	KSTP	0.3
7. Liberate (Mus)	WCCO	Guild	Tues. 9:30-10:00	19.4	35	55.9	Topper	WCCO	25.4
8. Ramar of the Jungle (Adv)	WCCO	TPA	Sun. 2:30-3:00	18.5	75	24.8	I Led Three Lives	KSTP	23.7
9. City Detective (Myst)	WCCO	MCA	Thurs. 10:00-10:30	17.7	44	40.0	Charlie Chan Theatre	WMIN	4.6
10. Foreign Intrigue (Dr)	KSTP	J. W. Thompson	Sun. 9:30-10:00	16.9	33	51.6	Today's Headlines	KSTP	26.0
							Weather, Sports	WCCO	13.4
							Masterpiece Theatre	WCCO	25.9

OKLAHOMA CITY Approx. Set Count—180,000 Stations—WKY (4), KWTW (9), KTVQ (25)

1. City Detective (Myst)	WKY	MCA	Thurs. 7:30-8:00	44.1	74	60.2	Four Star Playhouse	KWTW	12.9
2. I Led Three Lives (Dr)	WKY	Ziv	Tues. 9:30-10:00	43.7	30	54.9	See It Now	KWTW	8.8
3. Liberate (Mus)	WKY	Guild	Mon. 7:00-7:30	42.0	61	68.5	Burns and Allen	KWTW	23.9
4. Cisco Kid (W)	WKY	Ziv	Sun. 5:30-6:00	39.4	87	45.1	You Are There	KWTW	5.3
5. Death Valley Days (W)	WKY	McCann-Erickson	Sun. 9:00-9:30	35.3	59	60.4	The Web	KWTW	24.9
6. Captain Midnight (W)	WKY	Tatham-Laird	Sat. 9:30-10:00 a.m.	35.1	100	35.1	Marge and Jeff	WCCO	19.7
7. Favorite Story (Dr)	WKY	Ziv	Fri. 8:00-8:30	29.4	50	59.4	TV Hour	WCCO	23.4
8. Life of Riley (Com)	WKY	NBC	Mon. 9:30-10:00	27.3	55	50.0	Western Theatre	WCCO	12.9
9. Superman (Adv)	WKY	Leo Burnett	Fri. 5:30-6:00	26.7	74	36.3	Your Show of Shows	WIS	32.0
10. Waterfront (Dr)	WKY	UTP	Sun. 9:30-10:00	23.1	39	58.6	Paul Winchell	WIS	22.8
							R. Montgomery Presents	WIS	20.3

COLUMBIA, S. C. Approx. Set Count—38,000 Stations—WIS (10), WCOS (25), WNOK (67)

1. Badge 714 (Myst)	WIS	NBC	Wed. 7:00-7:30	36.6	73	49.9	Captain Video	WNOK	8.6
2. City Detective (Myst)	WIS	MCA	Thurs. 8:30-9:00	33.7	50	68.0	Marge and Jeff	WNOK	5.7
3. Annie Oakley (W)	WIS	CBS	Sat. 6:30-7:00	30.0	73	41.2	Where's Raymond	WCOS	17.2
4. Hopalong Cassidy (W)	WIS	NBC	Fri. 7:00-7:30	28.3	67	42.3	You Are There	WNOK	6.9
5. Crown Theatre (Dr)	WIS	CBS	Tues. 9:30-10:00	24.5	44	55.6	Captain Video	WNOK	9.2
6. Files of Jeffrey Jones	WNOK	CBS	Fri. 8:00-8:30	19.4	34	57.1	Marge and Jeff	WNOK	5.7
7. Kit Carson (W)	WIS	MCA	Tues. 6:00-6:30	19.1	54	35.7	TV Hour	WCOS	19.7
8. Boston Blackie (Myst)	WNOK	Guild	Sat. 9:30-10:00	16.0	24	67.5	Dave Garraway	WIS	23.4
9. Liberate (Mus)	WCOS	Ziv	Sun. 7:00-7:30	15.1	28	53.4	Western Theatre	WCOS	12.9
10. The Unexpected (Dr)	WNOK	Ziv	Mon. 10:00-10:30	12.0	25	48.3	Your Show of Shows	WIS	32.0
							Paul Winchell	WIS	22.8
							R. Montgomery Presents	WIS	20.3



LOUIS HAYWARD as MICHAEL LANYARD ... The LONE WOLF



F10T 11-12-13

FIGURES

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FACT



NEW ANGLE: Lanyard - CAMERA DOLLIES CLOSE UP - HAND
HOLDING LONE WOLF MEDALLION - NARRATION: - Lanyard

A long time ago, I was given this Ming Wolf Medallion by the High Lama Chien Fe who said: "Michael, it will always come home to you." . . . I've left it in some strange places . . . it always has . . .



FACT — The LONE WOLF has SOLD in the first week 52-week firm contracts totaling over \$380,000.00.



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 2. DATE
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H. H. Goss, Jr., Editor

CHICAGO

**UNITED
TELEVISION
PROGRAMS inc.**

THE LONE WOLF IS A GROSS-KRASNE PRODUCTION

Wasserman Denies MCA Scramming Vidpix Production; Claims Expansion

Hollywood, April 20.

Reports that Music Corp. of America is quietly seeking to unload all its vidpix production, chiefly turned out by its Revue Productions subsidiary, are denied by MCA prexy Lew Wasserman. Wasserman declares there is no basis to the reports that MCA would drop its tv pix production in favor of emphasizing its distribution and representation activities in the television field.

The agency topper said that, to the contrary, MCA is now planning several more series, and is currently seeking producers to handle those properties.

Wasserman's denial came after it was reported Friday by DAILY VARIETY that MCA had talked to certain top vidpix producers and production companies, seeking an eligible candidate to take over the full operation of Revue. Two producers, unrelated to one another, told DAILY VARIETY that they had been approached by MCA execs with feelers to take over Revue.

Reports had it that as a prerequisite of any takeover of Revue, MCA insisted the buyer would give them exclusive representation and distribution of at least all of Revue's present telefilm output. To one producer whose record was particularly attractive to MCA, the latter was said to have even offered considerable production financing.

Revue has one of the largest production programs in the telefilm field, with three network shows, two syndicated and several upcoming series.

Revue's net programs are "Pride of the Family," ABC-TV, starring Paul Hartman, sponsored alternating weeks by Bristol-Myers and Armour; "Meet Mr. McNulty," CBS-TV, Ray Milland, General Electric; and "Pepsi-Cola Playhouse," ABC-TV, Pepsi-Cola. Regional shows are "Adventures of Kit Carson," starring Bill Williams, sponsored here by Coca-Cola, and "City Detective," starring Rod Cameron. In the works, with pilots already canned, are "The World and I," starring Joan Crawford, a series toplining Joan Wyman, and "Affairs of Ann," with Marguerite Chapman. Revue is also planning another series, "Soldier of Fortune."

Pubservice Vidpix As a Paying Thing

New production-sales technique has been mapped out by Princeton Film Center under which it will make available to stations on a free public service basis a series of 52 quarter-hour farm vidpix and yet come off with a hefty profit on the series. Setup on the show, "Rural Review," is that each segment will be "sponsored" by four advertisers in the farm field who will have their products "demonstrated" in the pix for \$22.50 per demonstration for each market in which the show is played.

On the basis of 200 stations, which Princeton prexy Gordon Knox expects to sign, that means \$18,000 per quarter-hour if four "sponsors" are signed. Only requirement of the stations is that they play it as a series, programmed the same day and same time each week. Over 125 stations have indicated readiness to do so.

Firestone Again Backs Indpls. Speed Classic

Dynamic Films for the second time is preparing a half-hour film on the Indianapolis Speedway Race for Firestone Tire & Rubber Co. Film, to be lensed in color, will be scripted by Les Becker and Les Caldwell (former with Dynamic, latter with Firestone), with Art Weitzel of Firestone supervising and Russ Hodges narrating.

Dynamic also completed filming this week of its quarter-hour "On Stage with Monty Woolley" series, featuring the vet actor in 13 adaptations of classics. Series is being offered on a national or regional basis.

Rush

Continued from page 47

ming be in film syndicated shows," he asserted.

Rush expressed the opinion that the future will see live tv standouts only on special events, sports, anniversary shows, and similar special occasions.

Official's newest show, "Town and Country Time," initial half-hour hillbilly telefilm, goes on sale next month. Produced by Connie B. Gay, it was shot in studios in Washington, and features Jimmy Dean, Mary-Klick, Pete Cassel, Quincy Snodgrass and others specializing in the country-style music. Show is currently on radio, heard on 1,800 stations.

In addition, Rush is conferring with Don Sharpe on production of an anthology series, and is talking with several other producers on potential properties for Official. Company's been hunting for a comedy show, without any success to date.

Official is also lining up three or four network properties. "We will participate in and arrange financing, but we do not want to own any shows. We only want to distribute them. We don't want any diversified interests," explained Rush.

Hillbilly show is being lensed in color, with 26 canned, and 26 about to be shot. "We're not shooting our other shows in color now because we're not sure which will be the best color," the exec said, adding "all of our series can go color on 24 hours notice." Official has distribution rights on "Four Star Playhouse," and is planning a September release on the series.

Harris Group

Continued from page 47

Ken Rowsell in Dallas, Pat O'Brien in Chicago, Arthur Kallman in Pittsburgh and Ira Gottlieb in Boston. Two more offices will be added shortly, and the sales

staff is expected to expand to 28 in the next few weeks.

Firm was set up after contemplated merger with National Telefilm Associates failed to jell. It's set up as a partnership arrangement rather than under a corporate structure, virtually unique in the vidpix business. Arrangement, while making the partners (Joe and Jim Harris, Sy Weintraub, and Dave Wolper) liable, is believed advantageous for tax purposes.

Harris Group operated Flamingo in 1948 and 1949, when they merged with Matty Fox and Elliot Hyman to form Motion Pictures for Television, of which Joe Harris was exec v.p. They withdrew from MPTV this past January on a capital gains deal. Among their other ventures are ownership of a tv station in Spokane (managed by Dick Jones, former general manager of the DuMont, N. Y., flagship, WABD), and current negotiations to acquire two more tele stations.

SAG Acts Like Bull in 'China' Shop Rerun Rap

Hollywood, April 20.

Screen Actors Guild board of directors, in first crackdown against any producer for nonpayment of telepix rerun coin, voted to cancel its pact with Tableau Television, Ltd., producers of the "China Smith" series starring Dan Duryea. All members were ordered not to appear in any future "Smith" vidpix or ink contracts until Tableau antes up around \$10,000 SAG claims is due.

SAG national exec secretary John L. Dales said despite the fact that the series now is in fourth run on KABC-TV, a large number of actors have not been paid residual coin. SAG pact provides two runs in each city free; actors get 50% more for third and fourth runs; 25% each for fifth and sixth runs.

Of 26 half-hour "Smiths" made thus far, six were shot in Mexico and thus not subject to SAG pact. Partial payment has been made to thespians in four of others. Series is not now in production, but slated to resume within two weeks. Bernard Tabakin is prexy of tableau.

New Telepix Shows

WATERFRONT

With Preston Foster, Lois Moran, Douglas Dick, Harry Lauter, Willie Best, Pinky Tomlin, Kathleen Crowley, others

Producer: Roland Reed Productions (M. Benjamin Fox)
Directors: John Brahm, Phil Karlson, Hollingsworth Morse
Writers: Various
39 Half-Hours
Distrib: United Television Programs

United Television Programs and Roland Reed ought to hit the jackpot with "Waterfront." First off, they've created a show that packs plenty of appeal for both adults and juveniles, one that's flexible enough to fit into any time slot—and with good vidpix time at a premium in the larger markets, that's an important consideration. Second, they've gotten into an offbeat field and endowed it with good cast, okay story values and the production competence that comes with years of vidfilming.

Series, conceived by producer M. Benjamin Fox, concerns the adventures of a tugboat captain, his family and his crew. Preston Foster looks perfectly at home as the captain, and he's got excellent support from Lois Moran as his wife and Douglas Dick as one of his sons. Willie Best and Pinky Tomlin are part of the crew, and there's a host of other characters weaving in and out of the episodes. While the series is designed strictly for the family trade and that angle is pushed in the pix, there's enough diversity of story line to satisfy virtually every audience segment.

Production values are excellent. Outdoor footage, shot at San Pedro (Cal.) harbor, is realistic and interesting, and some special effects in segment caught were topgrade. An uncredited musical score that accompanies the film is one of the best yet for telepix.

ELLERY QUEEN

With Hugh Marlowe, Florenz Ames, others

Producer: Norvin Productions
Producers: Norman and Irving Pineus

Directors: Charles Haas, Ray Nazarro, Harold Schuster
Writers: Various
39 half-hours
Distrib: Television Programs of America

Television Programs of America's newest entry in the vidpix sweepstakes (and, incidentally, the first new series it's bringing out other than the shooting of Edward Arnold as host of the "Your Star Showcase" series) shapes as good standard nighttime programming fare that should have little trouble finding sponsors on a regional and local level. The Ellery Queen tie-in makes the property a familiar one, and it's well-timed to coincide with the 25th anniversary of the mystery books. A good production job and the multi-faceted crossplugging that it should evoke makes the series a good programming and sponsorship bet.

There's not likely to be anything spectacular about the series. Film caught showed close attention to production details, good acting and direction and a standard story that eschewed violence in favor of the trick solution. Hugh Marlowe and Florenz Ames are well cast as Queen and his inspector father; rest of the cast in segment caught was excellent and if hesping standard is maintained, series should be among the top on that score. Ditto direction of Harold Schuster.

If there's any complaint against the series, it's going to be that it isn't different enough from the rest of the mysterious field. True enough, the type of crime portrayed and type of story line isn't going to be too different, but the series has two distinct characters in Marlowe and Ames, and they should prove sufficient to give the series a stamp of individuality.

Minot's Saturation Pattern Gets A Four-Show Distribution Hotfoot

AND ON, 'N' ON, 'N' ON

There's No End To those 'Fireside Theatre' Rerun Deals

With the latest series of "Fireside Theatre" telepix having been acquired by Screen Gems recently, still another batch of the long-runner becomes available on June 1, when CBS Television Film Sales' rights to the first cycle of the pix (circa 1949-50) expires. Films will revert to Gordon W. Levoy's General Television Enterprises, which produced the initial season's films for Procter & Gamble.

GTE produced the '49-50 group, while Bing Crosby Enterprises controls the 1950-51 batch (currently distributed by United Television Programs). Frank Wisbar then took over the series, with his reruns being distributed by Ziv (Screen Gems gets next season's productions). GTE turned the films over to CBS for one of its first syndicated ventures under the title of "Strange Adventure." After the original films revert to GTE, Levoy said, they'll again be made available in "a new manner for television."

Film Panel Discussion Series Kinned on Coast

Hollywood, April 20.

A series of motion picture panel discussions beamed over the educational television station KTHE (UHF) will be kinecopied for subsequent telecasting over other stations, the National Board of Review of Motion Pictures announced. Monthly programs are being fashioned to include top film and civic figures.

AFTRA OK's Kinnies

Continued from page 47

that tape, when it's commercially available, may override all considerations of quality. If AFTRA's willing at that time, then syndication of kines may become the most important phase of the syndication business.

TeeVee's deal marks part of an expansion move by the Phillips-Flowers firm. Marc Frederic, TeeVee general manager, is in N. Y. negotiating release of other properties on kinescope for syndication. Firm last week set up an eastern sales office under John C. Alicate, and will start distributing the "Tales" kines in about two weeks, as soon as prints of the ABC negatives can be processed.

"Tales," a science-fictioner, had a long network run, and ABC has about 100 kines of the show, but only 26 are going into syndication. Starred on some of the shows are Thomas Mitchell, Gene Lockhart, Franchot Tone and Bruce Cabot. Foley a few months back put couple on film as the prelude to setting up his own distribution outfit, but the project folded after a short time. The pilots he shot aren't included in TeeVee's 26 pix. TeeVee originated the idea for syndication of the kines and subsequently set the deal with Foley, ABC, AFTRA and other unions.

NTA Catalog

Continued from page 47

"M. D.," "Health and Happiness Club" and "Design for Living," comprising a total of 274 five-minute films. In production for Comet is an international variety series starring Erol Flynn and a series of half-hour dramas called "Tales of the Mediterranean."

Comet claims to have done some \$1,000,000 gross business in its seven months of existence, while NTA reportedly has grossed some \$750,000 with its Procter Syndication properties ("China Smith," "Orient Express," "Play of the Week," which is the original group of "Schlitz Playhouse" films and "International Playhouse" and Landau's own films. On that basis, Under says the sales market set for 1954 for the combined firms is \$4,000,000. This would put the firm among the top echelon of distributors.

Minot TV, the distribution setup headed by Charles Amory, former Pathe Labs and Eagle-Lion v.p. and employing as many as 165 salesmen throughout the country, has already latched on to four new half-hour telefilm series for syndication and is negotiating for four more. With a salesman in every market, and accessibility to a pool of untapped advertisers, Minot shapes up as a top outlet for independent vidpix production, with the capacity to handle 10 or more series a year.

New properties being handled by the firm are "New Orleans Police Dept.," a series of 26 produced by Victor Stoloff for Motion Pictures Advertising Service (one of the two outfits associated with Minot in the distribution setup); "Royal Canadian Mounted Police," 26 half-hours in color produced by Stoloff and S&S Productions Ltd.; the Rudy Vallee-starring international variety series being produced by Marion Parsonnet and Derbo Films in Rome with Minot financial participation; and 52 "Hank McCune Show" situation comedies being produced on the Coast by McCune's Video Pictures Inc.

Remarkable coverage (there's no distribution outfit in the field now with more than 40 salesmen) is achieved via a tie-in with MPA and United Film Service. Both firms have been in the business of producing, selling and distributing commercial trailers for theatrical showings for more than 30 years, and more recently, have moved into tv commercials. Their total sales force numbers 150; they cover virtually all of the U.S. and have offices covering the entire Western Hemisphere. Minot itself will man a small stretch in the Northeast with a 15-man staff.

No less important than the manpower behind the setup is the fact that the salesmen have access to over 35,000 small advertisers who've used their service for theatrical commercials. Amory plans to introduce multiple-sponsorship on a local level, enabling even the smallest advertiser to enter local tv. Where a syndicator can't get a sponsor to go for \$100 a week in a small market, Amory feels, Minot can get two or three to pitch in to put the show on the air. Fact that the salesman knows his customers and has the time to find multiple sponsors in a particular market enables Minot to concentrate on multiple sponsorship where other distributors can't, Amory says.

With that kind of a sales setup, Amory believes he can guarantee distributors a profit on the first run of their films. Type of saturation selling the distribution setup furnishes will get the series into enough markets to more than cover production costs the first time around, according to Amory, and second runs will be just additional gravy. Also, because of the size of the staff and the other factors, Amory feels he'll be able to handle more product than the ordinary distributor, which should come as a boon to hard-put producers.

'Int'l Police' Into Syndication Route

Bernard Procter's "International Police" series, which he's been holding back for a national sale, is going into release late this spring via the syndicated route. Procter and Ralph Serpe of Italian Film Export, who's partnered with him in the pix, signed a deal with Joe Harris under which the latter will syndicate the films.

Pix were made in Europe by Thetis Films and by Procter on the Coast. There are 26 in all with Procter considering production of more at his American National Studios on the Coast. Harris group (Joe and Jim Harris, Sy Weintraub and Dave Wolper) has acquired several properties over the past couple of weeks. Others are Marion Parsonnet's new "B.S.I.: Universe" science-fiction series and Mutual-Telefilm's "Cowboy G-Men" from United Artists Television.

They're ALL ACES

take a card, any card, for TV films that SELL!

ACE OF DIAMONDS



TOWN AND COUNTRY TIME
Brand new! TV's first authentic ½ hour HILBILLY VARIETY SHOW. SINGING! COMEDY! DANCING! With America's top country music artists.

ACE OF HEARTS



'SECRET FILE U.S.A.
Brand new! Robert Alda stars as Major Bill Morgan, ace intelligence agent in taut tales of espionage — a semi-documentary ½ hour series of suspense.

ACE OF SPADES



COLONEL MARCH OF SCOTLAND YARD
Boris Karloff as a well mannered, witty, implacable enemy of crime in this unusual ½ hour detective thriller.

ACE OF DIAMONDS



MY HERO
Robert Cummings stars in the laugh-provoking ½ hour comedy treat for the whole family. National average rating 29.9.

ACE OF HEARTS



MUSIC HALL VARIETIES
A library of three minute films featuring America's top artists, bands, vocalists and comedians.

ACE OF CLUBS



CARTOONS
A library of 75 cartoons, running from six to nine minutes including: The Little King, Felix the Cat, Merry Tunes, and others.

ACE OF CLUBS



TERRY AND THE PIRATES
Stirring ½ hour adventure series employing America's best known comic strip characters that appear in 220 newspapers. A proved TV success.

ACE OF SPADES



FEATURE PICTURES
100 up-to-date feature films — all produced between 1946 and 1954, starring Hollywood's top names. Many first run!

ACE OF HEARTS



MISCELLANEOUS SHORT SUBJECTS
Famous news and sports events; instructive sport series; religious hymns; puppet series; magic spots; complete stock film library.

ACE OF DIAMONDS

OFFICIAL FILMS INC.

Jocks, Jukes and Disks

By HERM ECHOENFELD

Freddy Martin Orch: "Muriel"—"Life Can Be Beautiful" (Victor). "Muriel," an adaptation of the cigar jingle, is a piece of commercial material that could develop into a click item for Freddy Martin's organization. Ensemble handles the vocal nicely with an un-billed gal supplying the Mae Westian interpolations. Flip is a pleasing ballad based on an old folktune.

Billy Sheppard: "The Bandit"—"O, Donna Clara" (Essex). This enterprising indie label comes up with another potent entry in this disk via way of England. Billy Sheppard, an American singer working in England recently, makes an impressive debut on "The Bandit," a tune in the "High Noon" genre with a solid story and fine melodic line. Sheppard's clear tenor pipes get another good workout on the Latin-inspired tune on the reverse. British bantowner Ray Martin lends excellent support.

Johnnie Ray: "Hernando's Hideaway"—"Hey There" (Columbia). "Hernando's Hideaway," from the score of the legit show, "The Pajama Game," is a musical satire on south-of-the-border tunes with good chances. Johnnie Ray delivers

get anywhere on wax. "Banana Boat" is one of those Latin tunes with a tired melody and fair lyric. Miss Hutton does little with it. She does even less with the flip item, a rhythm item with a pedestrian beat.

Jimmy Boyd-Gayla Peevey: "Kitten in the Basket"—"I'm So Glad" (Columbia). Teaming of Columbia's two top juve vocalists makes for a couple of cute sides. "Kitten" is the feline answer to "Doggie in the Window" and the two kids blend excellently. Gayla Peevey is sort of a junior Sophie Tucker while Jimmy Boyd has pure country-flavored pipes. This parlay is even more striking on the flip tune.

Randy Sabatini: "A Million Tears Ago"—"I Tried Not to Love You" (Decca). Randy Sabatini, Decca's newest entry in the male vocalist sweepstakes, has obviously studied the top male singers' styles. He belts a tune with excellent pipes, but in a style that's a cross between Don Cornell and Tony Bennett. "Tears" has better commercial potential of the two sides.

Felicia Sanders: "Jole John"—"Love Affair" (Columbia). "Jole John" is in the bayou-tune groove.



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
138th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
THE MAN WITH THE BANJO
Vocals by Larry Hooper
and
UNTIL SUNRISE
Vocals by Alice-Lon

for Strings—"Fiddler's Boogie" (London). Click instrumental tunes are hard to come by and this coupling by British orchster Frank Chacksfield falls into the commonplace category. Neither side has any standout features to set it off from the usual run of such wax releases. Both tunes, however, are given rich arrangements and are easy to take.

CORAL IN VOGUE TIE FOR BRITISH DISTRIB

Coral Records, Decca's subsid, is currently nearing finalization of a deal with Vogue Records Ltd. for distribution in England. Under this setup, Vogue would give Coral and its affiliated Brunswick line a sales outlet in the United Kingdom. Decca releases through British Decca.

Coral previously had set distribution pacts for the Continental countries, Australia and South America. New deal completes the global sales setup excluding, of course, the Soviet-dominated countries.

Lengsfelder Tactics Loses Coots' Support

J. Fred Coots is the latest tunesmith to ankle ASCAP's Lengsfelder Committee because of chairman Hans Lengsfelder's new "aggressive" tactics against the Society's current operation.

Coots' walkout was preceded by Johnny Redmond, Jimmy Eaton, Lou Singer, Lou Handman, Maurice Baron, and Mickey Stoner. Anklings stemmed from disapproval of Lengsfelder for not consulting them prior to sounding off his views on the Society's logging, distribution and voting methods.

Longhair Disk Reviews

Delius: A Mass of Life (Columbia 2 LP; \$11.90). Rarely-performed choral work is a massive, somewhat ponderous but impressive opus. Music is vigorous and of high grade, but too evenly paced. It gets a dramatic reading from a Delius zealot in Sir Thomas Beecham, with a choir and soloists aiding the Royal Philharmonic under his driving bat.

Beethoven: Concerto No. 4 in G (RCA Victor; \$5.95). Solomon, British pianist, in a superior performance of the w.k. work, done with clarity and taste as well as musicianship. Solomon's style is more relaxed, less showy or glittering than others, which suits this pen-sive concerto best. Philharmonia Orch. under Cluytens assists sensitively.

Wagner: Tannhauser Overture & Venusberg Music; Tristan & Isolde Prelude, Love-Death (Angel; \$4.95). Rich, sonorous readings of Wagnerian faves. "Tristan" excerpts are sensual and dramatic yet well-controlled, and the "Tannhauser" bits are suitably exotic and ear-

filling. Good job by the Philharmonia under Kletzki.

Liszt: Mephisto Waltz & Chopin: Barcarolle in F Sharp Minor (Capitol; \$2.98). Pianist Leonard Pennario brings proper drive and spirit to the Liszt, and for contrast showing neat shading, coloring and workmanship in the gentler Chopin.

Grieg: Lyric Suite & Reesen: Himmerland (London; \$4.95). Excellent rendition of the lovely Grieg descriptive sketches, and of a little known opus in the Reesen rhapsody. Latter proves a pleasant pastoral. Danish Radio Symphony handles both authoritatively.

Stravinsky: Sacre du Printemps (Mercury; \$5.95). Another impressive recording of the powerful, controversial work, this time by the Minneapolis Symphony under Antal Dorati. Reading has pace, rhythm and drive, although it's a little too harsh at times. Bron.

Kenny Sheldon Orch opening at the Arcadia Ballroom in N. Y. this week.

Best Bets

FREDDY MARTIN ORCH	MURIEL
RCA Victor	Life Can Be Beautiful
BILLY SHEPPARD	THE BANDIT
Essex	O, Donna Clara
JOHNNIE RAY	HERNANDO'S HIDEAWAY
Columbia	Hey There

it with a tongue-in-cheek style with the lyric and melodic stops giving it at attractive pop flavor. Archie Bleyer's orch also has a fine slice of this tune for Cadence. On the Columbia reverse, "Hey There," also from the legit score, is a straight ballad with some strained lyrics.

Hugo Winterhalter Orch: "Bahama Buggyride"—"The Wonder Melody" (Victor). If those seagulls in "Ebb Tide" were important, then maybe the neighboring horses in "Bahama Buggyride" will help. It's a bright instrumental sparklingly played by Hugo Winterhalter's orch. Flip is in a more sombre mood with less commercial impact.

Julius LaRosa: "Three Coins in the Fountain"—"Me Gotta Have You" (Cadence). "Three Coins in the Fountain," from the Metro pic of the same title, is a class ballad with a pleasing lilt. Julius LaRosa gives it an appropriately sentimental ride and this side could develop into another winner for him. "Me Gotta Have You" is a routine rumba item that's not particularly enhanced by the rendition.

Betty Hutton: "Banana Boat"—"My Cutey's Due at Two to Two Today" (Capitol). With this mediocre material, Betty Hutton will never

that had some vogue a year or so ago. It's doubtful whether this material is strong enough to revive the cycle, despite a fine rendition by Felicia Sanders. "Love Affair" is an excellent piece of material and Miss Sanders projects it to the hilt.

Joey Adams-Al Kelly: "The Baseball Expert"—"How Now Brown Cow" (Coral). This is a disappointing comedy dir. Comic Joey Adams and doubletalk artist Al Kelly team on a couple of dialogs that are distinguished only by the cliché lines and tired gags.

Rusty Draper: "Knock on Wood"—"It Ain't My Baby" (Mercury). From the Danny Kaye pic, "Knock on Wood," the title song turns up as strong material for Rusty Draper. It's a snappy rhythm tune with a clever lyric that Draper handles slickly. "It Ain't My Baby" is a fair entry with a country flavor.

Molly Bee: "Stuffy"—"In the Pyrenees" (Capitol). Capitol's teenage vocalist, Molly Bee, registers nicely on these contrasting sides. She pounds out "Stuffy" with a solid beat giving it a mild rhythm & blues flavor. Reverse is an off-beat piece of material which she delivers effectively.

Frank Chacksfield Orch: "Picnic

VARIETY 10 Best Sellers on Coin-Machines

1. WANTED (7)
2. I GET SO LONELY (10)
3. YOUNG AT HEART (8)
4. MAKE LOVE TO ME (12)
5. HERE (3)
6. CROSS OVER THE BRIDGE (8)
7. A GIRL, A GIRL (2)
8. SECRET LOVE (12)
9. ANSWER ME, MY LOVE (2)
10. NO TEARDROPS TONIGHT (5)

Second Group

MAN WITH THE BANJO
MAN UPSTAIRS
JILTED
I REALLY DON'T WANT TO KNOW
TILL WE TWO ARE ONE
FROM THE VINE CAME THE GRAPE
SOMEBODY BAD STOLE DE WEDDING BELL
LITTLE THINGS MEAN A LOT
SOMEWHERE
OH, MY PAPA
I'D CRY LIKE A BABY
DARKTOWN STRUTTERS BALL
ANEMA E CORE
AM I IN LOVE
GEE

Perry Como Victor
Four Knights Capitol
Frank Sinatra Capitol
Jo Stafford Columbia
Tony Martin Victor
Patti Page Mercury
Eddie Fisher Victor
Doris Day Columbia
Nat (King) Cole Capitol
Tony Bennett Columbia

Ames Bros. Victor
Kay Starr Capitol
Teresa Brewer Coral
Les Paul-Mary Ford Capitol
Georgie Shaw Decca
Hilltoppers Dot
Georgia Gibbs Mercury
Kitty Kallen Decca
Lou Monte Victor
Eddie Fisher Victor
Dean Martin Capitol
Lou Monte Victor
Eddie Fisher Victor
Joni James M-G-M
Crows Rama

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of April 9-15, 1954

A Dime And A Dollar—"Red Garters"	Famous
A Girl, A Girl	Valando
Am I In Love	Miller
Amor	Southern
Angela Mia	Chappell
Answer Me, My Love	Bourne
Cross Over The Bridge	Laurel
Darktown Strutters Ball	Feist
Dream, Dream, Dream	Feist
Happy Wanderer	Fox
I Get So Lonely	Melrose
I Love Paris—"Can-Can"	Chappell
I Really Don't Want To Know	H & R
I Speak To The Stars—"Lucky Me"	Witmark
If You Love Me	Duchess
Little Mustard Seed	Robbins
Lost In Loveliness—"Girl In Pink Tights"	Chappell
Make Love To Me	Melrose
Man With The Banjo	Mellin
Melancholy Me	Sheldon
My Restless Lover	Chappell
Ridin' To Tennessee	Johnstone-M
Secret Love—"Calamity Jane"	Remick
Somebody Bad Stole De Wedding Bell	Morris
Stranger In Paradise—"Kismet"	Frank
Till We Two Are One	Shapiro-B
Until You Came To Me	Amer. Acad.
Wanted	Witmark
Where Can I Go Without You	Mogull
Young At Heart	Sunbeam

Second Group

Anema E Core—"Three Coins In The Fountain"	Leeds
Baubles, Bangles And Beads—"Kismet"	Frank
Bell Bottom Blues	Shapiro-B
Brave Man	Famous
Changing Partners	Porgie
From The Vine Came The Grape	Randy-S
God Speed To You	Republic
Goodbye	Southern
Granada	Peer
Heart Of My Heart	Robbins
Here	H & R
It Happens To Be Me	Paxton
Latin Lady	Roxbury
Little Things Mean A Lot	Feist
My Sin	DeSylva-B-H
Oh, My Papa	Shapiro-B
Pine Tree, Pine Over Me	Miller
Poor Butterfly	Harms
South	Peer
There'll Be No Teardrops Tonight	Acuff-R
Y'All Come	Starrite
You Didn't Want Me When You Had Me	Marks

Top 20 Songs on TV

(More In Case of Ties)

Anema E Core	Leeds
Answer Me, My Love	Bourne
C'est La Vie	Kassner
Cleo And Meo	Joy
Cross Over The Bridge	Laurel
Darktown Strutters Ball	Feist
From The Vine Came The Grape	Randy-S
I Get So Lonely	Melrose
If You Love Me	Duchess
Lovin' Spree	Joy
Make Love To Me	Melrose
Man With The Banjo	Mellin
Pine Tree, Pine Over Me	Miller
Poor Butterfly	Harms
Positively No Dancing	W & B
Secret Love	Remick
Stranger In Paradise	Frank
Wanted	Witmark
You Got Class	Paramount
Young At Heart	Sunbeam

† Fil'musical.

• Legit musical.

New Diskers Can't Find Distributors; See 'Pressure' From Majors' Indies'

A flock of the newer indie labels are now running into a block on the distributor level. In the past couple of years the distributors had been taking on lines from all comers, but they've clamped down in recent months, leaving the newly formed diskeries without a distribution outlet.

Many of the small record companies believe that the major diskers are trying to squeeze them out of the wax picture by setting up so-called "indie" subsidis. The majors, it's claimed, have pressured the distributors to carry their lines and cut off the other companies.

The distributors, on the other hand, can't handle as many new labels as they did in the past. One distributor pointed out that it's getting tougher every day to kick off a new artist on a new label.

The indie platteries currently are being set back on the disk jockey level, too. The new companies have been shelling out heavy promotion coin to get their platters to the deejays and receiving very little spinning time in return. One of the standard d.j. squawks in recent years has been the overload of new releases and now it's gotten to the point where they've started brushing off the new diskeries entirely. As one jockey put it, "These new companies are coming out of the woodwork and I don't even get a chance to open their disk package."

Meyers Moves 'Wanted' Into Court in Legal Row Over Title Duplication

"Wanted," tune which recently moved into the hit brackets via Perry Como's RCA Victor disk, is the basis for a copyright suit filed in N. Y. Federal Court by Meyers Music. The pubbery claims that the song, published by Witmark Music of the Warner Bros. publishing group, infringes on its similarly-titled copyright.

Action, which seeks an injunction, damages and an accounting of profits, names as defendants Witmark, RCA, CBS, NBC, ABC, Como and writers Jack Fulton and Lois Steele. Complaint claims that prior to July 12, 1949, Al Alberts and Len McCall wrote and registered the tune which later was assigned to Meyers. Pubbery adds that it had made agreements with various disk companies to wax the tune and that Witmark disregarded plaintiffs' rights by publishing and licensing a similarly titled tune. Meyers claims that Witmark had been notified of the alleged unfair competition but refuse to withdraw its copyright.

Teresa Brewer Pulls 16G in Three Dates

In her first steady personal appearance tour, songstress Teresa Brewer racked up nearly \$16,000 in initial three engagements. Chirp played Convention Hall, Asbury Park, N. J., Saturday (17), pulling in over \$5,500. Following night at Rocky Glen Park, outside of Scranton, Pa., she drew \$4,500 and Monday (19) night at Lakewood Park, Mahoney City, Pa., receipts totalled over \$5,900.

Jerry Wald orch played dates with singer.

BMI's Stearns to Coast To Set U Film Tunes

Julie Stearns, general professional manager of Broadcast Music, BMI's publishing subsid, headed to the Coast this week to set songs in the forthcoming Universal pic. "It's All In The Game."

Stearns has already acquired the title song in the Donald O'Connor-Bert Lahr starrer and plans to nab several additional tunes in the production.

Trend Sets Distributors

In a move to bolster its position in the national wax picture, Trend Records expanded its sales setup last week with the appointment of two new distributors.

Distributors taking the Trend line are Cosnat for Cleveland and Man-gold for Baltimore.

Granz Into Personal Mgt.; Signs Ella Fitzgerald

Norman Granz, promoter of the "Jazz at the Philharmonic" tours and owner of the Clef and Norgren jazz labels, is now going into the personal management field. His first client, signed last week, is Ella Fitzgerald, currently in the vaude show at the Loew's State, N. Y., and one of the regular trouperes on the JATP tours.

Gale Agency will continue to handle Miss Fitzgerald's bookings.

Voting Rights For Estates Pitched By ASCAP Bd.

The board of the American Society of American Composers, Authors & Publishers is proposing an amendment to the bylaws that would give voting rights to the estates of deceased ASCAP members. Amendment, which was introduced originally by Oscar Hammerstein 2d and approved later by the board, is currently before the membership for final ratification.

Under the present setup, the estates get the same coin share of the ASCAP distribution that the deceased member would have gotten were he alive. All membership rights, however, are vested exclusively with living members of ASCAP and denied to the estates. Even the payoff to the estates is not automatic, since such payments under the present bylaws depend solely on discretion of the board. In practice, of course, the estates get equal treatment with living members.

While the Hammerstein amendment would give the estates voting privileges, it would retain the current rules against allowing successors to hold office in the Society. ASCAP operates under a weighted balloting system in which each writer is assigned a number of votes proportionate to his rank in the distribution system.

Bennett's Theatre Date

Tony Bennett, Columbia Records singer who just wound up a concert tour with the Percy Faith orch, opens at the Seville Theatre in Montreal for one week tomorrow (Thurs.).

He follows with a 10-day stand at the Boulevard in Queens, N. Y., starting April 30.

On a High Note
Numerous jazzmen are taking the expression, "flying high," literally and are now going in for aviation lessons between gigs.

Among the high-flyers are Lionel Hampton, Buddy De-Franco and Johnny Smith. Songstress Sarah Vaughan is also studying to be a licensed pilot.

RCA Victor Into Taped Music Biz

RCA Victor is now projecting a move into the taped music field for commercial users, such as restaurants, factories, banks, etc. It's understood that the diskery is preparing a series of tapes that can play for eight straight hours. Several tape machines now on the market are equipped to play continuously over such long stretches.

Victor's project is parallel to the one initiated by Capitol Records recently in shifting its radio transcription packages onto tape for distribution to commercial users. Both Victor and Capitol are taping material that is not part of their regular disk catalog. Victor's operation is being handled through the custom records division under Jim Davis.

FLANAGAN BUYS OUT HENDLER BAND SHARE

Orch leader Ralph Flanagan and his personal manager Herb Hendler parted company last week when Flanagan bought out Hendler's interest in the band. Hendler, however, retains a piece of the Buddy Morrow band and vocalist Frankie Lester together with Flanagan. In addition to a cash payoff from Flanagan, Hendler was also given 100% ownership in the ASCAP publishing firm, Coachella Music, which has the copyrights on several instrumentals, including the click "Hot Toddy," etched by Flanagan for Victor.

Flanagan was launched as a pop maestro four years ago under steam of a heavy RCA Victor promotion. At that time, Hendler was promotion chief for the diskery, but left to manage Flanagan together with Bernie Woods. Woods left the organization last year.

George Thompson, who's been connected with the org for the past year, will take over the management of the Flanagan outfit. The orch left on a one-niter tour last week.

Dick LaSalle's band opened at the Shamrock Hotel, Houston, replacing Dick Jurgens band. Louis Olivera band will also appear on the bill in support of Carmen Miranda.

200,000 Copies Now a Big Song Hit; Must Bank on ASCAP, BMI Coin

Label X's Hilliard Busy On Pop & Country Talent

Jimmy Hilliard, artists & repertoire chief for Label X, RCA's new disk subsid, is stepping up his program to build the label's artists roster in the pop and country field. Last week, Hilliard inked two singing combos, the Wilder Bros. and the Woodside Sisters, to term pacts.

Also added were two solo vocalists, Buddy Jayson, and Al Wallis.

Rackmil Bests Lloyd in Decca Fight; Vote Big

Decca Records' management, led by prexy Milton R. Rackmil, scored a decisive victory over the dissident stockholders' group, headed by George L. Lloyd, in the final tally of proxy ballots last week. The vote was 937,000 shares for management as against 147,850 for the opposition, a six-to-one endorsement of the incumbent board. Fact that three-quarters of the total shares outstanding were voted indicated widespread interest among stockholders in the battle for Decca control.

Decca shareholders also approved the management's proposal to increase the authorized capital stock from 1,500,000 to 2,500,000 shares. Lloyd tagged this proposal as a "blank check," but the shareholders went along with Rackmil's idea that the company should continue its diversification program by making investments in other enterprises where possible. Support for this proposal stemmed from Decca's highly successful buyout of the major stock interest in Universal Pictures, which returned a profit of \$600,000 to the diskery last year.

Besides Rackmil, the directors who were reelected were Leonard W. Schneider, exec vice-prexy; Robert W. Lea, Harold I. Thorpe and Samuel H. Vallance. No provision was made in the voting setup for representation of the minority stockholders on the board.

It's expected that Lloyd will continue to head the Decca Stockholders Protective Committee, which conducted the opposition's fight. Since Lloyd obtained support on only 10% of the total shares, it's doubted at this point whether he will conduct another proxy battle next year. Lloyd, and a small group of supporters, footed the cost of the fight.

Sheet music sales on current pops are currently dipping to an alltime low. Only the top handful of hits are moving copies at all while these are now lucky to hit 200,000 sheets. Even a number like "Secret Love," which has been climbing for some four months and has been a solid disk click for the last two months, is not expected to exceed the 200,000 marker.

The situation is now brutal for the small publisher even if he has a hit. The take from disk royalties, at 1c or less per side, is hardly enough to pay for his phone calls. Now with copy sales falling to a low point, his normally substantial profit on sheet has been cut drastically, particularly when he starts to count the returns a couple of months after the song has died.

The bigger publishers, of course, have long since discounted the importance of current pop sheet sales. For them, the foundation of the business is performance money and the steadily growing revenue from their standard and educational departments.

The big performance gravy, however, is limited to about a half-dozen firms. The Warner Bros. combine, the Music Publishers Holding Corp., gets about \$1,400,000 annually from the American Society of Composers, Authors & Publishers, while the Big Three (Robbins, Feist & Miller) and the Chappell combine receive around \$800,000 apiece with Mills Music and Shapiro-Bernstein Music not far behind. It's estimated that about six top ASCAP publishers get over 75% of the publishers' share. Last year, the ASCAP melon for publishers was \$7,500,000.

Broadcast Music, Inc., payments to its subsidis are another plus factor in a publisher's survival. The days of lush BMI guarantees, however, are now over and the publishers now have to hustle performances and disks to get their BMI checks.

Gieseeking Sues Urania For 100G in Charging Piracy From Red Tapes

Problem of "unauthorized disks" on the U. S. market cropped up again last week when longhair pianist Walter Gieseeking slapped a suit against Urania Records in N. Y. Supreme Court charging that the diskery had released two long-play platters without his consent.

Gieseeking claims that the etchings of Schumann's "Davidbueandler Dances" and Bach's Sixth English Suite were made from tapes which Urania allegedly purchased from the Commies in Berlin's East Zone. The pianist asserts that he is under contract to EMI, British firm, and that he never pacted with Urania.

Gieseeking's action is third recent attack on disk pirating. About a month ago, Dr. Wilhelm Furtwaengler, German orch conductor, filed suit against Urania complaining of the sale without his permission of a waxing of Beethoven's "Eroica." Furtwaengler also alstemmed from "hot tapes" purloined that the Urania release chased from the Berlin Commies. A few weeks ago the Allegro recordings of one of the Wagnerian Ring Cycle came under attack for allegedly being made without permission from a Bavarian Radio broadcast of the Bayreuth Festival performances last summer.

Looks Like Victor Will Wax Rome's 'Fanny' Set

Cast album rights to "Fanny," the upcoming Joshua Logan-David Merrick legit musical production with a Harold Rome score, will probably be picked up by RCA Victor even before the show goes into rehearsal. Diskery has an inside track because Ezio Pinza, a Victor pactee, is slated for the starring role in the show.

Rome's last Broadway score for "Wish You Were Here" was also assigned to Victor and the diskery is credited with giving considerable help at the boxoffice via its click Eddie Fisher slice of the title tune.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.
 *ASCAP †BMI

National Rating			Title and Publisher															TOTAL POINTS
This Last wk.	wk.																	
				New York (MDS)	Boston—(Möser Music)	Rochester—(Neisner Bros.)	Philadelphia—(Charles DuMont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Detroit—(Grinnell Bros.)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Minneapolis—(Schmitt Music)	Cleveland—(Grossman Music)	Seattle—(Capitol Music)		
1	1	1	*Wanted (Witmark)	2	1	2	3	1	2	1	1	2	1	4	2	3	118	
2	1	1	†Young at Heart (Sunbeam)	1	2	5	1	2	1	5	10	1	3	5	1	2	104	
3	3	3	*Make Love to Me (Melrose)	3	4	8	..	3	4	4	3	5	2	2	6	1	87	
4	4	4	*Secret Love (Remick)	6	3	7	4	4	5	3	..	3	5	1	4	6	81	
5	6	5	*I Get So Lonely (Melrose)	7	5	4	6	5	3	..	2	8	4	6	5	4	73	
6	5	6	*Cross Over Bridge (Laurel)	4	8	10	5	6	6	..	4	4	6	3	3	5	68	
7	7	7	*Answer Me, Love (Bourne)	..	..	..	..	7	7	2	..	6	7	7	7	..	34
8	10	11	†Here (H. & R.)	..	5	..	3	2	..	9	..	..	..	..	..	..	25
9	11	11	†Changing Partners (Porgie)	..	..	..	..	8	..	..	7	9	8	..	9	..	14
10A	..	..	†Jilted (Sheldon)	9	10	1	..	..	..	..	..	..	..	..	..	..	13
10B	15	15	*Stole Wedding Bell (Marks)	..	6	..	..	..	6	..	..	..	..	..	8	13	
12	14	14	*Oh, My Papa (Shapiro-B)	..	..	..	..	9	..	9	..	10	9	..	8	10	11
13A	12	12	*A Girl, A Girl (Valando)	..	8	..	6	..	..	..	..	..	..	..	10	..	9
13B	..	..	†Man With Banjo (Mellin)	..	10	..	..	7	..	..	..	..	..	..	..	7	9
15	9	9	*Stranger in Paradise (Frank)	..	..	..	..	10	-8	8	..	..	10	..	..	..	8

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 0 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

• **ASCAP.**

[illegible]

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The "magic touch" hits again!

HUGO WINTERHALTER

and his Orchestra

BAHAMA BUGGYRIDE and

The Windsor Melody 20/47-5729

RCA VICTOR
FIRST IN RECORDED MUSIC



First record version of the hit TV commercial

FREDDY MARTIN

and his Orchestra

MURIEL

and Life Can Be Beautiful

20/47-5731

A big novelty tune in the happy Harris manner

PHIL HARRIS
THE PERSIAN KITTEN

and I Guess I'll Have to Change My Plans

with Skip Martin and his Orchestra

20/47-5730

Comedy Kick Is Growing on Disks

The comedy kick on disks is still growing, mostly under the impetus of Coral Records. Latest to be signed by Coral is dialectician Myron Cohen and he joins a comedy stable comprising Buddy Hackett, Phil Foster, Joey Adams and Al Kelly.

Capitol Records has also been sporadically active in this field. Following its spectacular click with Stan Freberg's "Dragnet" parody last fall, Cap released additional Freberg satires and, more recently, came up with Andy Griffith on some talking comedy disks.

Disks by comedians are relatively inexpensive to make, since they involve no musicians' cost and no publisher royalties, except in the case of "Dragnet," which is an Alamo Music copyright. Since the talent works on a royalty basis, it takes a relatively low sale for the diskery to recoup its investment.

HERMAN BAND HITS SOLID 1-NITER PACE

The Woody Herman band has been setting a hot boxoffice pace for the first quarter of this year. Orch, which wound up a two-month one-nighter swing before taking off for Europe early this month, topped the grosses of its peak year in 1946.

Ballroom and location dates ran close to 25% and 40% ahead of last year's take with the orch grossing over \$100,000 through March. During February and March band averaged a weekly gross of \$7,325.

Composers Wanted

Robert Russell Bennett, prexy of National Assn. of American Composers & Conductors, is inviting composers to submit works for performance at a series of Town Hall, N. Y. concerts during the 1954-55 season.

Compositions must be entered by May 30.

10-Inch Longplays Give Way in Pop Market To 12-Inch and 45 RPM's

The 10-inch longplay platter, once the most widely-used size for the pop market, is now giving way to the 12-inch LPs and the 45 rpm EPs. Trend has been, most marked at RCA Victor, where the 10-inches are now used on only 50% of the pop albums where once they constituted 90% of the album releases.

George R. Marek, Victor artists & repertoire chief, is projecting further expansion of the 12-inch LPs for pops. He favors the larger size because it provides more flexibility in the repertoire of pop bands for dance and mood music. This is especially so in the case of jazz combos who can cut concert jamming pieces on the longer-running disks.

Another factor favoring the 12-inches, according to Marek, is the consumer's bargain psychology. Although slightly more expensive than the 10-inches, the larger platters give more proportionately for the money. More music at lower prices has been the key to the click of the 45 rpm EPs too.

Finally, Marek believes that a more attractive packaging job can be done on the 12-inches from the viewpoint of the album cover design and the greater scope for the liners. Cover designs have had impact in the longhair field and it's now felt that pop sets can benefit from the same type of treatment.

Allen to Promote N.Y. Jazz Concert

Steve Allen is moving into the jazz kick with a concert at Manhattan Centre May 9. Allen will produce and emcee the bash which will feature such jazz names as Yank Lawson, Bobby Haggert, Billy Butterfield, Teddy Wilson, Ray McKinley and Lou Stein.

It'll be an afternoon affair with tix priced at \$3.30. Allen is promoting the concert via his evening NBC-TV show.

..Disk Companies' Best Sellers..

CAPITOL	ARTIST
1. I GET SO LONELY	Four Knights
2. MAN UPSTAIRS	Kay Starr
3. IF YOU LOVE ME	
4. ALONE TOO LONG	Nat (King) Cole
5. IT HAPPENS TO BE ME	
6. YOUNG AT HEART	Frank Sinatra
7. TAKE A CHANCE	
8. I REALLY DON'T WANT TO KNOW	Les Paul-Mary Ford
9. SOUTH	
COLUMBIA	
1. MAKE LOVE TO ME	Jo Stafford
2. ADI, ADIOS AMIGO	Liberace
3. BEER BARREL POLKA	
4. TWELFTH ST. RAG	
5. UNTIL YESTERDAY	Tony Bennett
6. PLEASE DRIVER	
7. I SPEAK TO THE STARS	Doris Day
8. BLUEBELLS OF BROADWAY	
9. SECRET LOVE	Doris Day
10. DEADWOOD STAGE	
CORAL	
1. JILTED	Teresa Brewer
2. LE GRAND TOUR DE L'AMOUR	
3. ISLE OF CAPRI	Jackie Lee
4. BY THE LIGHT OF THE SILVER MOON	
5. BELIEVE IN ME	Don Cornell
6. LITTLE LUCY	
7. MAN WITH THE BANJO	Lawrence Welk
8. UNTIL SUNRISE	
9. WHO	Jack Richards-Marksmen
10. HERS AND HIS	
DECCA	
1. LITTLE THINGS MEAN A LOT	Kitty Kallen
2. I DON'T THINK YOU LOVE ME ANYMORE	
3. I SHOULD CARE	Jeff Chandler
4. MORE THAN ANYONE	
5. JILTED	Red Foley
6. PINBALL BOOGIE	
7. IF THERE'S ANYBODY HERE	Bing Crosby-Don O'Connor
8. BACK IN THE OLD ROUTINE	
9. TRUE LOVE GOES ON	Burl Ives-Gordon Jenkins
10. BRAVE MAN	
LONDON	
1. HAPPY WANDERER	Frank Weir
2. FROM YOUR LIPS	
3. IF YOU LOVE ME	Vera Lynn
4. C'EST LA VIE	
5. CRYSTAL BALL	Johnston Bros.
6. MY LOVE, MY LIFE, MY OWN	
7. I LIVE FOR YOU	Mantovani
8. LUXEMBOURG POLKA	
9. LITTLE MUSTARD SEED	Lee Lawrence
10. MY LOVE FOR YOU	
MERCURY	
1. CROSS OVER THE BRIDGE	Patti Page
2. MY RESTLESS LOVER	
3. FROM THE VINE CAME THE GRAPE	Gaylords
4. STOLEN MOMENTS	
5. CUDDLE ME	Ronnie Gaylord
6. OH AM I LONELY	
7. MELANCHOLY ME	Eddy Howard
8. I WONDER WHAT'S BECOME OF SALLY	
9. ISLE OF CAPRI	Gaylords
10. LOVE I YOU	
M-G-M	
1. AM I IN LOVE	Joni James
2. MAYBE NEXT TIME	
3. BLUE GUITAR	Sheb Wooley
4. PANAMA PETE	
5. LOST IN LOVELINESS	Billy Eckstine
6. DON'T GET AROUND MUCH ANYMORE	
7. THERE'LL BE NO TEARDROPS TONIGHT	Hank Williams
8. MIND YOUR OWN BUSINESS	
9. JOEY	Betty Madigan
10. AND SO I WALKED HOME	
RCA VICTOR	
1. MAN WITH THE BANJO	Ames Bros.
2. MAN, MAN IS FOR THE WOMAN MADE	
3. WANTED	Perry Como
4. LOOK OUT THE WINDOW	
5. A GIRL, A GIRL	Eddie Fisher
6. ANEMA E CORE	
7. HERE	Tony Martin
8. PHILOSOPHY	
9. UNDER A BLANKET OF BLUE	Three Suns
10. GIVE ME A LITTLE KISS	

Local 802, WOR Still in Impasse

Local 802, N. Y. wing of the American Federation of Musicians, is still in an impasse in its attempt to reach an agreement with the management of WOR, radio and tv. Talks between the two parties were held again on Monday (18) but led nowhere, since WOR is adamant against establishing a quota basis for staff musicians. Until the expiration of the old pact in February, WOR had 40 tooters on staff.

While negotiations are still continuing sporadically, Local 802 execs are maintaining their picket lines around WOR studios and offices in N. Y.

Meantime, Local 802 execs have sent their recommendations for action on Leopold Stokowski to the AFM international board. Stokowski was called on the carpet because he passed through the 802 picket line around WOR to do an interview show. Stokowski's reply to the Local 802 board and the latter's charges were forwarded to the AFM national headquarters.

PROJECT MANTOVANI U.S. TOUR WITH COLE

London, April 13. Plans for Mantovani to go to the U. S. to conduct a 50-piece U. S. orchestra are now being finalized in London. The deal envisages a package show with Nat (King) Cole, and discussions are at present taking place between Cole's manager, Carlos Gastel, and Mantovani's agent, George Eirik.

Tim Gale is interested in the booking from the American end, and is prepared to book Mantovani whenever he is free. In September, Mantovani has an offer to appear in Canada and the States. Tour may be lined up to follow the Canadian stint.

THE BIG CROSS-COUNTRY NOVELTY HIT!

OH, THAT'LL BE JOYFUL

By J. McVea, J. Porter, P. Campbell

JACK McVEA	Combo
(Original-Record)	
JESSE STONE	Atlantic
FOUR LADS	Columbia
MOREY AMSTERDAM	
FRANCY LANE	
M. DeLUIG ORCHESTRA	MGM
BOBBY WAYNE	
GENE BAYLOS	Mercury

LUDLOW MUSIC, INC.

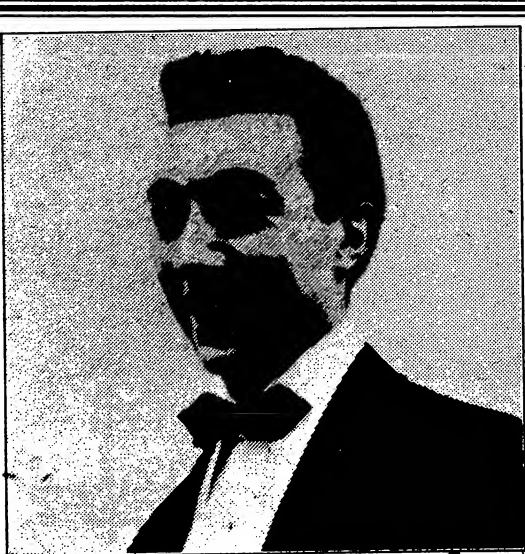
I SPEAK TO THE STARS

Recorded by:

DORIS DAY

Columbia 440210

M. WITMARK & SONS



KEN REMO

sings

QUANTO?

ABOVE THE SUN

MGM 11698
K 11698

78 RPM
45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

370 SEVENTH AVE. NEW YORK 36, N. Y.

GEORGE LIBERACE INKS OWN COLUMBIA DEAL

Hollywood, April 20.

Columbia Records has signed a separate contract with George Liberace, who has heretofore appeared on wax only as conductor of the orchestra backing his brother, Liberace. Batoneer will do a number of albums for Columbia, conducting a 30-piece orch.

For the time being, plattery has only album plans for George Liberace, but he may later do a series of singles. Initial session, featuring arrangements by Gordon Robinson, will be held Thursday (22).

Fielding to Double For Trend Label in N.Y.

Orch leader Jerry Fielding will double as recording artist and musical director for the indie Trend label. Fielding had been waxing for Trend for the past couple of months. Fielding's first assignment as

musical director was supervising sessions with Herb Jeffries and The Hi-Lo's, label's new vocal group.

TERRY GIBBS

QUARTET

Featuring Miss Terry Pollard

Currently, STREAMLINER, Chicago

May 10, CRYSTAL LOUNGE, Detroit

Starting May 27 for Four Weeks

BIRDLAND, New York

CORAL RECORDS

Exclusive Management

ASSOCIATED BOOKING CORPORATION

JOE GLASER Pres.

New York	Chicago	Hollywood
145 E. 4th St. PL 9-4400	223 No. Wabash	3419 Sunset Blvd

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	PERRY COMO (Victor)	Wanted
2	4	PATTI PAGE (Mercury)	Cross Over The Bridge
3	3	FRANK SINATRA (Capitol)	Changing Partners
4	2	JO STAFFORD (Columbia)	Young At Heart
5	5	FOUR KNIGHTS (Capitol)	Make Love To Me
6	6	DORIS DAY (Columbia)	I Get So Lonely
7	7	EDDIE FISHER (Victor)	Secret Love
8	8	NAT (KING) COLE (Capitol)	A Girl, A Girl
9	9	TONY MARTIN (Victor)	Anema E Core
10	..	KAY STARR (Capitol)	Oh, My Papa
			Answer Me, My Love
			Here
			Stranger in Paradise
			Man Upstairs
			If You Love Me

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	*WANTED	Witmark
2	3	†YOUNG AT HEART	Sunbeam
3	5	*CROSS OVER THE BRIDGE	Laurel
4	2	*MAKE LOVE TO ME	Melrose
5	4	*I GET SO LONELY	Melrose
6	6	*SECRET LOVE	Remick
7	7	*ANSWER ME, MY LOVE	Bourne
8	9	†HERE	Hill & Range
9	8	*A GIRL, A GIRL	Valando
10	..	†MAN WITH THE BANJO	Mellin

Judd, Boston Orch Mgr., Retiring After 40 Years

Boston, April 20.

George E. Judd, manager of the Boston Symphony Orchestra since 1936, and with the BSO 40 years, announced that he will retire Sept. 1. His post will be taken over by Thomas D. Perry Jr., assistant manager since 1946.

Joining the organization in 1914 as secretary to Henry Lee Higginson, the BSO's founder, Judd moved up to secretary to the man-

ager in 1915 and in 1918 was named assistant manager, continuing in that capacity until 1936. In addition to the regular symphony season, his duties include handling the business affairs of the Berkshire Festival and Berkshire Music Centre, symphony activities at Tanglewood, the Boston Pops and Esplanade concerts. Last week he negotiated a pact with NBC under which the BSO will replace the NBC Symphony next season on the air.

His son, William, is a veepee of Columbia Artists Mgt. in N.Y., with the Judson, O'Neill & Judd divi-

sion, and another son, George E. Jr., is assistant manager of the N.Y. Philharmonic.

Miller to Coast

Mitch Miller, Columbia Records pop artists & repertoire chief, shuttles to the Coast again this week to head up recording sessions with diskery talent there.

On Miller's schedule are cutting dates with Jo Stafford, Doris Day and Rosemary Clooney with her husband Jose Ferrer. Miller will be gone about 10 days.

Inside Stuff—Music

Extent of a record company's commitment on single releases from a Broadway musical score in order to nab the original cast album rights is currently pointed up by Capitol's schedule on the tunes from "By The Beautiful Sea." Cap already has released Nat (King) Cole's "Alone Too Long" and will follow within the next few weeks with platters by its top paces. Frank Sinatra etched "The Sea Song," June Hutton and Gordon MacRae cut "Coney Island Boat," Stan Kenton waxed "Alone Too Long," Les Baxter recorded "More Love Than Your Love," Helen O'Connell was assigned "Hang Up" and Ella Mae Morse got "Happy Habit." The diskery cut the cast album Sunday (17). E. H. Morris is publishing the Arthur Schwartz-Dorothy Fields score.

As part of its promotional campaign on hi-fi and on the development of music appreciation among children, Capitol Records has prepared two special pamphlets on these subjects and is making them available without charge. Booklets are "Music Appreciation in Children" and "A Better Understanding of High Fidelity."

John Culshaw, noted English music authority and Cap's European classical repertoire chief, penned "Appreciation" in which he comments that even a three-year-old child can be taught to appreciate Bizet or Beethoven. Pamphlet explains the simple steps which can be taken to develop a child's awareness of great music.

"Three Coins in the Fountain," theme song in 20th-Fox's Cinema-Scope of the same title, is to get hefty plugging via at least six different recordings well in advance of the pic's release. As a rule, a company considers itself lucky if two waxings of a number come on the market at the time of a film's payoff. "Coins," written by Sammy Cahn and Jule Styne, will start spinning May 1. It's been recorded by Julius LaRosa on Cadence, Frank Sinatra on Capitol, Toni Arden on Columbia, the Four Aces, Decca, Marti Stevens, MGM, and Dinah Shore, Victor.

Moonlight Music has come up with an unusual disk jockey promotion piece for its new song, "Signpost," with a combination platter and sheet music copy. A six-inch disk, constructed out of paper-thin material, is part of the title page and can be torn out along a dotted line for use on a phonograph. Tune was written by Ben Raleigh and Larry Coleman.

"Champagne Safari," upcoming Columbia Pictures release of a short of the Rita Hayworth-Ali Khan junket in Africa, will get a music biz tie-in via the Lew Gensler-Leo Robin tune of the same name. It's not yet been decided whether the song will be added to the pic's track, but it'll be used in the promotion. Famous Music is publishing the tune.

Franklin MacCormack, quondam radio announcer who clicked on wax back in the 1930s via his song recitations with the Wayne King orch for RCA Victor, is now back at the same stand for Decca. MacCormack has been teamed with the Guy Lombardo band for a couple of recitations on "Why I Love You" and "Younger Than Springtime."

Hildegard did a "Lili Marlene" segment in the RCA Victor album, "Show Biz," as part of the World War II chronology, and as result has had to reincorporate the oldie into her currently new act which she is doing with Johnny Johnston.

Kosty Due in N.Y. for Disk Dates After O'Seas Stints

Andre Kostelanetz flies in to N.Y. from London today (Wed.) for recording sessions at Columbia, to be followed later with 14 outdoor summer concerts in Montreal, Cleveland, Philly, Chi, Denver, Hollywood Bowl and N.Y.'s Lewisohn Stadium.

While abroad, he conducted the Philharmonia Orchestra in London, and made three BBC-TV appearances in three dates, conducting the Philharmonia while also discussing the music played.

Music Concert With Pic Accomp Set for N.Y. Run

A unique music concert with film accompaniment will open for a limited run at the Broadway Theatre, N.Y., May 13, under title of "Pianorama World," show will feature five pianists, the Tutti Camarata orch and Milton Cross, as narrator, against a background of scenes from foreign lands. Pianists will be Ken Clarke, Arthur Ferrante & Louis Teicher, Joseph Battista and another yet to be set.

Helen Beatty Clarke and Bob L. Roberts are producing and staging the concert, with Ben Boyar as general manager.

Claude Thornhill band booked for Kelly Air Force Base, San Antonio, May 1.

COL TO PUSH ENTRE AS LOW-PRICED LINE

In a move to get Entre Records, Columbia's lowprice line, rolling on the distributor and dealer levels, the diskery is launching a "price identification" promotion campaign. Move was sparked by Col's sales brass belief that the consumer wasn't being properly exposed to the low range (\$2.98) of Entre's 12-inch longplay platter. The campaign also will stress the Entre repertoire as well as the fact that the label is a Columbia Records operation.

The Entre promotion will consist of bulk mailings of information kits to distributors around the country. Kits contain catalogs, streamers, display cards and stickers. Special browser boxes for Entre's disks will be included in the package.

Mills Inks Wallingford On 22 Unpublished Tunes

Mills Music has entered into a deal with pianist-composer George Wallingford for 22 of the latter's unpublished works. Firm is issuing them in the piano solos arranged by the composer.

Mills already has numerous Wallingford numbers in its catalog, including his jazz instrumental hit, "Lemon Drop."

THE YEAR'S BIG HIT!

THE HAPPY WANDERER

Frank Weir

1448 and 45-1448

DIRECT FROM ENGLAND
THE HIT ENGLISH VERSION

Backed by: FROM YOUR LIPS



A&R Carousel Rolling Again; Who Goes Where?

The artists & repertoire setup at the major disk companies is beginning to rumble again. Situation, which had been comparatively static for the past year, began to stir this week with an a&r switch at Mercury Records.

Art Talmadge, Merc's v.p.-a&r chief, made a quickie trip to New York from his Chicago home base to set the ball in motion for the takeover of the pop a&r post in the east by Hugo Peretti and Luigi Creatore from Richard Hayman. Peretti and Creatore, who'll split the a&r chores, joined Merc several months ago to head up the diskery's new talent department.

Hayman, who took over the a&r assignment in the east over a year ago when Joe Carlton switched to RCA Victor, will continue at Merc as recording artist and musical director. He'll also put together an orch for in-person dates around the country. Bobby Shad stays on as head of Merc's new jazz label, Emarcy Records.

The eastern a&r vacancy at Capitol Records, which opened up a couple of months ago when Sid Feller exited, has stirred up trade interest as to who's taking over and from where. A number of candidates, currently slotted in a&r posts at various diskeries, are under consideration. The rumor factory has been hard at work naming names and diskeries. The Cap situation, however, is still up in the air. Alan Livingston, diskery's veepee-a&r topper, who'll make the appointment, left for Cap's Coast headquarters early this week.

'Salute to Glenn Miller'

Grosses 9G on Coast

Hollywood, April 20. Gene Norman's "Salute to Glenn Miller," at Shrine Auditorium Saturday (17), grossed a fine \$9,300 from 4,500 payees. Billy May batoned orch of former Miller sidemen, with vocals by Ray Eberle and Modernaires. Norman narrated the program.

Porter Sues N.Y. Eatery

For Tune Infringement

Cole Porter's music firm, Buxton Hill, a Chappell subsid, has filed an action in N. Y. Federal Court against the Jager House, N. Y. eatery, charging an infringement of his tune "Wonderbar." Porter claims that the restaurant has been giving a public performance of the song since Feb. 19 without a proper ASCAP license.

An injunction and the minimum \$250-infringement damages is being sought.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.

Artist, Label, Title

1	1	PERRY COMO (Victor) "Wanted"	1	..	..	5	1	1	6	2	1	2	1	1	1	1	1	4	1	1	2	1	7	169
2	3	PATTI PAGE (Mercury) "Cross Over the Bridge"	7	1	..	2	8	..	2	5	2	4	6	4	3	5	5	2	2	4	3	7	1	139
3	4	FRANK SINATRA (Capitol) "Young at Heart"	5	4	..	..	2	5	7	6	3	3	2	3	8	2	4	..	6	2	4	..	3	118
4	2	JO STAFFORD (Columbia) "Make Love to Me"	4	2	7	3	5	..	1	1	9	1	..	8	6	3	..	..	3	7	1	..	2	113
5	5	FOUR KNIGHTS (Capitol) "I Get So Lonely"	8	7	..	4	6	..	3	4	4	6	..	..	4	..	..	4	8	5	2	8	81	
6	6	DORIS DAY (Columbia) "Secret Love"	6	5	..	6	7	..	..	3	6	7	..	2	..	8	..	..	5	5	7	9	6	72
7	7	NAT (KING) COLE (Capitol) "Answer Me, My Love"	9	3	..	8	10	..	9	7	5	5	5	9	5	9	..	..	7	..	6	4	..	64
8	8	EDDIE FISHER (Victor) "A Girl, A Girl"	3	9	4	1	4	..	..	9	..	8	..	6	..	..	8	7	10	..	..	5	9	60
9	9	TONY MARTIN (Victor) "Here"	2	..	6	9	..	..	..	8	..	7	5	..	..	2	..	..	9	3	9	..	..	50
10A	10	KITTY KALLEN (Decca) "Little Things Mean a Lot"	6	3	..	9	7	..	..	7	..	10	..	..	7	10	..	..	..	..	..	..	..	29
10B	24	AMES BROS. (Victor) "Man With the Banjo"	10	..	..	3	..	..	..	10	..	..	7	..	..	..	..	..	..	..	3	4	..	29
12	15	RONNIE GAYLORD (Mercury) "Cuddle Me" .....	..	..	..	..	..	..	5	..	..	..	..	4	..	10	8	..	..	..	..	..	..	17
13A	18	JEFF CHANDLER (Decca) "I Should Care" .....	..	..	..	..	8	..	..	..	..	9	..	..	..	3	9	..	..	..	..	..	..	15
13B	..	CREW CUTS (Mercury) "Crazy About You Baby" .....	..	..	..	..	4	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	15
13C	..	VERA LYNN (London) "If You Love Me" .....	..	..	1	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	15
16A	..	FOUR ACES (Decca) "Amor" .....	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	6	..	..	6	..	..	13
16B	..	KAY STARR (Capitol) "Man Upstairs" .....	..	8	2	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	13
18A	11	GAYLORDS (Mercury) "Vine Came the Grape" .....	..	..	..	..	..	..	..	10	9	..	..	..	..	..	..	..	8	..	5	..	..	12
18B	16	KAY STARR (Capitol) "If You Love Me" .....	..	..	..	..	6	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
20	..	JACKIE LEE (Coral) "Isle of Capri" .....	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	10
21A	25	TERESA BREWER (Coral) "Jilted" .....	..	10	..	..	..	..	10	..	..	..	..	..	7	9	..	..	..	..	..	..	..	8
21B	..	JONI JAMES (M-G-M) "Am I in Love" .....	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	8	..	..	..	8
23	16	TONY BENNETT (Columbia) "Stranger in Paradise" .....	..	..	..	..	..	..	..	8	..	..	..	..	..	..	8	..	..	..	..	..	..	6
24	20	CROWS (Rama) "Gee" .....	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	10	..	5
25	12	TONY BENNETT (Columbia) "No Teardrops Tonight"	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	2

SIX TOP ALBUMS

1
GLENN MILLER
STORY
Film Soundtrack
Decca
DL 5519

2
SONGS FOR
YOUNG LOVERS
Frank Sinatra
Capitol
H 488

3
GLENN MILLER
MEMORIAL
Glenn Miller
Victor
LPT 3057

4
MUSIC FOR
LOVERS ONLY
Jackie Gleason
Capitol
H 352

5
ROSE MARIE
Film Soundtrack
M-G-M
E 229

6
KISMET
Broadway Cast-
Columbia
ML 4850

Spin!
UNTIL YOU CAME TO ME
VIC DAMONE Mercury

UNTIL YOU CAME TO ME
PAT O'DAY MGM

UNTIL YOU CAME TO ME
KUNE ANTHONY Epic

UNTIL YOU CAME TO ME
FRANK YANKOVIC Columbia

AMERICAN ACADEMY OF MUSIC, INC.

Got a BB Tune?

Hollywood, April 20. Tunemsmiths and disk jockeys have a chance to win the song contest sponsored by Robert H. Cobb, proxy of the Hollywood Stars baseball team, who's looking for a new baseball tune. L. Wolfe Gilbert, Jimmy McHugh and Harry Ruby will be the judges. Clefiers will submit their tunes through their favorite deejays. Winning song will bring \$250 award to the writers and a similar stipend to the disk jockey through whom the ditty was entered.

Best British Sheet Sellers

(Week ending April 10)

London, April 14.
Happy Wanderer ... Bosworth
I See the Moon ... Feldman
Don't Laugh At Me ... Toff
Bell Bottom Blues ... Reine
Changing Partners ... Mellin
Oh My Papa ... Maurice
Tennessee Walk ... F.D. & H.
The Book ... Kassner
Secret Love ... Harms-Connelly
Bimbo ... Macmelodies
Heart of My Heart ... F.D. & H.
Swedish Rhapsody ... Connelly

Second 12

Ebb Tide ... Robbins
Easter Sweethearts ... Morris
Luxembourg Polka ... Dash
The Jones Boy ... Wood
Someone Else's Roses ... Fields
That's Amore ... Victoria
Cloud Lucky Seven ... Robbins
Make Love to Me ... Morris
Answer Me ... Bourne
Heartless ... Kassner
Here to Eternity ... Dash
Vine Came Grape ... Chappell

Fontane Sisters Exit

Victor for Dot Label

Continuing to expand its pop artists' roster, the Dot label last week latched on to The Fontane Sisters. The vocal combo had been recording for RCA Victor for the past six years.

Dot will release the trio's first sides next month.

Merc Builds Roster

With 3 New Pactees

Mercury Records' new talent department, under the direction of Hugo Peretti and Luigi Creatore, has inked crooner Dick Island to a longterm pact. Island, a newcomer to show biz, did some singing while serving a hitch in the Army.

Merc also has pacted thrush June Winters and The Laurie Sisters.

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TONY BENNETT Columbia
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GLENWOOD MUSIC CORP.

Joan Roberts to Cut For Quality Records

Quality Records, a new indie label, has tagged Joan Roberts as its first femme pactee. Thrush, who has appeared in legit and niteries, cut her first sides for the diskery Monday (19).

Miss Roberts' pact with Quality calls for eight sides a year.

DECCA
RECORDS

America's Fastest
Selling Records!

Deadline Set for Delegates to AGVA Confab; 44 Posts to Be Filled

A May 8 deadline has been set for the balloting for delegates to the American Guild of Variety Artists' convention, to be held for four days starting June 7 at the Laurentian Hotel, Montreal. Total of 129 delegates has been nominated for the 44 posts.

As usual, New York will have the largest delegation with 11. Nominated for the posts are Dewey Barto, Al Brower, John Bunn, Carlo Corelli, Roy E. Davis, Phil Fara, Jack Gilford, Noel Hytown, Beau Jenkins, Davy Karr, Mel Leonard, Robert Marshall, Sally Moore, George Price, Archie Robbins, George Ross, Alan Schackner, Wini Shaw, Bert Sheldon, Al Stevens, Joe Smith, Russell Swann, Manny Tyler, Paul Valentine, Allan Walker, Rex Weber, Murray White, Tutasi Wilson and Sally Winthrop.

Next highest number of delegates goes to Los Angeles, with seven open. Candidates are Danny Beck, George Boyce, Charlie Cirillo, Claudette, Gloria Dea, Clara Del Bosz, Joe Evans, Jimmy Val Gray, Al Herman, Artie Jaxon, Sid Marion, Leo Maurine and Harry Mendoza. Chicago, with four delegates, is the next largest group. Nominated are Billy Grant, Jack Gwynne, Harry King, Jessie Rossella and Robert Sharpe.

Cities getting two delegates are Philadelphia and San Francisco. Philly nominees are Joe Campo, Mickey Diamond, Billy Duval, Harold Farr, Betty Gaynor, Wanda Hilliard, Joe Hough, Jean Lewis, Jimmy McGinty, Jackie Pinckney and Frank Richardson. Frisco hopefuls are Terri Andre, Russell (Bob) Evans, Jimmie Jamerson, Lucien Phillips and Vince Silk.

Rest of the cities get one delegate each. Baltimore will choose between Mae Daniels and Electra Boston. slate comprises Charles Brett, Fred Hall, Billy Kelley, Eddie Laverne, Billy Parker and Paul Wink. Buffalo listing consists of Buddy Herrick, Prince Moss and Lenny Paige. Cincinnati will be repped from among Lester Lake, Wally Lane and Gene McCall. Cleveland will be either George Gould, Jessie K. Scott or George Spade. Dallas will vote on Cal Emmett, Jat Herod, William (Judge) Hewitt and Heble Selis. Denver candidates are Floyd Brown, Bob Damon and Harry Linaberry.

Detroit chooses from Lee Caron, Margie Mansell and Al Tucker. Kansas City lists Dixie Lee, Jay Ross and Dave Workman. Miami Beach candidates are Sam Gysin, Lee Mason, Elvira Rabold, Rajah Rabold, Sammy Walsh and Ruth Weber. Unopposed in Montreal is Jacques Normand. In New Orleans, Jules Richard stands alone. Pittsburgh candidates are Rummy Bishop, Bobby Fife and Sylvia Walters. Providence: Henry Bartley, Freda Faye, Dick Martin, Eddie Sweeney and Senor Torino. St. Louis: Bill Bentlage, Fred Gordon, Harold Hill and Al Mack. Sarasota: John Gibson, Earl Shipley and Emanuel Zaccchini. Seattle: Don George, Al Montan, George Peckham, Pa Quackenbush and Tola Zerado. Toronto candidates are John Popaleni and Mary Popaleni.

AGVA constitution provides that all members vote on a national scale so that each member will go down the entire ballot and select the 44 candidates. Each city gets one delegate for every 200 members. As in former years, the Honest Ballot Assn. is conducting the elections.

BURLESQUE, AGVA TIFF TO BE AIRED THIS WEEK

Settlement of the tiff between the Burlesque Artists Assn. and the American Guild of Variety Artists was postponed by the Associated Actors & Artists of America, at a meeting held last Thursday (15) in N. Y. A special meeting has been called for tomorrow (Thurs.) to discuss the issue.

Hassle was put off so that the 4As could give priority to discussion of the fracas between the American Federation of Musicians and AGVA. On that issue, the 4As reiterated its support of AGVA in its tiff with the tooters on the jurisdiction of acts playing musical instruments.

In the other squabble, BAA has charged AGVA with violation of the 4As constitution in encroachment on its jurisdiction and failure to abide by the reciprocal membership agreement.

Weinger as N.Y. Boniface In Celebrity Takeover

Murray Weinger, who built the Copa City, Miami Beach, will become a New York boniface starting Oct. 1. In partnership with Steve Gibson (& Redcaps) he's made a deal with Harry Adler and Nat Dunn, present operators of the Celebrity Club, for takeover of that room.

Room has been operating three days weekly on a kosher-cabana policy, but closed last week entirely because of the Passover holidays falling on the weekend.

It's believed that Gibson & The Redcaps will go in as the major attraction in the room during the fall. The team has been a winter staple in Florida niteries and they hope to capture much of the crowd that hibernates in the resort.

Sepia Niteries In A.C. Merged

Atlantic City, April 20. Merger of the resort's only sepiat nightspots, the Paradise Club and Club Harlem, was announced here last weekend (17). Both have operated in past summer seasons with complete shows, Larry Steele with his "Smart Affairs" in Club Harlem and Clarence Robinson producing "Tropicana Revue" at the Paradise.

No cash was involved in the transaction, according to Benjamin Altan, of the Paradise, and Clifford Williams, operator of the Harlem. Instead of competing with sepiat revues as they have during the past several years, Steele and his "Smart Affairs" show will go into the larger spot of the two, Club Paradise, while the Harlem, more centrally located, is being converted into a large musical bar.

Top names combos will be featured in the Harlem instead of revues, the Wild Bill Davis combo having already been signed and sights set on such names as Mills Bros., Ink Spots, etc. In addition to the big musical bar, the area used as dressing rooms and back bar will be made into an intimate room called the Cub Room.

Jack Southern, who has managed the Paradise during the past few years, will be managing both spots. Steele and his "Smart Affairs" show will come in for the season late in June.

Policy will remain about the same. Both clubs charged an admission fee in the past, with Paradise to continue with this policy, fee ranging from minimum of \$1 to \$2.50 for weekends. Neither club served food.

Milbourne Christopher's 1-Man Magico Show In The Tradition of Houdini

Probably every performer who has reached some degree of eminence has a one-man show under his belt. Victor Borge, now at the Golden, is making a go of it. Maurice Chevalier hit a jackpot, Beatrice Lillie with assistance by Reginald Gardiner, did fine, and Ethel Waters, Ruth Draper, Anna Russell, Maurice Schwartz and others had varying success in this kind of venture.

In the legit houses the magicians have probably the greatest urge for solo display of their talents. Names like Houdini, Thurston, Blackstone, Dante and The Great Ricciardo have had one-man expositions of their works in New York. Dante was the last to work a legit house in this area, and that was in 1940. Ricciardo, an Argentinian with a lust for blood, was the last of the soloists to appear in New York, but he worked vaude theatres. When he sawed a woman in half he used nothing but a vicious looking electric saw, and blood flowed all over the stage. Everyone was invited up to inspect his surgery and the entire audience walked out wondering about the fate of the hapless dame, who appeared to be lifeless.

Now joining the parade of the prestidigitators and illusionists is Milbourne Christopher, one of the more amiable and personable performers in the field of necromancy. He opened during the best week in the year for show business. The schools are out and parents can find this pleasing entertainment

(Continued on page 63)

Trend Seen to Bigger Cafe Rooms To Offset Weekend Turnaways

Trend around the country is toward bigger cafe rooms. Reason lies in the fact that even though business at this point doesn't warrant investment in large spots, fact that many rooms do turnaway business on weekends makes larger cafes all the more necessary. The bonifaces now realize that they cannot survive unless the weekend business is in sufficiently large quantity.

Applications of the new trend in thinking come from many fronts. For example, in New York, Cafe Society Downtown will close shortly for the summer, and do an extensive job of alterations. Spot has taken over a store on the ground floor of the cellar boite. New addition will be used for the bar and kitchen. Thus the present premises will be enlarged to 450 or so. A big weekend with that capacity will be several times the amount now obtained from the present site for a whole week.

Another indication comes from Philadelphia where the operators of the Latin Casino have been considering moving to a nearby site across the river near Camden, N.J. On the new spot, they would erect a 1,200-seater where they would be able to buy top talent. Situation as it now stands in Philadelphia, as well as the rest of Pennsylvania, is that operators may only remain open six days weekly. Any selling activity must halt at midnight Saturday night, best part of the night. Jersey laws permit Sunday niter operation. However, if they can enlarge sufficiently they'll stay where they are.

The bulk of the largeseaters throughout the country do very well. For example, the Town Casino, Buffalo, is one of the top moneymakers around. Blinstrub's, Boston, is a highly solvent situation. The Latin Quarter, N. Y., is another. Blinstrub's, for example, has hit more than \$80,000 on some occasions.

With weekends providing the

bulk of the business, it's necessary to have sufficient capacity in some situations, even if there's little business in those spots the rest of the week. Operators, of course, hope that with sufficient names, there will be enough business to pay off the other days.

Need for one of the gigantic seaters is felt to be especially evident in New York. Talent agencies say that one of the barnlike places would be ideal for the presentation of disk names. Prices could be sufficiently low to attract the kids. The admission prices on a busy Friday and Saturday night could be sufficient to pay the salary of the heavily-budgeted show. With a room of this kind, the agencies say the lack of vaude houses wouldn't be as acute.

VARIETY

The Talbots offer their usual sock ballroom act. They keep the eye and ear perked regardless of what they do. For diversity of routines the pair are uppercourt in their field, and they know how to mix it in a colorful, exciting way, whether it's a waltz, acrobatics, burlesque of yesterday's dance rages or getting the sideliners to play along with them in a game of glass-linking. As usual, the high spot of the turn is the cavalcade of dance, that runs the gamut from 1920. The team scored, when caught, a sendoff that was anything but polite. It was unanimous. Odec.

VARIETY

Best received of the supporting array are the Talbots, a ballroom dance duo who finish strong with brief flashes of the dance crazes of the last 40 years. Gagh.

VARIETY

The Talbots, a tall lissome blonde and her handsome male partner, present a terp turn that is imaginatively conceived. His gravity-defying spins are spontaneous applause-getters. Their down-to-earth attitude infects patrons and enhances the act's value. Lutz.

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NEW YORK
Thanks Ted Weems

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ECKSTINE SCORES AGAIN IN PALLADIUM RETURN

London, April 20. Billy Eckstine, at his opening at the Palladium here yesterday (Mon.), got a familiar reaction from the audience, being forced to the begoff he became accustomed to in his previous appearance at this top vauder. Other U. S. headliner, Jean Carroll, in an excellent comedy spiel, produced a nonstop flow of laughter. This is the last variety bill of the season. House is going into the "Palladium Revue," with Norman Wisdom starring, following this session.

The rest of the layout comprises the Salici Puppets, comedian Jimmy Wheeler, Sensational Bogadis, acrobats and tumblers; Authors & Swinson, Canadian mimics; Ursula & Gus, jugglers; El Granadas & Peter, lariat and whip act, and the usual Tiller Girls.

4th Burley House For North Jersey Area

A fourth burlesque house will open in the northern New Jersey area, starting Friday (23). The Colony Theatre, Union City, is set to go with an opening bill which will be topped by Sherry Britton, Jean Adair, Looney Lewis, Red Marshall, Lela Gardner, Irving Seelig and others.

This is the second house in Union City, other being the Hudson. Other two houses in the area are both in Newark, the Adams and Empire.

"A very funny fellow indeed... The best impressionist we've ever seen..."
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Capitol, Wash.

Washington, April 18.
Betty Hutton, with Jack, Jerry and Bill; Dick Shawn, Colleanos (4); Sam Jack Kaufman, Orch.; "Tennessee Champ" (M-G).

This is an admitted test engagement on whether two-a-night big-name vaude, with a matinee added on Saturdays and Sundays, can pack them in around the country. The answer is a simple one—so long as Betty Hutton is the attraction, it probably can succeed. Magnetic blonde gets them in and keeps them happy.

Miss Hutton starts with the velocity of a typhoon and steps up the pace from that point. See does a good imitation of perpetual motion on a tear and she delivers with a good-nature and friendliness which carries the audience along with her from the start.

Act starts with an autobiographical number and winds up the same way. She opens with a song about how she got her start in show biz, went from here to there, and how she wanted to sing love songs like the other girls. But the only numbers they turned out for her, she complains, were such roof raisers as "Murder, He Says" and "You Can't Get a Man With a Gun."

Act then swings into Broadway in the '20s, with her doing imitations of Blossom Seeley and Benny Fields and backed up by a trio of male dancers and singers—Jack, Jerry and Bill. They come out in raccoon coats while she appears in the above-knee skirt of the period, to sock home such numbers as "Melancholy Baby," "You for Two," and "Broadway Melody." After the takeoff on Miss Seeley, Miss Hutton changes to a black tie costume and does Fields. Dance steps and patter are woven liberally into the offering which is handled in typical raucous, lively style.

Gal follows this with what is the hit of the performance, a song called "Sexy Sadie," in parody of "Sadie Thompson," with the trio of men working in sailor summer whites. It is one of those things which must be seen to be appreciated, and which cannot be seen without being appreciated. The song, dancing, comedy have only one weakness—they come to an end eventually.

Having worked the audience up to a pitch of excitement, Miss Hutton goes in for a complete change of pace. She comes up with the reminiscent half of her autobiography, a song about "doing what I was born to do." In it she explains that people tell her she shouldn't knock herself out so much, but that it is the way she has to perform because she loves it and is doing it for the audience. This is presented in soft, schmaltzy style on a darkened stage with only a baby spot to light her. The audience eats it up and sends her off with an ovation.

Show caught was the Easter Sunday matinee before a jam-packed theatre, but Miss Hutton elected to hack 20 minutes out of her act. She had been running an hour to an hour and five minutes, but walked off after 40 minutes on Easter Sunday. Act was standard as far as it went. In earlier shows, however, she returned to sit on the piano, deliver encores, and chat with the audience for an extra 20 to 30 minutes. This time she gave no encores.

Bill is beefed out with two acts which don't do much to help the show along. Opener is the Colleanos, two men and two girls juggling. This is brightly costumed but uneven in pace, sometimes good and sometimes mediocre.

Dick Shawn, young patter comic, follows to milk everything from Brooklyn to the Civil War and "Pagliacci." At one point, he pauses to tell the house, "I am the newest-type comedian; very few laughs but very strong." That pretty well sums it up.

Loue.

Apollo, N. Y.

Louis Jordan Band (7), Chubby Newsum & Alberta Adams, Spode-O-Dee, John Bunn, Barbara Velasco, James Moody Band (12), with Kona Wade and Eddie Jefferson, Jesse, James & Cornell; "Shadow in the Sky" (M-G).

The Harlem king continues its standard rhythm and blues kick, mixed with some average terping, thrashing and tasteless clowning, despite the "Big Easter Review" tag. Standout performance is handed down by Louis Jordan's crew.

Card is a little heavy with instrumental material. James Moody's 12, who launch the 80-minute show, pull before Jordan's brand of highly polished totting. Seven members comprise the Jordan turn, with their numbers featuring heavily-mitted vocalizing, by the maestro. With the exception

of a mild "Sooner Blues," Jordan solidly stylizes "Almost Like Being in Love," "I'll Die Happy," "Dad Gum" and others. His frantic footwork, incidental to his slick blowing, and his punchy vocals draw a peak of aud response when he smacks out "Nobody Wants You." Troupe, accented by two guitars, fancily backstops ditties which are packed with laughs.

Kona Wade and Eddie Jefferson, warbling for Moody, click nicely. Miss Wade handles a blues medley in a clear, easy fashion and Jefferson shows he's one of the "cool" school in "Work Shop" and an encore. He drags out notes, changes tone, speed and phrasing and uses counterpoint for an exciting stint.

The distasteful duo of Chubby Newsum and Alberta Adams offer a brand of thrashing which is lively and loud. Terpers Jesse, James & Cornell register weakly despite a tray balancing bit and some energetic leaps. Their work seems far from effortless.

Weaving in and out between acts with some low comedy are Spode-O-Dee, John Bunn and Barbara Velasco. Dialog is unrehearsed and, in spots, uncomfortably coarse. Miss Velasco is a graduate chorine, who has worked the Apollo's sepiu revues before, and she shows a flair for acting as well as a slick shape.

Chicago, Chi

Chicago, April 18.
Frankie Laine (with Al Lerner and Stanley Kay), Jerri Adams, Bobby Sargent, Lee Marx & Billie, Louis Basit & House Orch.; "Lucky Me" (WB).

This bill shapes appealingly for the Easter family trade, with Frankie Laine as a surefire drawing card. Biz looks to be good for the coming fortnight with the strong pic and vaude combo. Stage layout spans a brisk hour with all departments awarded fine mitting.

Laine posts a good score with teenagers and elders alike, and his singing showmanship is first-rate, per usual. Gyrating animation of a song still excites the stubholders as much as do the quavering vocals, though Laine has cut down some of the exaggerated physical motion of previous visits. He deals out six tunes dramatically, mostly in straight segue with only one break for patter.

During that time he tributes late accompanist Carl Fischer and introduces present accompanists, Al Lerner at keys and Stanley Kay on drums. Eager crowd seems starved for more off-the-cuffing, and Laine could heighten his impact handsily with a little more talk. Discs like "Your Cheatin' Heart" and "Jezebel" are welcomed with a flush of applause, and skillfully rhythimized "Sleepy Time Down South" and "Jealousy" build to loud getaway.

Somewhat song-laden program is balanced comfortably as chirper Jerri Adams offsets Laine's idiom with a sophisticated issue that is smartly underplayed. She's under New Acts.

Bobby Sargent, conversational young comic repeating on this shelf in less than a year, handles the giggle chores very effectively with a battery of sock satirical characterizations. A smattering of tepid vintage gags could be deleted from his turn. Monolog delivered in dialect of a Ukrainian greenhorn is a big hit, and book-maker and Groucho Marx sessions hold the pace nicely. Encore as boppish disk jockey earns Sargent a warmly-lauded departure.

Opening act is a brisk juggling bit by Lee Marx, assisted by a sex-appealing dish billed as Billie. Fancy ball and club-work lead to neat balancing stunt on a ball with simultaneous lariat-twirling for enthusiastic returns. Louis Basit and house orch cut an agreeable show behind the acts.

CHRISTINE BOOKING IN N.Y.'S SPANISH SECTOR

Christine Jorgensen has been booked for a week at the Teatro Hispano, in the Spanish section of New York, starting May 7. Carlos Montalban, who has produced shows in virtually every Spanish-speaking vaude in New York, is the entrepreneur on this event.

He'll set an all-Latino display around her. Montalban dickered the deal with Charles V. Yates, who represents the headliner. Christine played for Hispanic audiences previously, having headlined at the Montmartre, Havana.

Olympia, Miami

Miami, April 18.
Charlie Applewhite, Wally Vernon, Los Romero, Three Arnauts, Ching, Les Rhode House Orch.; "Loop-hole" (AA).

Charlie Applewhite, the Milton Berle protégé, is obviously the personable young newcomer, and from a welcome end along the in-person circuit. Stage deportment, at times, bespeaks inexperience, but overall combo of youth, verve and solid pipe equipment wind him a winner.

Handling of the current pops is deft, the phrasing and arrangements top drawer. Eschews any tricks in delivery, standing up at the mike and spelling out his song-along to enthusiastic response. With more "live" and dates he'll be ready for the class bistros as well.

Vet comic Wally Vernon, a native Floridian, is back for his annual stint and, per every outing here, gathers in plenty of chuckles and howls. Rates ad nods to maintain a high laugh load with unblinded foil (Ginger Sherry) adding eye appeal. Blond looker adds zest to the compute of waggery, songs, hokey and nostalgia; know-how and intelligent construction of the stint keeps impact mounting to solid bowwow.

The Arnauts click with their trick violin and acrobatics, with their standard "love birds" bit the clincher for the stubholders. Los Romero, a lively Latin duo, colorfully costumed, set a fast pace in the teoff slot, their native terps brought off in authentic, zingy fashion. Novelty is added in legerdemain of young Chinese magico, Ching. Tops his showmanly faster-than-the-eye biz with tricky card manipulation to spark steady mitting.

Penn, Pitt

Pittsburgh, April 17.
Vaughn Monroe, Sauter-Finegan Band, with Anita Darien and Andy Roberts; Jack DeLeon, Margaret Banks & Tommy Wonder, Maurice Spitalny Orch.; "Tennessee Champ" (M-G).

Loew deluxer, trying an Easter Week stagework for its first flesh since John Lee Ray played here for four days last July, has come up with a sock package that it won't pay off. That's a shame, too, for there's entertainment galore here, but by now it should be pretty obvious to everybody that the hit-and-miss policy on presentations just can't work, especially on such an infrequent basis. Unless, of course, the property is so hot nothing makes any difference. Right now, Vaughn Monroe and the Sauter-Finegan band just aren't that b.o. hot.

That they deliver, and in spades at that, is beside the point. Monroe, coming on right next to closing, scores all the way with his sock catalog, which naturally includes the smash recordings he's clocked over the last decade, and he works with the assurance and easygoing manner that comes of experience and success. He has even reached the stature where he can kid himself gently in song in a number that parodies all of the things (like "Monroe has a great set of pipes—no voice, just pipes") that have ever been said about him. It's a cute bit and an audience winner.

Sauter-Finegan band, with its exciting sounds, is a revelation to anybody hearing it for the first time. Those great arrangements, such as in "The Doodle Town Fifers" and the percussioned "Edie and the Witch Doctor," as well as in "Yankee Doodle Town," are weaved of some spell-binding musical magics and not only ring the bell but rock it. Orch has a new femme vocalist, Anita Darien, and she has a fine voice but is still a bit nervous and unsure of herself. When that wears off, Miss Darien should be a genuine asset. Male vocalist, Andy Roberts, scores neatly on "With These Hands."

Jack DeLeon starts out slow but by the time he's finished, he's eating out of his hand. A crack impressionist, who's more than just an impersonator, DeLeon's gallery isn't merely an episodic charade but a neatly-packaged catalog of characters of amazing perception and lifelike attitudes with a sense of humor.

Dance team of Margaret Banks & Tommy Wonder opens, and while Miss Banks is attractive and a winning partner, it's mostly Wonder's act. Although latter has been coming around for more years than he possibly cares to remember, Wonder still looks like a juvenile and his legs continue to he rubbery pistons pumping out the most incredible designs.

Maurice Spitalny's house band is in the pit for only overture and signoff.

LaRosa, Fitzgerald, Bobbysoxers Too

In 1st Loew's State Show Since '47

For the first time in New York since last December, the bobbysoxers have a home—albeit a temporary one. Loew's State, having its first show since 1947, provides a matinee hangout for the wails, strays and the disk cultists. There's laughter and screeching at this home, now that Julius LaRosa and Ella Fitzgerald have settled down to a two-week run there.

LaRosa, it's remembered, was an Arthur Godfrey protégé for a couple of seasons, who was fired from the CBS radio and tele shows after he signed with General Artists Corp. The incident made humility a word which brought yocks when uttered. That was a comparatively long time ago. Most of the record-buyers have forgotten its meaning by now and have been passing over the disk, "Eh Cumpari," which along with the Godfreys chores put LaRosa into the big money.

Right now, he's getting \$21,000 guarantee and an average after \$105,000. In most situations out of New York he's been hitting or passing house records. For example, last week at the State, Hartford, in a two-day date, he came within a few dollars of mentor Godfrey's record. In New York, LaRosa still has to prove his mettle. His Manhattan preem Christmas time at La Vie en Rose

State, N. Y.

Julius LaRosa, Ella Fitzgerald, Herbert & Saxon, Wells & Four Fays, Archie Bleyer Orch.; "Yankee Pasha" (U), reviewed in VARIETY March 17, '54.

was an abortive stand in which he didn't draw the \$8 plus tax minimum trade. He realizes his forte is with the youngsters, and the Loew preem is his intro to the N. Y. kids.

Unfortunately, there are a lot of factors that will enter into the measurements to determine whether this date is a financial success. In the first place, LaRosa is appearing here during the best week of the year, when all the kids are home from school and anything sells. Rainy opening day (Sat.) didn't help his cause any. Another ultra-important factor is that the house had to spend an estimated \$30,000 to refurbish the stage. The CinemaScope screen which was anchored on stage had to be flown, the stage-well built up again, and the front and back had to be put in order. There have been estimates that a herculean \$80,000 will be needed on the first week to make this show completely successful.

A Rare Occasion

The initial vaude try at the State is a rare occasion. There are more boxoffice than entertainment elements. There have been better playing shows at this house, but none more welcome to live show devotees.

For insurance on this bill, there's Ella Fitzgerald and Archie Bleyer orch. latter's career having paralleled that of LaRosa after the Godfreys axing. Rest of the acts comprise the vet Wells & the Four Fays and Herbert & Saxon. A lay-out like this makes it over the top commercial commodity around today.

LaRosa at his preem responded well to the down-front bobbysoxer appeal. He's a big, ambling and amiable kid, who at times is reminiscent of the early Frank Sinatra. His stage presence and demeanor have advanced considerably since his La Vie bow. The treks into the live talent marts have improved his posture, presence and even his singing. He's more polished and assured, but basically, to those paying the freight, he's still the kid that was built up and then kicked around by a big boy. His response is probably a mass manifestation of the mother complex.

LaRosa is a pleasant singer and he does make a likeable impression. The first show was beset not only with the usual opening-day jitters, but house opening frights as well. The orch and the singer didn't mesh too well, and the necessary smoothness wasn't evident. This was evinced mostly in "Cumpari," which while an extremely difficult chore for a conductor because of the byplay of individual instruments, has been done to better advantage. But when negotiating "Secret Love," "Anywhere I Wander," "Lady Loves to Dance" and songs he's associated with, the response was fine. His asides are okay but a few Latin expletives brought spotty

laughter around the house. The applause at the close of his act and the show was considerable.

Miss Fitzgerald is one of the top singers who, because of LaRosa, was restricted to about 15 minutes. She's a bright and clever performer who knows how to tailor a tune to her individual measurements. At the conclusion of the show, it was inevitable that her thorough professionalism be compared to that of the newcomer LaRosa, with flattering results to her. Miss Fitzgerald's key achievement is her "St. Louis Blues," in which she takes off with lead measures of a variety of songs and interweaves them with bop glibberish. A truly fascinating performance, which when combined with her "In the Mood," "Young at Heart" and "Wedding Bell" justifies her repeated bows.

Wells and the Four Fays got brand-new costumes for the occasion. They did their usual turn of tumbling and manipulation of the rubber-limbed gal for forte results.

Tim Herbert & Don Saxon are one of the anomalies of the bill. It's recalled that Herbert on his own used to be a very good single. Union with Saxon has kept him in the ranks of the standard acts, but they have stuck to material and a format that hasn't opened any new vistas for them. Some of the material is offensive and makes many in the audience withdraw from them to the extent that everything they offer is received suspiciously.

Bleyer, a capable musician, was given only one number at the start of the show, but generally, the showbacking was fine. Any mistakes, of course, no doubt have already been ironed out. His instrumentation of six brass, five reeds and four rhythm provides a good balance.

Unit Review

Piccadilly Revels (FLAMINGO, LAS VEGAS)

Las Vegas, April 15.
Fosters Agency Ltd. presentation, starring Vera Lynn, with Tommy Cooper, Eddie Vitch, Alan & Blanche Lund, Patricia D'Orr, Ron Fletcher Dancers (16), Torris Brand Orch (12); no cover or minimum.

Complete lack of sketches and blackout skits makes Harry Foster's London importation, "Piccadilly Revels," another nightclub-type revue. Whether it can sustain itself to the tourist satisfaction for the five weeks booked may be open to question. For, although fairly diverting, opus moves somewhat heavily. Tightening should improve it.

Vera Lynn, Britain's top recording chanteuse, toplines the 65-minute show with a pleasing personality and interesting song interpretations. "Don't Leave Me Now" is bleated nicely. "Yours," "If You Love Me," "Make Love To Me" and "That's Amore," get solid reaction. Tommy Cooper, zany conjurer, pres highspot of the revue. This veddy British counterpart of our own Ballantine, who mucks-satirizes his own illusions never come off the way he expects, but the unexpected climaxes to tricks are smooth prestidigitation tailored for laughs.

Eddie Vitch gets sidetracked somehow from the laugh department in his pantomime version of a goof eating in a highclass beany for the first time. He works hard building towards laughs but the biggest ingredient, whimsy, is lacking. If eating a lettuce sandwich of Dagwood proportions in itself constitutes high humor abroad, then the cleavage between the two Anglo-Saxon audiences is wide indeed.

Alan & Blanche Lund are refreshing duo of adagio terpers who score with youth and grace. Flirtatious "It Happened in Paris" number is especially pleasing. Patricia D'Orr is a talented juggler. Ron Fletcher Dancers are boffo in Changing of the Guard number, featuring bright red habiliments of Buckingham Palace and precision work of encores. Earlier number with London backdrop finds girls sporting models of famed British landmarks on shoulders and pair of male dancers attired in Button Club outfits, while Karen Von of Van Nuys, Calif., warbles as if she'd never left Britain. Torris Brand and his orch rate a free ride up the Thames for splendid musical backing of the whole thing.

Bub.

White's Revue Sets Year's Mark at N.Y.

Versailles and It's Still Nice to See It

In an era of faltering bistro biz, a new record for a longrun nitery revue has been established by the N. Y. Versailles. Production of George White's "Nice to See You" at the eastside saloon celebrated its first anniversary (18).

When the Versailles "musical-ette" was originally reviewed in VARIETY April 29, 1953, it was noted that White had made a "re-sounding" Gotham comeback. General press reaction was in the same vein. That the salvos were warranted has been attested to by show's longevity. Current Broadway scene boasts only one legitnure with more running time.

Prior to Sunday's birthday-cake slicing, presentation had undergone only two minor changes. Storytellers Barbara Stewart and Carol Ohmart were replaced by Dori Smith and Carolyn Wood, with latter two showing up well, both physically and audibly. Concurrent with initial year windup, show went through three major cast changes. Irwin Corey took over the comedy lead from George Kaye, while Johnny King and Pamela Dennis came in as the juvenile and ingenue, respectively. Their roles had originally been held by Don Liberto and Paula Stewart.

Of the newcomers, Corey provides the presentation with some hilarious comedies. In the opening term number with three other male cast members, funster gives a two-left-foot treatment to dance steps that's good for laughs. It's in his solo stint, though, that Corey really hits his stride. Comedian's material runs the gamut from rib-tickling chatter on various subjects, predominantly femmes, to guffaw-getting tomfoolery with seatholders. In latter instance, his antics include tossing loose cigars into the audience and switching alcoholic beverages and coffee urns from table to table.

King and Miss Dennis fill their roles adequately, with latter making a pert appearance. Vocaling of numbers allotted to them is good, with Miss Dennis coming over nicely in "Rain in My Heart." Score is lilting and right in the showtune idiom. "Nice to See You," "This Time" and "A Girl in Your Arms" are melodic pleasers.

Still standout among the original performing contingent is stripper-contortionist Patti Ross. Femme puts on attractive face and shapely figure to excellent use, making her acro-terp stint a solid attention-puller. Only fault with act is that some of the body-bending is out of the orb vision of rear tableholders.

Continuing in the comedy lineup are Lou Nelson, Dorothy Keller and Fay DeWitt. Latter two distaffers, with Margie Duncan, have a strong yock item in "Hardest Working Girls in Town." Miss Duncan scores effectively in a solo dance bit, while Miss Keller's interpretation of various term styles is a top entry.

Nelson's takeoff on a corny emcee gets hefty risible reaction. Frantic dance number by Miss Keller and Al Norman is neatly handled by the duo. Linda Lombard does okay via a brief vocal work-over of "A Girl in Your Arms," while Miss DeWitt shows up well in "Mother Knows Best." Salvatore Gioe's orch gives show topnotch backing in addition to playing for dancing along with Panchito & His Rhumbas.

El Rancho, Las Vegas

Las Vegas, April 7.
Eartha Kitt, Lucille & Eddie Roberts, Dottie Dee Dancers (10), Bob Ellis Orch (11); no cover or minimum.

The phenomenon that is Eartha Kitt will lure king-size crowds every show of two-framer to see and hear one of the most individual song stylists around.

Star consumes 35 minutes of the hour-long show with the rest made up of a fair-sized mind reading act, and a pair of so-so holdover line numbers. But patrons must necessarily be oblivious to all but Miss Kitt who wields a spell with her voice, an unmatched sultry sexiness, or, when she forgets a line or two of a lyric, just by waving her arms. Songstress pours herself unstintingly into every note. Eyes match the mood of star's offering from sparkling to somber and play vital role even as she shades quavery voice in manner

that evokes solid mitt-stinging throughout chore.

Headliner opens with "I Wanna Be Evil," and "Nobody Wants You When You're Down And Out." Contrasted is a low-toned "I'm Just A Little Girl," and her shrug alone carries it off. Clever lyrics help sell "What Have You Got If You Haven't Got Love." "Let's Fall In Love" delivered in Eartha's inimitable style is strictly boffo. "After Me, After Me, After Me" includes a mélange of American and French lyrics with star at her sexiest. "You, You Fascinate Me," the Calypso—"Somebody Bad Stole My Wedding Bell," and, of course, "C'est Si Bon," round out repertoire. Bill Loose accomps at piano while conducting the Bob Ellis Orch for Miss Kitt.

Lucille & Eddie Roberts offer amusing mind reading act interspersed with fast line of chatter. Team coins many a cliché before finally putting the thing on the road. Act finds male going through audience calling to blindfolded mate on-stage to identify persons and objects. There's never a miss or slip-up and they go off to nice hand.

Ciro's, Hollywood

Hollywood, April 7.
Roberta Linn; Carsons Bros. (3); Dick Stable Orch (8); Bob Ramos Rhumband (5); \$2 cover.

For locals there's a bit of marquee value in the booking of Roberta Linn, a video thrush who has won a Television Academy Award and been a reigning favorite for some time. She's a cafe novice, but pert and enthusiastic, and her teaming with the Carsons Bros. augurs well, though certainly not sensationally, for the final phase of the Lenten season.

She has tough stuff to follow in the balancing wizardry of the three Carsons, but she manages. She's learned stage presence and sells her stuff easily now, in comparison to her debut here a year ago. Turn is effectively paced, ranging from such pop items as "Secret Love" and "Young in Heart" to "O By Jingo" and "Hoop-Dee-Do." It's pleasant and melodic and deserving of ringside attention.

Lack of rehearsal time hampered the Carsons' opening night and Carl Carson slipped for what may have been the first time in his professional life. But he must be seen to be believed. He stands on one finger on a bowling ball stands on his hands on a pair of canes with one of his brothers wrapped around him; and does a headstand atop two champagne bottles placed nose to nose, meanwhile twirling disks from his arms and legs and from a pipe in his mouth. Turn's sole fault is that it's done unemotionally; some showmanship filippings would give it the smashing attention it deserves.

Dick Stable orch backstops and shares term assignments with the Bobby Ramos rhumband. Kap.

Italian Village, Lincoln

Lincoln, Neb., April 7.
Anne Sterling, Wayne Fine, Kenny Perry, Village Orch (5); \$1 cover.

Niftiest supper club in this area is the Italian Village, a \$250,000 outlay built by Boniface Tony Domino two years ago after his 16-year-old original spot burned to the ground.

Strangely enough, the nitery is located in a college town that bans mixed drinks. But Domino built a big rep on steaks and Italian dishes. Now he's added floorshows and spot gets a big play from entire state. Since he inaugurated the vaude policy six months ago, the place has been sold out every weekend.

Show caught Tuesday (6) is opened by Wayne Fine and partner, man and girl accordionists, who stop show. Fine begged off with "Peg of My Heart."

Anne Sterling has impressive walk-on in low-cut brown formal, but when she goes into her songalog she fizzes. She is hard to understand and has a flat voice. Even when she shucked her skirt in her closing "Salome" piece to reveal her gams, she couldn't regain attention.

Domino has his own Village orch of five for show backing and dancing and the locals do an okay job. Kenny Perry handles the emceeing in capable fashion. Trump.

Biltmore Hotel, L. A.

Los Angeles, April 15.
Dave Barry, Elsa & Waldo, Los Gatos (3), Hal Derwin Orch (10), Biltmore Starlets (12); cover, \$1, \$1.50.

There's more truth than ballyhoo in the "Laffs Galore" title applied to the new Biltmore Bowl floorshow. With Dave Barry headlining for straight comedy, there's fun in the antics of Elsa & Waldo, comedy dance team, and even Los Gatos, "acro-cats," mix fun with their flips.

Barry is better than ever this time out, with a glib line of jokes ranging from the topical to the philosophical. He's peddling only Godfrey and Liberace in the impression field and each is a slick takeoff. Material, which gives him a good laugh-per-minute rating, covers such phases of "amazing" American life as time payments, women drivers and his own wife.

Los Gatos open with some swift, deft acrobatics. Their stuff, which wins ready response, depends largely upon an understander with a concrete back and the routine is enhanced by the jitterbug quality they give it, including a jitterbug takeoff by the topmout that stirs ringside gasps.

Comedy dance team of Elsa & Waldo needs to trim its stuff slightly for best effect, since the turn's terping is largely in the repetitive vein. They're satirists who get considerable humor out of broad takeoffs on ballet and win merited applause with some difficult routineing, particularly the eccentric dancing by Waldo, who's a show-stealer by himself.

There are three Moro-Landis production numbers, par for the course, including the usual black-lit routine which commands attention. And Hal Derwin's orch continues to do a good job of showbacking and handling the terp stuff.

Sans Souci, Miami B'ch

Miami Beach, April 16.
Arthur Blake, Ann Herman Dancers, Sacasas Orch; \$2.15 minimum.

Arthur Blake plays the Blue Sails. Room of this swankery twice yearly, and for good reason; he's sellout-stock for the owners, no matter what month he takes over. Despite a disappointing Easter holiday, biz-wise, for most cafes, his draw power is the strongest in town at the moment.

Overloaded with material, he sets up three completely different routines on succeeding nights. Much of it is fresh and larded with sharp, barbed lines, plussed by inventive conceits. His characters he carbons, with costume to match, through a 50-minute stint that maintains interest all the way.

Be it a calcade of film characters from a Mary Pickford silent flicker bit through devastating lampoons of a Charles Laughton, Jimmy Stewart or Gloria Swanson; application of varied performers essaying the characters in a Mme. Tausaud's wax-works, or a resplendent parade of flimflits in "Henry The VIII," the material and delivery are intelligent and incisive, stamped with the touch that brings optimum plaudits from the tables.

Ann Herman and her dancers set up the Latino mambos and sambas for a bright warmer-upper. Sacasas and his orch, in their fifth year here, keep the floor jammed for the dansapation and on showbacks play their assignments in flawless style. Sacasas also gets into the act and holds his own in interchanges with Blake.

Blinstrub's, Boston

The Esquires (4), Three Goet-schis, The Rogers (2), Pauline Thorn & Escorts (3), Betty Sawyer, Michael Gaylord's Orch (8), Lou Weir at organ; \$2 minimum.

Topped by the four Esquires, a local vocal group making their first major Hub nitery appearance, the current lineup at this vast bistro is lively, typically Blinstrub fare.

The four youths, who first joined forces while students at Boston U, a couple of years ago, have blossomed into a first-rate group with a workmanlike approach to vocalizing that relies on harmonic structure and shadings rather than gimmicks. Boys fare very strongly at initialer, neatly handling such undiscovered numbers as "There is No Tomorrow" the ballad, "Secret Love," a folk tune, "Three Things," and their lone foray into the gimmick department, "Maharajah of Magidore." Boys wind up nifty sesh with record Epic etching of "Now, Now, Now," which is getting a nice assist by local deejays.

In next-to-closing spot, the Three Goetschis wowed with a frantic,

sesh of unicycle trick riding. Boys ride singly, two and three high, play fiddle and clarinet while pedaling, with toppe, one playing fiddle while balancing atop partner's head while cycling around the floor. The Rogers, a cleancut mixed terp duo, are solid in their sesh of ballroomology, which includes-rumba stepping and show-casing of steps popular in the '20s. Slickest bit is impress of inebriated male terping with store window mannequin.

Pauline Thorn and her Escorts, two guys decked out in tails, garner yocks with acroterps sesh which highlights zany mixups and antics, winding with terp routine in sash motion. Bill gets off to fast start with Betty Sawyer, a neat read-ahead number who climaxes her peppy routines with a nifty impress of a Spanish torador.

Michael Gaylord's orch furnishes slick musical accompaniment and split customer terp tempo setting with Lou Weir's organ rhythms.

Village Vanguard, N. Y.

Lord Burgess Calypso Serenaders (4), Marshall Izen, Trude Adams, Clarence Williams Trio; \$2.50 minimum.

Max Gordon knows how to spot talent. In more than 20 years of running the Vanguard, the Greenwich Village impresario (he also splits the operation of the eastside, Blue Angel, with Herbert Jacoby) has turned up countless newcomers who've gone on to make their mark in the nitery field. Some have even gone farther and licked legit, tv and pix.

Latest addition to the Gordon fold is Lord Burgess & His Calypso Serenaders. The tag is a giveaway as to what the act does. And what it does is a natural for the intimist belt. Gordon won't have to make any apologies for uncovering this Calypso contingent. It is further reviewed in New Acts.

Rest of the bill is a typical Vanguard blending of comedy and song. Trude Adams, who's becoming a permanent fixture at the room, holds down the vocal assignment while Marshall Izen fills the yock chore. Miss Adams is a personable songstress with a flair for lyric handling. She has a nifty range which helps get across rhythm, ballad and special material songs. In the latter department, her tune on foreign cars remains a standout. Also topflight are "I Love My Love Romantic," "Jonah," "Someone To Watch Over Me" and "Get Out Of Town."

Izen is a likable comic with a sharp bag of tricks. Working with puppets, piano and an okay set of pipes, he parodies Italian opera with deft strokes. It's a lampoon pegged for the funnybone. His bit with a maestro puppet in a conducting session also is a gem.

The Clarence Williams Trio lays down a lively beat for the intermission terpsers.

Quaglin's & Allegro, London

London, April 9.
Viera; Tim Clayton Orch, Tibor Kunstler Gypsy Orch; \$4.25 minimum.

Viera is of central European origin, married to a British actor-playwright, and has a fluency in many languages. Consequently she can dish up a songalog which will win most customer demands and, even when she sings in a foreign tongue, is competent to give an adequate description of the number.

In the local nitery circuit, Viera has been a standard success over a period of years but, with a little more effort, could push herself to the forefront of cabaret entertainers. She is a fine, powerful singer and, when the occasion demands, uses the guitar for okay self-accompaniment. The gal's an attractive looker, too, but completely unglamorized in her appearance. With a mite more attention to personal details the eye-appeal of her act would be greatly enhanced.

In this return engagement, the chirper again proves her b.o. lure. On a night when the show was jammed to capacity, and this is no mean achievement, in the present depressed state of West End safe business, her half-hour routine is filled with songs in French, Yugo-German, Spanish and English. A particularly fine entry is her Anglo-German version of "Oh, Mein Papa" and strong repeats—both in English—are "Noah Found Grace in the Eyes of the Lord" and "Kisses Sweeter Than Wine." Apart from her own guitar accompaniment, the star had the competent backgrounding of Tim Clayton's combo, who handle the dance sessions alternately with Tibor Kunstler's gypsy orch.

Myro.

Blue Angel, N. Y.

Elsa Lanchester, Jonathan Winters, Ginetta Wander, Martha Davis and "Spouse." Minimum \$5.

This matter of Elsa Lanchester's refusal, or inability, to solve her material problem is rapidly assuming the nature of a public discussion. Certainly, the first nighters at the Blue Angel, last Thursday (15) were puzzler, that a mature pro of ability, considerable versatility and a certain elfin titian charm should blindly risk so important and sophisticated a booking with pointless and puncheon lyrics. Her numbers do not "relate" to time or place. Not 1954; not East 55 Street.

Nor is this a new complaint. Although she has screen credits as long as one's arm and qualifies as a "name," Miss Lanchester's curiously remote song-stories were encountered hard going as long ago as 1950 at the Normandie in Montreal. Since then, reports from Boston and Brooklyn have repeated the same grievance. But apparently this performer either does not read, or does not respect critics.

How long can she expect to play the smart bolton on her film rep? She does herself no good at all here. Granting that it takes something of professional heart and authority to hold the microphone 25 minutes and that she has an impressive technical command of voice, gesture and facial expression, there must still be "content." Even in a nitery, the play's the thing. Those 25 minutes are more tribute to the tolerance and good manners of the Blue Angel clientele. And remember, there's a \$5 minimum charge to sit down!

One of her series of slow, repetitious, gagless and baffling numbers concerns a broken saucapen. That will serve well enough to suggest the quality of her material—it's scuffed up kitchenware from a 1910 scullery. To paraphrase Victor Moore's old classic, "Change Your act, or back to the Beverly Hills sticks!"

However invidious, comparison is inevitable with Jonathan Winters, who also opened the same night. He is, like Miss Lanchester, a "character" comic. Only he takes care that every line boffs, every bit pays off. The audience doesn't have to work at liking him. It's spontaneous.

Other two turns please. The earthy good humor of plump Martha Davis and "Spouse" (on the bull fiddle) account for a good deal of audience mirth. Ginetta Wander, an eye-rolling Parisienne, flirts her way through several Gallic numbers, which go well with a couple of Scotch and sodas.

This four-act layout will not go into the books as one of the memorable occasions at this hardy perennial showcase. Robert Clary comes in April 29.

Land.

365 Club, S. F.

San Francisco, April 9.
Mickey Shaughnessy, Danny Hootor & Byrd, Stan Fisher, Dorothy Dorbin Dancers (10), Deryl Knox (8); \$1.50 minimum, \$2 weekends.

As an entertainment package, the current Bimbo show is pretty much, though not entirely, on a par with previous offerings. The girl appeal is its usual eye-pleasing assortment, the six dancing femmes, and four show girls providing a colorful, well-costumed breeze for the specialty acts. It's breezy, if not particularly original, and it fills the bill as standard fare.

Main spot held by Mickey Shaughnessy is a good payoff in hoke, though some of his items are on overlong side, requiring some strain in listening over the disclatter. Shaughnessy has a highly mobile face and punches a good story. His dialect material is especially effective and could be his strong point if exploited. Here too, overlength of individual items seems a handicap. Shorter bits and more of them would be solution and, resultantly, would increase audience attention and yocks. But he has sock storytelling talent and it's only a matter of minor revise to achieve a more major impact.

Danny Hootor & Byrd are dancers with good routines, particularly in latter half of their offering, but there could be some improvement in cohesion. A closer, a fast tap, garners a good mite.

Harmonica work by Stan Fisher is on the standout side. He has a good assortment of material and knows how to push an item for a score. Fisher ranges the gamut from the classics to the pops and his introductory chatter fits in well with the sum total. As a harmonica artist he is considerably above par.

Music by Deryl Knox, its usual okay standard, both for show copy and terping.

Ted.

Black Orchid, Chi.

Chicago, April 15.
Wally Griffin, Betty Clooney,
Dana & Wood, Rudy Kerpais; \$4
minimum.

Wally Griffin is the only repeat act on this bill, having played Chi's lone class intimacy once before, about a year ago. The smart admixture of wit and song he pitches proves a steady pleaser with the house regulars. His brisk running patter from the piano has an off-the-cuff sound, and much of it is impromptu as it refers specifically to events current at the tables. Sophisticated humor, which surrounds his vocalizations, is sometimes too sly as it races along, but eventually the bystanders catch up with it and have themselves a hearty chuckle.

Bulk of the segment focuses upon satirical lyrics, many of his own authorship. Notable is a rag-out of nursery rhymes done in a variety of show vogues, as "Mary Quite Contrary," per Cole Porter and "Humpty Dumpty," as Gilbert & Sullivan. Capso fabric and a buoyant specialty on love are outspokenly blue but inoffensive, and a suggestive boy-girl tale versed in a "South Pacific" medley scores a fat mitt for gateway.

Making her Chicago debut, Betty Clooney prettily projects seven tunes, all but one of which are standards. The exception is song material about the temperaments and pursuits of sister Rosemary and herself. Fact that the lyric is now outdated, owing to Rosemary's marriage, doesn't hamper its impact one whit, and it comes off with all the charm of her breezy, unaffected intros. Gal has an appeal both visually and vocally, but too closely approximates her sister's warbling, even in diction and phrasing, for her own good. Also her songbook could use the refreshment of one or two new ballads.

Picking up from a slow start, Dana & Wood build to steady warm returns for animated spoofery of Hollywood pix, tv, radio soapers and other vulnerable institutions. Gamesome youths try almost anything for laughs, sometimes missing and sometimes making, but their overall effect is a delight, with grinning Bill Dana doing most of the clowning and Gene Wood the straight. Largely it's the caricatures of spacegen, Russian propagandists, prison convicts, being developed in neatly written scripts, that rouse the loudest laughter. Lads have an amusing softshoe capper, with the seatholders willingly whistling "Tea for Two." Show is backed expertly by Rudy Kerpais at the keys and Al Piskonka on bass. Les.

Sahara, Las Vegas

Las Vegas, April 13.
Ames Bros. (4), George Gobel,
Nita & Peppi, Saharem Dancers
(16), Cee Davidson Orch (12); no
cover or minimum.

Show starring the Ames Bros., with George Gobel as the extra added attraction, will score well enough in its month's stand here. It moves well as a whole, with possibility of an eyebrow being raised only at the Ames freres in the closing spot, who lean away too heavily from their successful record hits to rely on comedy. Following Gobel it might be better were they not prone to plunge so swiftly into comedy but rather stayed with the singing hits they've been identified with such as "You! You! You!" that nets them biggest hand.

Act barely revamped from group's last showing in the Congo Room when it seemed to be a smash. Were the lineup of offerings reshuffled to get gang off to more solid musical start as the last time, the talented guys would perhaps emerge just as socko. As it is, "I Love Paris," and "Stranger In Paradise" rack up a good score while "When Clancy Lovers the Boom" gets a tepid hand. Fine closer is spiritual, "Noah Built the Ark." Bert Bachrach does okay job at the Steinway in 35-minute go. From tv, George Gobel cops the individual honors with ease. Dead pan and doubletalk in fresh humor make a little totting little comic a standout. Hesitation in clever punch-liners warrants a credit to the most savvy comedians. He can ride a laugh and deliver a line that'll be heard anywhere in the room without batting an eye. Humorist borders a little on the Herb Shriner school of comedies, building jokes from situations. He can also wong out a cornball ditty or two for yucks.

Nita & Peppi is interesting acrobatically act, with youthful pair overhauling and balancing all over the stage. Long metal table and chairs are used as props over which team leaps and rolls in a swift routine.

George Moro brings back his Hawaiian fantasy choreo featuring the Saharem Dancers and an added

group of knife-wielding Hawaiians. There was plenty of excitement opening night when a couple of times the knives sailed too high in the air smacking up against the coffee tables beside the stage. Fluorescent costumes show up well and Moro rates salvos for colorful production. Cee Davidson orch does good musical job. Bob.

Edgewater Beach, Chi.

Chicago, April 16.
Joanne Wheatley (with Hal Kanner), De Marlos (2), Nil Nelson, Dorothy Hild Dancers (8), Bob Kirk Orch (10); \$1.65 cover.

Although lacking in name power, this spring package geared for the hoped-for post-Easter snappack has the standard ingredients that typically do well at this up-North hostelry. At least it's the same format to which producer Dorothy Hild has held steadfastly the past several months—a terp duo, comedian and femme thrush.

Capper this time is Joanne Wheatley, a gal with the poise and pipes to blow the dust out of the far corners of the commodious Marine Dining Room. Short on patter but long on warbling salesmanship, Miss Wheatley dominates the scene with a roundelay of ditties that "range" all the way from a gusty "Ricochet" to the tender song from "Moulin Rouge." Show casing is classy throughout, with plenty of tricky support from the lighting department, a clever quickie gown switch and adept backstopping by pianist-arranger Hal Kanner, who also joins in for some duet counterpointing. Singer may walk on a stranger to many, but she departs with their acclaim.

In the opening turn, the De Marlos, lad and lass dance team, more than hold up their end with a deftly-schooled sequence that is richly rewarded. Their "Porgy and Bess" medley is an especially effective climax.

Nil Nelson unreeals a rapidfire string of takeoffs in the midway comedies slot. Much of ditto material has a familiar ring, especially to the tv fans, but he keeps punching it across so fast that he builds a momentum of sorts. His "guests" include the Dragnet crew, the Spike Jones band and the inevitable Winston Churchill.

Session opens and closes with two flash production numbers by the Dorothy Hild line. Colorful costuming and routineing have plenty of eye appeal.

Show is backed by the Bob Kirk band, which also stays on hand for the patron's dancing. Dave.

Mocambo, Hollywood

Hollywood, April 14.
Judy Tyler, Paul Herbert's Orch (7); \$2 cover.

In a paraphrase of the not-so-immortal words of Tex Guinan, "this little girl deserves a big hand." On the flag foot front, spelled out in black letters Judy Tyler. Not more than a dozen or so of the jam-packed room knew much about her or who she is, but 15 minutes later they not only knew but left the Mocambo completely captivated.

No great shakes as a singer, no pretense at being an entertainer, per se, and no tricks of stagecraft. Just a determined kid, not many weeks out of N. Y.'s Copa line of girls, who won over as tough an audience as she'll ever face with an ease and composure that would have been the envy of a seasoned trouper. A looker with a personality to charm the dressed-up first nights, she belted out a razz ditty in a quarter hour, smiled prettily and thanked everybody as she strolled off stage without a twitch of nervousness. The applause was deafening, not so much for her singing but her pluck and confidence in making the gay crowd like her. Miss Nobody became an overnight favorite and her name on the flag should keep them coming for the rest of the fortnightly run. More to her credit, she opened "cold," being rushed in without benefit of fanfare when the De Marco's were forced out of the spot because of the femme member's sinus condition.

For Miss Tyler it was her first professional solo stint. To buttress her come home, she appeared in bits with Milton Berle on tv and played the princess in "Howdy Doody," also tv. Her voice is pleasing if not trained, but her shortcomings were lost in the vigor of her voice and her unfrightened stage presence. She is best at belting out such pops as "Town" and "S'Wonderful," but "Bye Bye Baby," "Lulu's Back In Town" and "Lulu's Back In Town" shows a tendency to falter in the slower passages. This should be corrected as she gets along in her career, like Julie Wilson out of the Copa line, who took some time to develop her vocal attraction. Helin.

Chateau Madrid, N. Y.

Azaro & Alegre, Jo Ann Florio, Freddie Alonso Orch, Jose Pillado Orch; \$3.50 and \$5 minimum.

Although current bill isn't predominantly styled along chile lines, it's peppery enough to satisfy the south-of-the-border fans as well as please tableers who never got past highschool Spanish.

Topliners are Azaro & Alegre, an instrumental team from Spain. With only a piano and a drum, the team manages to generate lots of rhythm excitement. They stick to the basic melodic line and never wander off into the vague interpretive domain that appeals to so many instrumentalists today. They practically spell out the beat for you and it's easy to take.

Duo has a wide repertoire including Latino, Italian and Gershwin medleys. Everything is done with taste and flavor. They also display a solid rhythmic sense on such items as "Granada," "St. Louis Blues" and "Boogie-Woogie." They're on for over 30 minutes and the steady skin-beating and key-boarding becomes a bit wearing. They could prune about 10 minutes and still keep everybody happy. The 88-er, incidentally, could skip his excessive mugging habit. It doesn't help.

Thrush Jo Ann Florio has a warm approach to a song. Femme has solid stage savvy and an appealing smile that helps sell the songbook. At times her pipes seem tight but for the most part the tunes are handled with an easy warbling style.

The rumba fans get lots of floor time via the torrid rhythms of the Freddie Alonso and Jose Pillado orchs. Gros.

Concho Room, Phoenix

Phoenix, April 13.
Beatrice Kay, Jimmy Wilcox Orch (9); \$1.50 cover, \$1.75 Saturdays.

With Beatrice Kay booked in here on a two-week stand, the Concho Room never had it so good. Comedienne, a sizeable draw in her local niter, bow-in, titivates the auditors with her gaslight era nose-gays, hokes up an engaging patter routine with husband-accompanist Sylvan Green, and paces at a frenetic gallop during her 45-minute floor stint. It all adds up to showmanship deluxe.

Miss Kay opens her bag of vocal tricks with "A Good Man Is Hard to Find," and then runs the Gay Nineties gamut with "Frisolious Sal," "Only a Bird in a Gilded Cage" and "Bill Bailey, Won't You Please Come Home."

Along the way she feints at a Charleston routine, gets real gone with a Hawaiian version of a booster, and graduates to a razz ditty version of old faithfuls like "Piano Roll Blues" and "Melancholy Baby." Per usual, she winds things up with her personal cachet, "Sheboygan."

Routine, with the exception of some interlinear indigo stuff, doesn't vary much from the sure-fire material thrush has used for years on the stage and radio, but familiarity hasn't lessened its sock impact.

Opening-night crowd gave her the warmest exit hand of the season, and there's no doubt she could have hung around for twice her allotted time. Jona.

Hotel Roosevelt, N. O.

New Orleans, April 1.
Sammy Kaye Orch (14), with Jeffrey Clay, Jerry Messner, Mary McCoy, Allen Able; Sid Krofft, Maurice & Maryea; no cover, no minimum.

This Blue Room offering rings the bell consistently for over an hour in a fine blending of song, humor, novelty, dancing and music. Sammy Kaye and his aggregation are the real headliners, with music in the style that has made them show biz faves for years. Orch is a smooth, listenable group that turns out very danceable tempos. Its versatility ranges from Dixieland to popular favorites and nostalgic oldies to pulsating Latin.

While completely commercial, which means that Kaye keeps the Blue Room's dance floor well-populated, his music is also technically way above average.

Maestro has two topflight baritone vocalists in Jeffrey Clay and Jerry Messner. Pert brunet Mary McCoy handles the femme singing assignments, clicking heavily with "Make Love To Me." Allen Able, drummer, handles the humor capably, and the Kaydets and Kaye choir blend voices nicely and handle tunes with skill.

Kaye's "So You Want To Lead A Band" attracts costants from among tableholders and draws laughs and applause. Kaye personally impresses as a

modest, likable maestro. He works steadily with band through the dance and show sessions, playing the clarinet, stressing the melody, and keeping matters ship-shape.

Added show attractions are Sid Krofft, deft puppet manipulator, and Maurice & Maryea, suave dance duo.

Krofft puts his marionettes through very complex routines with such natural ease and grace that they seem to be living things. Best offering is a striptease complete with bumps and grinds.

Maurice & Maryea, smooth and graceful ballroom team, net plenty of palm-pounding for their contrasting turns. Liuz.

Christopher

Continued from page 59

for the young. Boxofficewise this week should pay off and then he's in competition with the hit shows on the street which would be too tough for this kind of display at the Longacre Theatre.

Christopher has an assortment of engaging tricks, charming small talk and a way of ingratiating himself with the audience. His work is at its peak. He has a smooth presentation without being slick. He shows respect for the audience and deference to the volunteers that come up on stage. Incidentally, his modus operandi in getting assistants from the audience is an extremely smooth job. It's done so that even the most pompous need have no hesitation in advancing.

Christopher's tricks are variations on the theme of the standard catalog in the prestidigitator's handbook. He's expert at palming, card manipulation, mentalists' tricks, transference and others in the variety readily seen in cafes and vaudeuries. His execution is flawless and mild chuckles accompany his work. Attesting to the technical perfection of his execution, there was a mob of magicians on the opening night (19) and they found nothing to criticize in that direction. Christopher does entertain.

However, the major fault lies in the fact that he fails to stir the imagination. He works in a field which has produced its Houdinis, who have made a live elephant disappear in midair, and Ricciardi, who carefully spreads newspaper on the floor so that the blood wouldn't stain the stage. In most cases the magicians made their rep even before they stepped on stage. They did everything, from escaping a sealed coffin thrown to the bottom of the river, to exposing fake mediums, to staging street parades. There was a magnitude of showmanship that created an atmosphere for entertainment on a grand scale. There were big levitation tricks in which everything but the audience and boxoffice receipts disappeared. It's that kind of one-man magic that hit the top gates.

Christopher works in a much smaller dimension. He has tried to make charm and ease suffice for grandeur. Small tricks that can be performed by one man to take the place of miracles on a gigantic plane.

The intimate entertainment provided by Christopher is just a bit out of the field in a one-man show in a legit house at a \$3.60 top. All he does is entertain and charm, which under ordinary circumstances would be sufficient, but not when he has to compete mentally with the greats that have preceded him in this domain. Jose.

Yank Acts Top Vaude

In 3 Scotland Keys

Edinburgh, April 20.
U. S. acts are currently topping vaude in three Scot cities.

Laurel & Hardy head the vaude bill at the Empire here, while Maxine Sullivan is top act at the Palace. Dundee. Simultaneously, Nat (King) Cole is starring at the Empire, Glasgow.

It is the first time that top acts in these three Scot cities have been American ones at the same time.

Starr Rejoins GAC

Kay Starr has rejoined General Artists Corp. She was originally with GAC, left to join the William Morris Agency, and now has come back to her original major office.

Miss Starr, who records for Capitol, signed a three-year representation deal with GAC.

Wha' Happened To Old Minsky Days, Sans \$4 Minimum?

Maybe Lili St. Cyr started something when she set up shop on the eastside's Park Avenue Restaurant. It probably proved that the body beautiful can be an attractive part of the landscape in any sector of town. Cro's is a strip shop opened by Tony Colucci on the site of the old Queen Mary and more recently Radio Franks in East 58th St. off Madison.

Spot opened several weeks ago with Josh White and the belly-ballerette Neila Ates on the preem bill. Since then, management has apparently gone in for a steady epidemic parade.

The complete accentuation of the flesh, however, doesn't come off (no pun intended). As the present show is constructed, there's a lack of entertainment. The old burlesque shows were designed so that the flesh display was the spice and not the major ingredient. When worked in reverse, the customer loses the sense of frolic. The comedy by Ava Dunn (formerly Ginger Bruce) is much too blue for subtlety. She sets the tone of the proceedings so that one looks for the indigo in the straight acts. Consequ-

Cro's, N. Y.

Iлона Knight, Tirza, Carter & Ross, Ava Dunn, Lee Anders, Katherine Victor, Nanette, Austine, Marchand Blue, Freddie Marvin Orch (3); \$4 minimum.

quently, those trying to do a legit turn kids fail to show up to any appreciable extent. Miss Dunn is a femme B. S. Pully—the old, old Pully. BGD—"before 'Guys & Dolls'."

The strips are by Iлона Knight, a seasoned performer in the burley wheels and niteries, who shows as much as the State Liquor Authority would approve. Tirza, who didn't bring her winebath apparatus because of space limitations, does a fan number, and another stripperoo, Marchand Blue, opens the bump and grind parade in acceptable fashion.

The straight turns are highlighted by the sole male team, Carter & Ross, who seem to do well with a song and instrumental turn. One of the boys is at the piano and the other plays a weird percussion contraption consisting of tomtoms and tambourine mounted on a stick. When bounced or when a single string is plucked, the vibrations create rhythm. It's a good novelty.

In the dance sector, Lee Anders has the making of an artistic ballet turn. She specializes in spins, which in a crowded emporium, might produce some midtem applause, and with sharper editing of the turn would be eligible for wider employment horizons.

Katherine Victor sometimes over-dramatizes her song. She's not slotted well to be completely effective. Other act, singularly billed as Austine, and a Persian dancer, Nanette, work in virtual anonymity and it might be a good thing too.

Trouble with burlesque of this kind is that the fun is taken out of it. Whatever happened to the days of the honest Minsky shows and no \$4 minimum as there is here? Jose.

Blue Note, Chi

Chicago, April 16.
Benny Goodman Sextet; \$1.25 cover, \$2.50 minimum.

SRO for Benny Goodman's opening night (16) in this plushiest of Chi's jazz bistros, with the carriage trade turning out and the hipsters looking elsewhere. Goodman had come out of semi-retirement for this two-week date, having played a few concert dates, mostly long-hair, in past months. His return to the jazz scene with a nostalgic brand of swing is like fresh air for this bop- and -Dixieland-ridden town, and customer approval is expressed loudly throughout his 45-minute sets.

In this unit, Goodman has combined some of the country's top instrumentalists, notably pianist Mel Powell and trumpeter Charley Shavers. Latter shares frontline solo chores with Goodman and engages him in modulated interplay of brass and reed. Strong rhythm section has Don Roberts on guitar, Israel Crosby on bass, and Morrey Fielding on drums. Distinctive blend on a largely standard catalog are held smooth and controlled, and they rivet customer attention. Les.

VARIETY BILLS

WEEK OF APRIL 21, 1954

Numerals in connection with bills below indicate opening day of show

whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Lowry; (M) Mues; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY
 Music Hall (I) 22
 Armat Bros
 Star Time Kids
 Courtney Wright
 Margaret Baxter
 George Barnard
 Rockettes
 Amin Bros
 Jacqueline Lange
 George Sawtelle
 Alan Howard
 Della Desplina
 Corps de Ballet
 Sym Co
 Palace (R) 23
 Flying Saucers
 Stan Harper
 Catron Bros
 Star Time Kids
 Tom Hanlon Jr.
 Yvonne, C & F
 Howell & Radcliffe
 Maxwell
 State (L) 24
 Julius La Rosa
 Norman Wilson
 Ella Fitzgerald
 Wells & Fays
 Archie Blyer Ore

BROOKLYN
 Par. (P) 24 only
 Title Puente Ore
 Joe Loco 5
 Miguelito Valdes
 Pupi Campo
 Jerry Lugo
 Arsenio Rodriguez
 Mercedes Valdes
 Saville Dancers
 C Mumbo Team
 C Valdes Ore
 Chicago (P) 23
 Frankie Laine
 Morton Fromer Co
 Tex McLeod
 Emanuel
 River King
 B Korny & M Lou
 Renee Leighton
 Sheffield
 Beverly (S) 19
 Conway & Day
 Freddie Harrison
 Sully Brown
 Sully Brown & S
 Margy McGlory
 Drifters
 Olympia (P) 21
 San Souci International Rev

PORTSMOUTH
 Royal (M) 19
 3 Smith Bros
 J & M Harrison
 Curzon 3
 Montona
 Jerry Bobo
 Girl Friends
 SCUNTHORPE
 Sevey (I) 19
 Morten Fromer Co
 Tex McLeod
 Emanuel
 River King
 B Korny & M Lou
 Renee Leighton
 Sheffield
 Beverly (S) 19
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 Freddie Harrison
 Sully Brown
 Sully Brown & S
 Margy McGlory
 Drifters
 Olympia (P) 21
 San Souci International Rev

WELLINGTON
 St James (T) 24
 "Rockin' Ornette"
 Charly Wood Co
 Lowe & Ladd
 Cook & Jeans
 Daresco 3
 Guy Nelson
 Chevalier Bros
 B. Vaughn
 Renita Kramer
 Bouna
 S. V. Diney
 Sanya Carbeau
 Dorothy Hall

AUSTRALIA

MELBOURNE
 Tivoli (T) 24
 B Warren & C Co
 W Latona & Sparks
 The Dagenham Girls
 Billy Baxter
 The Maxwells
 P. Hagan & H
 Stead
 Myrons
 Rudi Grad
 Norman Craig
 E Crocker & Her
 Teddy Bears
 John Cook
 Gloria Dawn
 Frank Cleary
 David Sterle
 Judd Lane
 B. McConnell
 Adorables (I) 23
 S. V. Diney
 Tivoli (T) 24
 Roy Barbour

BRISTOL
 Empire (S) 19
 Harry Lester Co
 Hayseeds
 Gussie
 Village Slickers
 Farmers Daughters
 F. C. R. O'Neil
 New (S) 19
 Maxine Sullivan
 Fayne & Evans
 Jeff & Joanne
 Ronald Rogers
 F. Ramberger & P
 Jo Jac & Joni
 2 Victors

CHELSEA
 Palace (I) 19
 Louis Hayden
 Alan Haynes
 Norman Rose
 Syd Makin

CHISWICK
 Empire (S) 19
 David Whitfield
 Bonar Colleano
 Wilson Keppel & B
 Neene Straine
 Richman & Jackson
 Williams & Shand
 Seaton & O'Neil

EAST HAM
 Granada (I) 19
 Maureen Kershaw
 T. Hall & M Flynn
 Marguerite De-Mott
 Metropolis (I) 19
 Max Miller
 Monty Norman
 Peter & O'Neil
 2 Peters
 W. Delaney & J
 Bill Warrand
 Lee & Helga
 Trampomaniacs
 F. C. R. O'Neil
 Empire (S) 19
 Jack Parnell Bd
 La Bonnie
 Sapphires
 Taps Miller
 Mike McKenzie
 Marion Davis
 Dennis Hale

FINCHLEY PARK
 Empire (M) 19
 K Mackintosh Ore
 Francois & Zandra

Cabaret Bills

NEW YORK CITY

Basin St.
 Gene Krupa
 Slim Gaillard
 Blue Angel
 Jonathan Winter
 Elsa Lanchester
 Gennette Wandu
 Martha Davis
 Bart Howard
 Jimmy Lyons Trio
 Bon Set
 Jimmie Daniels
 Thelma Carpenter
 Oliver Lakeland
 Kaye Ballard
 Dolores Brown
 Cato Society
 Jack Krakerjacks
 Joe Ann Tolley
 Joe Ann Tolley
 Chateau Madrid
 Joe Ann Florio
 Arzola & Alegre
 Estrellita & Raul
 Freddie Anderson
 Sarita Herrera
 Ilona Knight
 Thelma Carpenter
 L. Connors Girls
 Marchand Blue
 Les Andrews
 Katharine Victor
 Caspocavaca
 W Martin Trio
 Mary Small
 Pace & Bray
 Lorraine & Brunner
 W Martin Trio
 Mary Small
 Pace & Bray
 Lorraine & Brunner
 W Martin Trio
 Mary Small
 Pace & Bray
 Lorraine & Brunner

Cancer Operation

Continued from page 1

Columbus, O. Program was originated here on WKRC-TV.

Operation was performed at Cincinnati General Hospital. The patient, a woman, was referred to only as Patient X. The surgeon, his assistants, and other personnel in the operating room were unidentified, but Daryl Parks, WKRC-TV staffer, who directed procedure questions behind a mask, was recognized through his voice.

In preparation for six months, the program apparently filled its designed purpose of letting the public know that cancer can be cured if discovered early.

At the outset viewers were cautioned that the telecast was not for children. Station management reported that after telephone calls from viewers were favorable.

Between portions of the actual operation, viewers saw the steps explained on a chart and in talks between doctors and George Palmer, station staffer, in switches to the WKRC-TV studio.

Science and art of surgery made the operation appear bearable and understandable to viewers. They saw the skilled hands sewing and tying arteries with clamps and threads to control bleeding, and the severance of the segment with an electric needle giving off smoke.

In its entirety the actual operation was expertly conducted and explained. The television camera was mounted on a platform seven feet from the focal operative area.

Lighting, understood to be that regularly used in the operating room, was perfect. No flashbulbs were permitted.

A consoling announcement at the finish was the word of a pathologist, after quick examination: "The patient has an excellent chance for cure."

Doctors reminded that the purpose of the telecast was educational and not connected with any drive for funds.

LOS ANGELES

Ambassador Hotel
 Paul Ford
 Andre, Andre, B
 Benny Strong Ore
Band Box
 Mickey Hart Ore
 Bar Sheva
 Bill Falbo
 Pat Harty & Mueis
 Josh White
 Sue Carson
 Dick Hazard Ore
 Billmore Hotel
 Dave Barry
 Joe Hazard Ore
 Los Gatos 3
 Hal Derwin Ore
 Ciro's
 Robert L. Doner
 Carsons Bros
 Dick Stable Ore
 Bob Ramsey Ore
 Charley Fay's
 Jimmy Conlon

MIAMI-MIAMI BEACH

Bar of Music
 Bill Foster
 Guy Rennie
 Harvey Bell
 Chas De F
 Gina Valenta
 Ethel Davis
 Fred Thompson
 Dennis The Menace
 The Tempos
 De-Roy-Me 3
 Black Magic
 Sammy Walsh
 Mickey Roselle
 Arden Young
 Celebrity Club
 Alan Gale
 Freddie Stewart
 Larry Porter
 The Williams (2)
 Teddy King Ore
 Ciro's
 The Thompson
 Clever Club
 Lennox
 Romy Marie
 Olga Suarez
 Tony Lopez Ore
 Selma Mariow Line
 Woody Woodbury
 D. Lide Hotel
 Freda
 R. Basha Dancers

LAS VEGAS, NEVADA

Flamingo
 "Pleasure Revels"
 Vera Lynn
 Silver Slipper
 Buster Keaton
 Henry
 Gog Grant
 Dagmar
 Bill Hall
 Sparky Kaye
 James Cavanaugh
 Doris
 L. Q. Rev
 Sahara
 Ames Bros
 George Sobel
 Last Frontier
 Dorsey Bros
 Peggy Ryan & Ray
 McDonald
 Asia Boys

RENO

Mapes Skyroom
 Jack Durant
 Eddie Peabody
 Doris
 Mapes Skyettes
 E Fitzpatrick Ore
 New Golden
 Betty Cloney

HAVANA

Montmartre
 M. de P. Org
 Nichelle Duc
 Pedro Vargas
 Berganza & Terran
 C. Rodriguez
 Moniqueur Org
 E. Antunes Org
 Kiko Gonzales
 Sans Sauci
 Olga Chaviano
 Frank Gittili
 Estrellita Perez
 Jose Gonzalez
 Senen Suarez Org
 A. Rouseu Org
 Acto & Cellini

Cancer Operation

Continued from page 1

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Between portions of the actual operation, viewers saw the steps explained on a chart and in talks between doctors and George Palmer, station staffer, in switches to the WKRC-TV studio.

Science and art of surgery made the operation appear bearable and understandable to viewers. They saw the skilled hands sewing and tying arteries with clamps and threads to control bleeding, and the severance of the segment with an electric needle giving off smoke.

In its entirety the actual operation was expertly conducted and explained. The television camera was mounted on a platform seven feet from the focal operative area.

Lighting, understood to be that regularly used in the operating room, was perfect. No flashbulbs were permitted.

A consoling announcement at the finish was the word of a pathologist, after quick examination: "The patient has an excellent chance for cure."

Doctors reminded that the purpose of the telecast was educational and not connected with any drive for funds.

New Acts

LORD BURGESS & HIS CALYPSO SERENADERS (4)

Songs
 25 Mins.
Village Vanguard, N. Y.
 The rash of calypso material that's hit the pop wax market the past couple of months should help pave the road around the niter circuit for Lord Burgess & His Calypso Serenaders. They could travel the route without any help but it's easier when you have a readymade calypso-conscious crowd.

It's a colorful combo in garb, styling and repertoire. Sparked by Burgess' vocalistics and guitar work, the group lays down a captivating beat that's spiced with some very native humor. Natives of the British West Indies, the colored quartet has a larger-fol of authentic calypsos which they know how to peddle.

Combo, comprised of three guys and a femme, works through a long repertoire that never lags. They get the musical beat across via Burgess' guitar, a fife and a bongo. Burgess and the lone distaffer handle the song assignments with an infectious charm. It all adds up to above-standard stuff for alteries and should win them some vaudeo attention.

DAVID HUGHES

Songs
 25 Mins.

Glasgow
 Handsome young singer, newly returned from the U.S., shapes up as the most promising of current crop of British male vocalists, and has virtues of both strong voice and physique. Tall, dark and handsome, with well-groomed black hair, he is an eye-fall for the fans, and would be a top bet for musical comedy on stage or films in any location. Seems ok for Hollywood seeking fresh male talent.

Topping in vaude at show caught, he opened with his w.k. rendition of "Never" (disk bestseller), and segues into "Just One of Those Things." Then scores with "Rags to Riches," following with "Here to Eternity" and "That's Amore." Has appeal in the Scot ballad, "My Love Is Like a Red Red Rose," following this with some galing re being still a bachelor and then into a spirited rendition of "O Woman," with comedy accent throughout. Another standout tune is his "Mein Papa," sung beneath floodlight from the flies, and winds with "Pagnacci." Singer is smartly groomed in blue evening suit. Has pleasantly clear English, speaking voice and couples vocal talent with unassuming though not too modest approach.

Excellent booking for U.S. tv, vaudeuses, niteries and piz.

Gord.

JERRI ADAMS

Songs
 14 Mins.

Chicago Theatre, Chicago

Lissome young looker has already made her vocal chords heard on a fine pair of Columbia disks, and she's currently making her onstage debut alongside Frankie Laine. She is personally attempting to promote her deserving talents. She has had Laine's arranger, the late Carl Fischer, fashion a pair of ballads for her (the last two before he died), which are not the least of her selling points. With some slight improvements, her prospects as a riser on the major niter circuit run high.

Gal has everything to offer in the way of thrashing and is quite a morsel on the looks side too. Voice is distinctive, nicely textured in the low registers, and full of ease and confidence. Hep styling and meaningful underselling are major recommendations for her treatment of tunes like "Young at Heart" and "Moonlight in Vermont." Her record biggie, Fischer's arrangement of "Alone Together," has trademark stature.

Quarrel is with her stance, as she stoops slightly from the shoulders, being tall. This detracts from her class values, but polse can be practiced and in her case should be.

Les.

EDDIE GORDON

With Nancy

Comedy Miming
 11 Mins.

Emmets, Glasgow

Silent clown and honey of a brune partner score strongly in comedy, he being smallest type with red wig who emerges with sheepish grin from behind tabs. Grins unceasingly, there being wealth of in-nuendo behind his smile as he eyes shapely partner up and down, very seriously examines her Jane Russell, etc.

Comedian, garbed in outside

baggy pants, poses looks of silent disapproval at audience when they show amusement at the s.a. mind. Comedy business includes pulling cigaret stump from trouser lining, drinking whiskey with ecstatic look, padlocking whiskey bottle in case jacket. Uses collapsible bicycle for comedy effect, and has much trouble and fun in mounting, dismounting, reassembling and riding backwards. All the time, punctuates act with old-man wheeze and cave-man looks at his looker of a partner.

Good bet for top vaude circuits and for tv. No lingo barriers.

Gord.

DUKE MITCHELL

Songs
 15 Mins.

Magie Inn, Seattle

Duke Mitchell (formerly & Pet-rillo) shapes up as a good single act in his bow here, first date on his own. Small, but energetic, lad socks over blend of standard songs and sharp impressions for good response, scoring particularly with vignettes Vaughn Monroe, Frankie Laine and Billy Daniels. Brief act could easily be expanded. Mitchell's selling of "Rags to Riches" and "Got You Under My Skin" reveal savvy as a crowd pleaser, with reliance more on entertainment than on showcasing of voice.

In here for two weeks and should be good draw for Magie Inn, currently only spot in town using acts.

Reed.

'Library' Footage

Continued from page 1

Siberia" and that it was produced in 1947 and not in 1945, since no Siberian prisoners were returned until 1947. Furthermore, instead of being suppressed by SCAP, available information indicates that the film got encouragement and direct help from the American authorities. It turned out to be mediocre and the Free Asia group has encouraged a shorter, better version which is now being made up.

As for "The Second World War," film industry sources state categorically—and Riesel is being so informed—that not a single foot of film in the Shin Toho production came from U. S. sources. Considerable material was, however, supplied by the British, who were under the impression that the Japanese producer intended to make a picture glorifying British and American actions in the European war.

"After seeing the finished production," the committee declared, "the British felt that Shin Toho had accomplished their avowed purpose."

This is in direct contrast to De-verall's impression. The AFL rep called it an anti-United States film and commented that "the main purpose of this Shin Toho movie is just pure horror over the strength of America and its destructive power." And he went on:

"I would ask our friends in Hollywood to close all American film libraries to any Japanese at any time, until the Japanese movie folks clean up their stable and adopt a code of ethics which will make it impossible to deluge the screens of Japan with obviously propaganda pictures which give the Japanese an anti-American view."

As the Committee for a Free Asia sees it, the film ignores the Soviet war machine and thus gives the lie to the propaganda, widely credited in Asia, that it was actually the Russians who beat the Germans. The Committee report said that reaction following a screening of the picture for Americans in Tokyo was that it was "powerfully positive" even though it contained two or three negative aspects and a few omissions of fact.

And the Committee report added: "We do not believe that closing American film libraries, even to suspect producers, would provide more than one-tenth of one per cent of an adequate stimulus. It only help create confusion in the minds of the Japanese producers, discredit legitimate complaints of anti-Americanism, and frustrate the attempts of the Japanese film industry's non-Communist to stabilize this industry through an acquisition of needed U.S. markets for their film products."

Angle-Shooting in Chicago Aims To Keep 'Itch' and 'Ginger' Pulsating

Chicago, April 20. With both properties hoping to extend their Windy City runs through the summer, considerable masterminding is going on in the front offices of both "Seven Year Itch" and "Time Out for Ginger" in an attempt to keep the boxoffice pulse sturdy. The two shows have managed to stay in the black by a small margin during the Lenten lull and orders have gone out to the producers to keep the respective company managers and press agents to use every angle to keep the window traffic flowing.

Within recent weeks both have jiggered their curtain times trying to find the formula that'll make theatre going as convenient as possible, especially for the commuters. "Ginger," for example, now has a housewife's matinee with a 2 o'clock curtain Wednesday afternoons. Also there's an early curtain Tuesday nights at 7:30. The Shepard Traube production at the Harris has dropped its Monday night performance, replacing it with a Sunday evening show to offset the drastic first-of-the-week slump.

When Traube was here recently checking the show (and, incidentally, getting in plenty of tv exposure for both "Ginger" and "The Girl in Pink Tights" with a personal round of guest appearances), he okayed the outlay of some \$2,000 for a video advertising test run. Melvyn Douglas, the production's star, cut a series of 20-second film blurbs for the show which are being spotted on WBBM-TV. It'll be extended if it pays off. Meanwhile, the boys at the Er-

(Continued on page 68)

New-Style 'Game' Breakin In New Haven Still Brings Old First-Night Jitters

New Haven, April 20. "Pajama Game" pulled stakes for Boston Saturday (17) night, following something new in the nature of a breakin here. Official preem was Monday (12), but a paid preview was run off on Saturday (10) with critics (and, wherever possible, Broadwayites) excluded from that performance.

Departure from routine Monday opening was a combination of the house desire to experiment with extended runs and the producers' desire to ease the troupe's breakin before a "normal" audience rather than a typical show-herp group of onlookers. Performance-wise, there was virtually no difference in the two shows but, in certain instances, the Monday version brought more pre-curtain cast jitters than the Saturday initial stint. Proving, maybe, that that of 'debil first night can still be a mental hazard, even when it's a second night.

Show left here in promising shape, with the usual contemplated yanking of unfavorable songs and material, and with two new songs definitely set for Boston. A possible cast problem presented a bit of brow-furrowing as of show's closing performance. Musical received favorable reaction from widely varied audiences, with a significant hand for newcomer Carol Haney, who will probably be hailed as another George Abbott "discovery."

Over the week, usual showbiz contingent stopped by for a look, those on hand including Mary Martin and Richard Halliday, the Milton Berles, Leland Haywards, Joshua Logans and Otto Preminger. Also, Rosalind Russell, whose husband Frederick Brisson is one of the show's producers, spent the week here as a sideline observer.

Legit Angel Sues

Hollywood, April 20. Suit for \$6,000 was filed against Jerome Stag in Superior Court by Eliot Hyman, N. Y. financier, who seeks to recover a legit bankroll which he claims was "guaranteed."

Action contends that Hyman backed a show titled "Masquerade" which petered out during an eastern tryout. He says Stag has not lived up to his guarantee to return the 6G.

Summer Spots Latch 'Oklahoma' and 'Hattie'

"Oklahoma" and "Panama Hattie" are shaping up as the leading properties being booked for production this summer by the top outdoor theatres. Both musicals are being released to stock for the first time this year. "Oklahoma" is the hottest request item, with "Hattie" runner-up. Latter tuner, produced on Broadway in 1940, was recently added to the Tams-Witmark catalog.

Dates already lined up for "Hattie" are the Pittsburgh Civic Light Opera, week of June 28; Iroquois Amphitheatre, Louisville, week of July 12; St. Louis Municipal Theatre, week of July 26 and The Dallas State Fair, for two weeks beginning Aug. 9.

'Ondine' Weekly Profit, \$7,500

"Ondine" can make a profit of over \$32,000 if it continues doing sellout business until July 3 when Audrey Hepburn's and Mel Ferrer's contracts as costars expire. As of March 27, play had recouped \$42,079, its production cost for its six weeks' operation at the 46th Street Theatre, N. Y. Profit for the four weeks ending March 27 was \$30,053, giving the Playwrights Co. production an average weekly profit of around \$7,500.

Gross for the four-week period was \$158,495 against a capacity of \$158,048. Attendance was over-capacity, but receipts were limited by party commissions and Theatre Guild subscriptions. Once the theatre parties ends, capacity grosses will be a trifle higher. Figuring at the present rate of \$7,500 weekly profit, play can net \$105,000 during the 14 weeks to July 3. With unrecouped costs as of March 27 totalling \$72,619, that would bring a potential profit of over \$32,000 at full capacity.

Amount of available capital was \$29,381 as of March 27, with assets including \$14,360 in bonds and deposits and \$340 in overcall due from partners, leaving \$14,681 available for cash reserve. Production, incidentally, was brought to Broadway at a cost of \$114,698. It's understood that Miss Hepburn and Ferrer are receiving 10% and 5% of the gross, respectively, rather than 7½% each.

STORMY 'DOLLY' TUNER IN ATLANTA PREEM

Atlanta, April 20. "Dolly," original musical comedy by Richard Valentine, will have its world premiere tonight (Tues.) at the Tower Theatre. Valentine, professor of music at Oglethorpe U., Atlanta, collaborated with William Berney on the book. Berney is co-author of "Dark of the Moon."

Choreography for "Dolly" is by Hardin Dorn, of the Monte Carlo Ballet, who also has a singing-dancing role in musical. Cast of "Dolly," headed by producer Stewart Chaney, planned into Atlanta Saturday (17) from New York, where play has been in rehearsal. Chaney brought with him a cast of 15 Broadway performers, headed by Biff McGuire and Les Martin, who have the leads. Others include P. J. Kelly and Marie Foster.

Beryl Cass is directing "Dolly." Story of "Dolly" is of a North Carolina oldtimer who believes he can predict hurricanes. Title stems from Weather Bureau's designation of tropical storms with femme names. Hence "Dolly" would be No. 4 of hurricane season.

Penn Barn Preps

Town and Country Players, strawhat group, begins its second year at the Guthrieville (Pa.) Hotel Playhouse May 31. Utilizing an all-equity resident company, outfit will offer a 14-week season, John Eyed is producer.

Is This Humility?

John Patrick, whose career as a playwright reached a new high last week when his "Tea-house of the August Moon" won the N. Y. Drama Critics Circle award as the best play of the 1953-54 season, was asked the inevitable question as to how he became a success. "For what it's worth," he answered, "what I know about playwrighting I learned from bad plays and good critics."

London Express Jumping Gun On 'Previews'

London, April 13. The London Daily Express is now publicizing the fact that it is jumping the gun on new West End openings preceded by charity previews. Paper first adopted the policy last month when its reviewer caught "I Am a Camera" four nights ahead of the official opening. It continued last week by covering the new H. M. Tennent presentation, "Marching Song," at the St. Martins Theatre, a day ahead of other newspapers.

In a feature page piece last week, the paper's drama scribe, John Barber, claimed that the policy of pre-opening charity shows ruins the glamor and excitement of a first night and, by the time the critics are invited, the actors are stale. Arguing that it is a bad practice, he avers that it upsets the actors and cheats the public.

He suggests that if a theatre wishes to give a charity show it should be arranged after the critics have attended.

If a show is not right, the management can always invite a non-paying audience to act as guinea pigs, but people should not be asked to pay for underdone pie, the critic adds.

Piece concludes with the assertion that the Daily Express will always review plays at their first public performance and not on a night selected by theatre managers.

Brit. Co. Opens Can. Road; English 'Foreign' to Aud.; Prelate OK's 'Streetcar'

By PAUL A. GARDNER

Ottawa, April 20. London Theatre Co. Ltd. an all-English touring rep which played the Canadian capital last month, is opening up the road—concentrating chiefly on cities which, unlike Ottawa, haven't seen professional legit in years. They have Sheridan's "School for Scandal," Dumas' "Camille" and a farce by Alex Atkinson, "Spring Model," under their belt, with others ready to whip into final shape at short notice.

It's a first class company, directed by Oliver Gordon, who was for years director of Theatre Royal at Windsor, and with several members who've played in the West End, like Kevin Stoney, Honor Shepherd, her husband Robert Dornling, former ballet dancer, and Ava Lennard.

The group of 16 started as a stock company in St. John's, Newfoundland (which hadn't seen legit for 29 years except for one brief fiasco) in the fall of '51, landing with \$28 each—all they could take out of England—plus sets, lights and 100,000 dated tickets for 26 weeks. They played 27, made \$7,000 clear profit, with no sponsor or subsidy, and formed a limited company, owned by Gordon, company manager Leslie Yeo, his actress wife Hilary Vernon, and George Paddon, set designer. Returning in the fall of '52, they played till Xmas, hit for mainland Halifax, then returned until the end of April.

Last fall they played St. John's again, as they will next fall, leaving after a Xmas pantomime to tour Nova Scotia, New Brunswick and Ontario cities. This nine-month season winds up at the end of June with eight weeks in London, Ont., where they've already done four. Currently they're repeating a month in Halifax, where in January, they averaged 6,000 admissions a week; at \$1.15 - \$2.25 (in-

(Continued on page 68)

More Problems Pile Up for League In Ticket Probe, Equity Angles

Guinness-'Prisoner' Sure London Bet for Brief Run

London, April 20. "The Prisoner," play by Bridget Boland, describing the interrogation of a Cardinal behind the Iron Curtain, which was presented last Wednesday (14) at the Globe by Tennent Productions, is set to run only until June 5. Alec Guinness, who plays the title role, must leave the cast on that date.

With the star's obvious marquee lure, the production looks a safe bet for its short season. It also has definite prospects as a Broadway candidate. Roger L. Stevens wants to do it on Broadway next season with Guinness, provided the actor will commit himself to a fair-sized run.

Personnel Shifts In Mass. Tents

Cape Cod Melody Tent, Hyannis, Mass., and the South Shore Music Circus, Cohasset, Mass., have undergone several changes in administrative personnel. Formerly operated by a group headed by Broadway producer Richard Aldrich, while David Marshall Holtzmann, Aldrich's attorney, is managing director of the latter operation.

Changes include shifts in personnel between the two tents. Following Stephen Slane's bowout as general manager at South Shore, Bob Roberts, general manager at Hyannis, has been moved over as Slane's replacement. Julius Rudel, musical director at Cohasset last year, has been transferred to the Melody Tent in that capacity.

Arthur Norris takes over for Rudel at Cohasset, while Ernest Sarricino has been appointed stage director at Hyannis. Ed Marvin, local press agent at Hyannis, has been tagged manager and front office man at that location and John Frankhauser, formerly with the Theatre Guild-American Theatre Society, has been appointed business manager at Melody Tent. Besides continuing as managing director and legal counsel at Cohasset, Holtzmann also continues as legalite and special consultant at Hyannis.

Season at Cohasset begins June 25, with a two-week run of "Oklahoma." Productions at the tent will include the first under-canvas presentation of "Bandwagon." Stock rights to the tuner are held by Music Theatre Inc., org formed last fall by Howard Hoyt and musical arranger Don Walker. Windup production at South Shore will be "Paint Your Wagon," which opens Aug. 30.

Season at Hyannis begins July 2 with "Student Prince." "Oklahoma" plays a two-week date at the spot beginning July 26. Final production will be "High Button Shoes," beginning Aug. 30.

CHARLTON OPTIONS SAROYAN'S 'GOOD TIME'

Hollywood, April 20. "A Good Time," William Saroyan's latest play, has been optioned by Richard Charlton for Broadway production next season under the banner of his American Productions. Saroyan recently completed the script of the play, which will be his first Broadway showcasing in some years.

Charlton's American Productions now has several plays optioned for Broadway presentation. Outfit was launched last month, co-producing the touring company of "Sabrina Fair" with Lewis & Young.

Lambertville Teeoff

Music Circus, Lambertville, N. J., begins its sixth season June 4 with "The Chocolate Soldier." Other productions at the St. John Terrell operation will include "Brigadoon," "Carousel," "The Red Mill," "Finian's Rainbow," "Oklahoma" and the preem of a new operetta. Season will run through Sept. 26. Arthur Gerald is general manager of the musical tent.

League of N. Y. Theatres, having shelved the J. J. Shubert-Milton R. Weir turmoil for the time being, faces two new tussles this week. One is the biennial contract negotiations with Actors Equity. The other is the new ticket regulations issued by N. Y. City Licence Commissioner Edward T. McCaffrey.

Negotiations with the actors' union start next Friday (23) and are expected to be even more strenuous this time than two years ago. Intimations from Equity sources are that the actors are determined to obtain a number of additional breaks in the new contract, while producers are equally adamant that legit cannot stand any further overleat.

League representatives will meet with the License Commissioner in an attempt to modify the new box-office regulations. Theatre owner-producer representatives are chiefly concerned about the new rule requiring that if any theatre seat does not provide a clear view of the stage that fact must be stamped on the face of the ticket.

The League points out that in most instances, such seats are withheld from sale, but that in the case of sellout shows, patrons are frequently willing to sit in those locations rather than be turned away completely. According to trade sources, the matter of sight lines varies with different shows, generally on the basis of the scenic setup and how the performance is staged. As a consequence, managers argue, the location of faulty-vision seats cannot be determined in advance, so the stamping regulations is impractical.

Producers and theatre managers generally are agreeable, however, to McCaffrey's new regulation requiring the posting beside each boxoffice window of a chart showing the locations of all tickets, and they're inclined to go along with some sort of limitation on the sale of faulty-vision seats. They hope to be able to clarify the situation in their meeting with the Commissioner.

League board is still stalling a decision in regard to Shubert's exit from the League. Resignation was "tabled" at the board meeting Monday (19), with the understanding that efforts would continue to be made to persuade Shubert, as the owner of 19 of the 31 Broadway legit houses, to rescind it.

Meanwhile, Weir is being retained as League attorney, although that is the issue on which Shubert submitted his resignation.

Moss, Olver to Compete For Biz Agent Post In June ATPAM Elections

There'll only be one competitive ballot in the June 14 election of Assn. of Theatrical Press Agents & Managers officers and board of governors. Contest will be between Joe Moss and Hal Olver, who were nominated for the post of business agent at union's overall membership meet held last Thursday (15). Oliver M. Sayler, who's completing his 12th year in that position, was nominated but declined to run because of his contemplated entry into the legit producing ranks next season.

Sayler, Marjorie Barkenstein and Sam Byrd plan to produce "Night-town," a segment from James Joyce's "Ulysses." Incumbents Wolfe Kaufman (prexy), Abel Enklewitz (veepee) and Milton Weintraub (secretary-treasurer) drew unopposed nominations. It'll be the second term for Kaufman and Enklewitz and the 13th term for Weintraub. Last-named has never been opposed. Fred De Bondy, sergeant-at-arms for eight years, got the nomination again.

Ballot for the 10-man board of governors comprises Wally Fried, Mike Goldreyer, Sam Handelman and George Oshrin (managers), Sayler and Nat Dorfman (New York pressagents), Francis Robinson and Sam Stratton (advance pressagents) and Joseph Burstin and William Rolland (Yiddish group).

Tenure of office runs from June 17 until the second Monday in June of the following year.

\$4,000,000 Banner B.O. for Met Opera; Bing's Rough Time as 69th Season Ends

By ARTHUR BRONSON

The Metropolitan Opera would up its season in N. Y. last Saturday (17) on a fine upbeat tone box-office, on a dubious note artistic-wise, and in a pretty mixed situation talent and trade-wise.

It was an excellent boxoffice year, with attendance averaging 92% capacity. Take for the 22-week N. Y. season (not yet officially tabulated) should reach near \$3,000,000, and with proceeds from the six-week national tour which started Monday (19) and which should gross well over \$1,000,000, ticket sale income for '53-'54 should go over \$4,000,000, for an all-time record.

Artistic-wise it was a so-so season, with few outstanding presentations, no new work produced, no new outstanding singer, several new artists who disappointed and quite a few old ones who slipped noticeably.

General manager Rudolf Bing had his troubles—with unions, with stoppages and strike threats; with artists, and with managers; even with the press, alienating himself and marring a lot of the good public relations and goodwill stored up in the previous three years.

Moneywise, things are looking up after some pretty hectic years of bulky deficits and frenzied financing. A fund drive for \$1,250,000 started early in '53 to meet operating expenses for '54-'55 and '55-'56, and pay last summer's costs of rehabilitating the house, has practically been completed.

Three-year deal between the Met and Nate Halpern's Theatre Network Television for the telecasting into theatres around the country of the annual Met opening, starting with the coming season, on Nov. 8, means not only a vast new big-screen video audience, but a probable end to deficits and the need of public fund drives.

Deficit Cut Down

After a succession of annual deficits which startled the staid Met board of directors—\$430,503 in '49-'50, \$462,491 in '50-'51 and an all-time deficit high of \$475,663 in '51-'52—Bing cut the loss last year (for the '52-'53 season) down to \$219,830, and probably will keep this year's deficit down around a similar figure.

Figures, of course, aren't tabulated yet. In fact, only a week ago (Continued on page 68)

Name Boost For Chi Area Barns

Chicago, April 20. The Chicago area is in for a pickup in the strawhat bookings of name performers this summer. Chevy Chase Summer Theatre, Wheeling, Ill., is reverting to a star policy after the elimination of names last season in favor of a resident company operation. Music Tent, Highland Park, Ill., is slated to switch to a star policy for the first time in five years of operation.

Switch to the resident policy at Chevy Chase resulted in a split between Phil Tyrrell and Bill Johnson, who were joint operators of the theatre for four years. Tyrrell bowed out of the operation and became associated with producer Tony De Santis at the Drury Lane Theatre, Evergreen Park, Ill.

Tyrrell has worked out a plan with Johnson to book the Chevy Chase and Drury Lane in conjunction with each other. Shows would be switched from each theatre after a run of nine days to two weeks. Move would enable a star to play three or four consecutive weeks in one week of rehearsal time. Chevy Chase is a tent arena operation, with 1,228 seats, while Drury Lane, which seats 850, will replace its tent quarters with a plastic roof theatre.

Tyrrell has also been negotiating with strawhat operators in Minneapolis, Duluth, Springfield, Ill., Cleveland and Dayton to form a barn circuit in the midwest area that would be able to guarantee stars 10 weeks of playing time. Both Chevy Chase and Drury Lane are skedded to tee off their seasons June 18. Music Tent, incidentally, is a 1,200-seater and functions on a non-profit basis.

Saroyan One-Acter

Ups B'ham Pix Take

Birmingham, April 20. Robert Sherwood and William Saroyan were on a double-feature bill here last weekend at the Avon art house, where the management ran Sherwood's Screenplay, "Man on a Tight Rope," with Saroyan's "Hello Out There" on stage.

Manager Bob Dillon substituted the one-act play for a short subject and found his business increased. Play was given with every show. Rebecca Jennings directed the production, using a minimum of scenery.

Olney Strawhatter Sets

2d Season With College

Grad, Guestar Policy

Washington, April 20. The Olney Theatre in Olney, Md., strawhatter midway between Baltimore and Washington, will shut down June 2 under the aegis of Players, Inc., graduate repertory company of Catholic U., for the second consecutive summer. Staffers drawn from Father Gilbert Hartke's drama department of Catholic U. will man the theatre. Leo Brady, author of the bestseller, "Edge of Doom," which later became a Goldwyn film, will be managing director; Jim Waring will do set designs, and Joseph Lewis will handle costumes. Waring will shuttle between Olney and the capital's Carter Barron Amphitheatre, where he will handle lighting and supervise staging for the Dept. of Interior, which owns the outdoor theatre.

Profiting from its experience of last summer, Olney will have two-week runs for its series of eight plays with a system of guest stars. University-trained group found its most successful plays last year were the two which featured stars, namely Margaret Phillips in "The Lady's Not for Burning" and Carol Channing in "Pygmalion." Staff is currently shopping for name players who will fill lead roles with the resident company.

The 596-seater, with one of finest physical plants under the strawhat circuit, plans Wednesday openings to avoid competition with the National, which will probably go through most of the summer with "South Pacific," and Carter Barron, which plans a season of Gilbert and Sullivan, National Symphony concerts and outdoor musicals. Group hopes to secure Equity okay to follow last season's pattern of two-week rehearsal periods.

'Falstaff' Blusters Way

Into N.Y. City Opera Rep

The N. Y. City Opera added Verdi's "Falstaff" to its repertory last Thursday (15) with a production that was pleasant, amusing and acceptable without being distinguished. Presentation had humor and spirit, but not enough gusto and style to make this highly difficult earthy music comedy come off completely.

Otto Erhardt's staging was too bouncy at times, and too staid at others. John Boyl's sets and costumes were highly attractive, but somehow too pretty for the ribald story. Joseph Rosenstock, however, conducted the lively score with a great deal of zest and feeling, and a group of engaging, talented singers lent meritorious assist. Chester Kallman's worthy new libretto, in English, helped make the fun understandable.

Richard Wentworth sang well, but was a little too refined, as Falstaff. Walter Cassel lent manly voice and bearing to the role of Ford. Jon Crain as Fenton, Michael Pollack as Dr. Caius, and Luigi Velucci and Norman Treigle as Falstaff's rascally followers, were also good. Of the ladies, all of them acted too flustered at times, Phyllis Curtin impressed most as an attractive, accomplished Alice. Madeline Chambers, Rosemary Kullman and Margery Mayer were good support. Bron,

DALLAS THEATRE '54 TO ADD SUMMER SKED

Dallas, April 20.

Theatre '54 here will add a 15-week summer season, staging five more plays after the current 30-week season ends May 29. Margot Jones, managing director, will stage the three-week runs with past season's company. Summer season is first for local arena since its June, 1947, debut.

"Merry Wives of Windsor," ninth of season's plays, was revived last night (Mon.) for a three-week run. Regular season concludes with repertory festival, May 10-29.

'Sabrina Fair'

Paying \$10,000

Backers of "Sabrina Fair" last week received their first profits from the show in the form of a \$10,000 distribution. As of March 27 the Playwrights Co. production of the Samuel Taylor comedy had earned \$35,552 net profit. After the dividend payment, assets included \$13,700 in bonds and deposits and \$11,852 available for cash reserve.

For the four weeks ended March 27, the Margaret Sullivan-Joseph Cotten starter grossed \$110,075 and made \$8,833 operating profit. That brought the operating profit to \$49,136, plus \$11,010 profit (revised) on the tryout tour and \$33,570 thus far from share of the film rights and foreign royalty. The production cost (revised) of the show was \$58,164. It was financed at \$50,000.

Letter to the backers, accompanying the dividend checks last week, reveals that the Coast rights to the play were leased to Lewis & Young for 2% of the gross or 25% of the profits of the touring company, currently playing Los Angeles with Diana Lynn and Wendell Corey costarred. Incidentally, analysis of the weekly operating budget of the original Broadway production reveals that Miss Sullivan and Cotten get 10% of the gross each.

The show is currently in its 23d week at the National, N. Y. Miss Sullivan's contract expires May 31 and thus far the management has been unable to obtain a suitable successor, although Janet Blair, June Lockhart and Miss Lynn have been mentioned as possibilities.

Another Paym't (\$15,000) By 'Tea and Sympathy'

With the payment of another \$15,000 dividend last week, the distributed profit on "Tea and Sympathy" totals \$105,000 to date. On that basis of the standard 50-50 split between backers and management, that gives the former an 87.5% profit so far on their \$60,000 investment.

For the four weeks ended March 27, the Robert Anderson drama starring Deborah Kerr grossed \$113,685 and earned \$28,337 profit, bringing the total net profit to date to \$133,983. After the dividend payment there were remaining assets of \$8,970 in bonds and deposits and \$20,013 available for cash reserve and distribution.

The Playwrights Co.-Mary K. Frank production is currently in its 30th week at the Ethel Barrymore, N. Y. Joan Fontaine takes over as star June 7, when Miss Kerr leaves for a film assignment and vacation. However, the latter is signed to go on tour with a second company in the fall, continuing through next spring.

Strawhat Near Akron

Akron, O., April 20.

This area will have a professional summer stock company for an 11-week season starting June 23. It'll be a Theatre-in-the-Round. David Fulford, who formerly directed the Honolulu Community Theater and the Dorset (Vt.) Playhouse, and William Dempsey will be co-producers. They have a barn near Canal Fulton.

Spring Byington will take the lead role in the Houston Alley Theatre production of "Mrs. McThing," which opens its run there tomorrow (Thurs.). The Dallas Playhouse will wind its 1953-54 winter season with "Mrs. McThing," April 28 to May 8. Robert Glenn will direct.

Inside Stuff—Legit

Labor dispute between the off-Broadway Shakespeare Guild Festival Co. and the Fact Finding Committee, repping the various craft unions, resulted in the Greater New York Chapter of the American National Theatre and Academy cancelling a membership invitation preview performance of org's production of "Hamlet." ANTA had been slated to attend a performance of the play last Saturday (17) at the Jan Hus Auditorium. Shakespeare Guild had switched to a non-Equity policy after failing to come to an agreement with the Fact Finding Committee on an arrangement whereby the production outfit would employ personnel of the various unions. The preview had been offered free to the ANTA chapter, but the chapter and the national org thought it best not to get involved in the dispute between the committee and the Guild.

Mark Marvin claims to have pioneered the principle of Anglo-American financing for London legit, with the complete approval of the Bank of England for the transfer of the original investment and a reasonable share of the profits back to the original dollar territory. Albert Selden and Morton Gottlieb are using this method of financing with their "Waiting for Gilliam," opening in London tonight (Wed.) at the St. James's. Three plays have already been staged in London by Marvin by joint financing and two other deals are pending. The first was "All the Year Round," followed by "Red Letter Day," and more recently "The Devil's General."

New Haven's Shubert Theatre paid tribute last week to George Abbott, whose latest musical, "The Pajama Game," opened there Monday (12). On Thursday (15), at an informal ceremony presided over by Connecticut's Gov. John D. Lodge, himself a onetime thesp, the house unveiled a lobby plaque saluting Abbott's efforts as actor, playwright, director and producer. The occasion was first in a series of similar tributes planned for forthcoming seasons.

Carol Bruce, costarring with Harold Lang in Jack Hylton's London production of "Pal Joey," attended a party a few nights after the opening, given by New York theatrical attorney L. Arnold Weissberger at the Savoy Hotel there. As she entered the room she received a standing ovation from the guests who included Sybil Thorndyke, Lewis Casson, Rex Harrison, Lil Palmer, Michael Redgrave, John Gielgud and Cornelia Otis Skinner.

Legit Bits

Jack Toohey is pressanting the spring Light Opera season at the N. Y. City Center. . . . Jon Sheppard has been appointed Chorus Equity representative on the Coast advisory committee, succeeding Joyce Hall, resigned. . . . John Effrat is an added member of the Actors Equity contract committee, representing stage managers. The committee has considered suggested contract changes from the general membership and is submitting recommendations to the union's Council. . . . Wendell Corey will play the Lt. Barney Greenwald role in the touring company of "Caine Mutiny Court Martial," to open July 5 at the Alcazar, San Francisco.

The William Gass production of Patrick Hamilton's "Rope," which was tied up by a N. Y. Fire Dept. ruling last week an hour before curtain time at the Gellendale Studios on West 67th St., will have its opening at its new home, the Cabaret Theatre of the Open Door, 55 West 3rd St. tonight (Wed.).

Dick Weaver will pressant "Fanny," the S. N. Behrman-Joshua Logan-Harold Rome musical version of three Marcel Pagnol stories. . . . Otto Preminger announces plans to produce and direct "Filumena," to be adapted by F. Hugh Herbert from the original Italian of Eduardo de Filippo. . . . Actress Natalie Schafer sails Friday (23) for Europe. . . . "Tin Waltz" by Nat Harris, opens tonight (Wed.) at the off-Broadway Actors & Writers Theatre, N.Y.

Tom Patterson, founder and general manager of the Stratford (Ont.) Shakespearean Festival, is in New York this week. . . . Michael Garrison has left the Daniel Hollywood agency to join Robert Lantz Associates as a legit and TV agent. . . . Gaby Monet, femme singer in "By the Beautiful Sea," the former nitery performer Rosario Imperio. . . . Patricia Jenkins is playing one of the leads in the Equity Library Theatre production of "Thunder on the Left."

Huntington Hartford, the A&P seion, will produce his "Jane Eyre" adaptation, titled "The Master of Thornfield," in London in June with scene designer Stewart Cheney as nominal presenter. Marjorie Steele (Mrs. Hartford) is set for the femme lead. . . . "Silk Stockings," the musical version of the film, "Ninotchka," with book by George S. Kaufman and Leueen McGraath (Mrs. Kaufman) and songs by Cole Porter, is now set for a mid-winter Broadway opening by producers Cy Feuer and Ernest H. Martin. Kaufman will direct the production, with Hildegard Neff and Don Ameche costarred.

J. J. Shubert item: After unpteen years, Leblangs, McBride's, Sullivan-Tyson and Broadway Theatre Ticket agencies were suddenly notified by the Shuberts last week to post \$25,000 bonds. Similar deals are already required from 62 other ticket brokers. . . . "Good News" may be revived next fall by Monte Proser and Leonard Karmar. . . . "Melinda," by Alex Gott-

lieb, author of "Separate Rooms," has been optioned by I. B. Joselow and Edwin Gifford for Broadway production next fall. . . . Hazel Wexler, George Frideaux and Chris Seibel announced plans for a fall production of "Fannybone Alley," a musical by Alfred Kreymborg and Elsie Siegmester.

"Drink to Me Only," by Leslie Stevens, author of the off-Broadway hit, "Bullfight," is planned for Broadway production this season by Herman Levin, in association with Gayle Sline. . . . They're reportedly going loco to find a suitable femme lead for the musical, "Fanny," for which Mary Martin was the original choice. Patrice Munsel, Florence Henderson and Maureen O'Hara are prospects, with Ezio Pinza and Walter Szlezak set for male leads. . . . Producer Paul Gregory tells friends that Henry Fonda wants to exit "Caine Mutiny Court Martial," but has to play out his contract, expiring May 31. A replacement will be engaged to continue the show when Fonda leaves to play his original name part in the film edition of "Mister Roberts."

James Awe, managing director last season at the Palmouth Playhouse, Coonamessett, Mass., will be manager this summer at the Westport (Conn.) Country Playhouse. . . . Barbara Bel Geddes will tour the strawhats this summer in a revival of "The Little Hut," directed by her husband, Windsor Lewis, with Hiram Sherman as leading man. . . . Samuel French is agenting the stock rights of "My 3 Angels," which are released east of the Mississippi for this summer. . . . Drama news: Georgia-conscious Ward Morehouse, legit columnist of the N.Y. World-Telly, reports that he had a Confederate flag tattooed on his arm last week.

Allice Griffin, critic and faculty member of the Hunter College drama department, was a guest speaker at the annual Shakespeare Festival at Hofstra College, N.Y. . . . Martin Wolfson, who recently completed a four-and-a-half year run in "South Pacific," has joined the cast of "Three-Penny Opera," succeeding Leon Lishner, who withdrew for tele and opera commitments. . . . Director-producer Herman Shumlin underwent surgery at Lenox Hill Hospital, N.Y. . . . Players, Inc., of Catholic U., return this summer as resident company at St. Michael's Playhouse, Winooksi Park, Vt.

All stock and amateur right to "Where's Charley" have been acquired from Samuel French by Music Theatre Inc., org headed by Howard Hoyt and Don Walker. . . . "Exiles," by James Joyce, slated for presentation in October at the N. Y. off-Broadway Cherry Lane Theatre by Trio Productions. . . . Blackfriars Guild production of "Praise of Folly," originally scheduled to close April 13, has been extended, with closing contemplated sometime next month. . . . "The Homeward Look," new comedy by Effie Young and Ernest Pamar. . . . (Continued on page 68)

Windy City Hit Hard Pre-Easter Week; 'Juliet' \$36,700, 'Itch' \$10,600

Chicago, April 20. The pre-Easter week, traditionally a rough one at the boxoffice, was no exception last week as two of the three Windy City shows were hit hard.

An indication of "Me and Juliet's" future with its break-even point at around \$32,000, as well as that of the two holdovers, "Seven Year Itch" and "Ginger," is expected when Loop traffic gets back to normal the next few days.

Ballet Theatre arrived Saturday night (17) at the Civic Opera House for a week's stay. The Kabuki Dancers came into the Great Northern for two stanzas Monday (19).

Estimates for Last Week
 Me and Juliet, Shubert (2d wk) (\$4.60; 2,100), Edged \$36,700.
 Seven Year Itch, Erlanger (30th wk) (\$4.60; 1,334) (Eddie Bracken), Almost \$10,600.
 Time Out for Ginger, Harris (14th wk) (\$4.15; 1,000) (Melvyn Douglas), Nearly \$12,300.

'Porgy' Fine \$44,800 IN 2D TORONTO WEEK

Toronto, April 20. Holy Week held no terrors here for "Porgy and Bess," with the Gershwin revival grossing \$44,800 including tax on second week, with all night performances doing turn-away biz, plus Good Friday matinee. Two-week engagement at Royal Alexandra, with 1,525-seater scaled at a hefty \$5 per seat, therefore did a smash \$77,000 and could have gone another fortnight to top returns, according to house and company managements.

"Porgy and Bess" entrepreneurs, on the Toronto date, had earlier decided to take a layoff during Holy Week, but Ernest Rawley, manager of the Royal Alexandra, talked them out of such a split in the Toronto engagement on continuity.

'Sabrina' \$16,500, L.A.; 'Stalag' Out With \$2,000

Los Angeles, April 20. Two openings last night (Mon.) kept local legit going at the same pace as in previous weeks, following the shutdown of a pair of shows. Newcomers were "Brigadoon," which launched the L. A. Civic Light Opera season at the Philharmonic Auditorium, and "Letter to Mother," a Jewish-American musical play at the Civic Playhouse.

Last week's closers were "Sabrina Fair," which finished after a two-week stand at the Biltmore Theatre with \$16,500 for the second frame, and "Stalag 17," which closed its three weeks at the 400-seat Las Palmas with a \$2,000 finale. Latter achieved a poor \$6,800 for the stand, losing about \$1,500 on the run.

Lillie 32G, Frisco

San Francisco, April 20. "An Evening With Beatrice Lillie" scored a big \$32,000 for a third week at the 1,775-seat Curran, in spite of usual Holy Week doldrums. House was scaled to \$4.40.

"Sabrina Fair," with Diana Lynn, Wendell Corey and Estelle Winwood, opened last night (Mon.) at the Geary.

Current London Shows

London, April 20. (Figures denote premiere dates)

Airs Showstring, Royal C. (4-25-53).
 Angels in Love, Savoy (2-11-54).
 As Long As Happy, Garrick (7-2-53).
 Big Knife, Westminster (1-1-54).
 Birthday Honour, Critterion (10-4-53).
 Boy Friend, Wyndham's (12-1-53).
 Burning Glass, Apollo (2-15-54).
 Charley's Aunt, Strand (2-10-54).
 Confidential Clerk, Duke York (9-16-53).
 For the Sea, Haymarket (11-26-53).
 Fifth Season, Cambridge (2-24-54).
 Follies Bergere, Fr. Wales (9-24-53).
 For Better Worse, Comedy (12-17-53).
 Gypsy and Delia, Coliseum (2-28-53).
 Hippo Dancin', Lyric (2-5-54).
 I Am a Camera, New (3-12-54).
 Captive Castle, Aldwych (3-4-54).
 King and I, Drury Lane (10-2-53).
 Love Match, Palace (11-10-53).
 Marching Song, St. Martin's (4-8-54).
 Moon Is Blue, Vaudeville (2-28-54).
 Mousetrap, Ambassadors (11-25-53).
 Old Vic Repertory, Old Vic (14-13-53).
 Pal Joey, Prince's (4-15-54).
 Prisoner, Globe (4-14-54).
 Question of Fact, Piccadilly (12-10-53).
 Reluctant Hero, Whitehall (6-12-50).
 Ring Out, Palladium (10-12-53).
 Sleeping Prince, Phoenix (10-5-53).
 Stealing in Paris, Hippo (4-3-54).
 Sweet You Were, Coliseum (10-10-53).
 Witness Prosecution, W. Gard. (10-28-53).
 You'll Be Lucky, Adelphi (2-25-54).

CLOSED LAST WEEK
 Someone Waiting, Globe (11-25-53).
 White Countess, Saville (3-24-54).

SCHEDULED OPENINGS
 Waiting for Gulland, Fr. Jan. (4-21-54).
 T. House August Moon, Fr. Jan. (4-22-54).

'Pacific' Almost \$33,600 In Two Virginia Stands

Richmond, April 20. "South Pacific," splitting last week between Norfolk and here, pulled a total gross of almost \$33,600 for the eight-performance string. Rodgers-Hammerstein musical drew almost \$16,400 in four performances Monday-Wednesday (12-14) at the Center, Norfolk, and added \$17,200 in four more shows at the Mosque Auditorium, Richmond.

Production is playing all this week at the Nixon, Pittsburgh.

NOVEL COOLING IDEA FOR ST. LOUIS MUNY OPERA

St. Louis, April 20. Execs of the Municipal Theatre Assn., which sponsors all fresco entertainment in the Forest Park Playhouse, have okayed a novel idea for cooling the 12,000-seat, concrete amphitheatre during the 1954 season. The scheme calls for a thin film of water trickling down the concrete tiers from sunrise to sunset, the water being supplied to the concrete slabs by a special tubing process.

Tests by engineers have shown the water prevents the slabs from storing excessive heat under the hot sun during the day. The cooling system was developed after execs became concerned with the earlier-than-usual arrival of wilting heat last summer, which was charged, in measure, with a drop in attendance.

Current Road Shows (April 19-May 1)

Dial M for Murder (Maurice Evans)—American, St. L. (19-24); Curran, S.F. (28-1).

Evening With Beatrice Lillie (Beatrice Lillie)—Curran, S.F. (19-24); International Cinema, Vancouver (27-1).

Fourposter—McCarter, Princeton (19-20); Shubert, New Haven (21-24); Royal Alexandra, Toronto (26-1).

Good Nite, Ladies—Music Hall, K.C. (19-23); KRNT, Des Moines (24); American, St. L. (26-1).

Guys and Dolls—Shubert, Wash. (19-1).

King and I (Yul Brynner, Patricia Morison)—Taft Aud., Cincy (19-24); Murat, Indianapolis (26-1).

Me and Juliet—Shubert, Chi (19-1).

Moon Is Blue—Locust St., Philly (19-24); Court Square, Springfield (26-28); Metropolitan, Providence (29-1).

My 3 Angels (Walter Slezak)—Lyceum, Minneapolis (19-24); Pabst, Milwaukee (26-1).

Oklahoma—Shubert, Philly (19-1).

Pajama Game (John Raitt, Janis Paige, Eddie Foy, Jr.) (tryout)—Shubert, Boston (19-1) (Reviewed in VARIETY, April 14, '54).

Picnic (Ralph Meeker)—National, Wash. (19-1).

Porgy & Bess—Cass, Detroit (19-1).

Sabrina Fair (Diana Lynn, Wendell Corey)—Geary, S.F. (19-1).

Seven Year Itch (Eddie Bracken)—Erlanger, Chi (19-1).

South Pacific (Jeanne Bal, Webb Tilton)—Nixon, Pitt (19-1).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi (19-1).

Twin Beds—Hanna, Cleve. (19-1).

Show in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Sea Guild (D)—T. Edward Hambleton-Norris Houghton (Phoenix Theatre), prods.; Houghton, dir.

Greco 8G, N. Orleans

New Orleans, April 20. Jose Greco and his Spanish dance company drew \$6,000 at the Civic Theatre in this large pre-dominantly Catholic city on Tuesday and Wednesday (13-14) of Holy Week.

Attraction got \$3,400 Tuesday evening, \$1,100 for a bargain matinee Wednesday, and closed with a capacity \$3,500 Wednesday evening.

'MOON' TIDY \$12,500 IN 3D PHILLY VISIT

Philadelphia, April 20. Showing surprising strength, "Moon Is Blue" garnered a tidy Holy Week gross of \$12,500 at the Locust. Comedy, on third trip here, came in at \$2.40 top with \$3 Saturday night.

"Oklahoma," only newcomer, began its second visit of the season at the Shubert Monday (19). Fine advance sale greeted the tuner, here for a two-week farewell stand at pop prices.

'Dolls' OK 20G In Balto Return

Baltimore, April 20. Back after a boffo week last December, "Guys And Dolls" grossed a sluggish \$20,000 here at Ford's last week. Holy Week recession did not emphasize on the opening day hoopla for the new American League Baltimore Orioles last Thursday (15) militated against any big returns. Theatre Guild-AITS subscription winds up Ford's season with "Picnic," week of May 3 and "An Evening With Beatrice Lillie," week of June 7. This will fulfill the commitment of seven shows.

"The Women" wound up a two-week run stand at Don Swann's Hilltop-Parkway with an adequate \$4,000 for the second round. Basil Rathbone in "The Winslow Boy" is current, with a return date for "Pajama Tops," with Magda Gabor and Elaine Stritch, set to follow on April 27.

KABUKI NEAT \$23,600; 'BEDS' BIG \$13,700, D.C.

Washington, April 20. The Azuma Kabuki Dancers grossed a neat \$23,600 for the one-week stand at the National Theatre last week "Picnic," a Theatre Guild attraction, moved in last night (19) for a two-week stand, with a heavy advance since it is a Theatre Guild attraction. Ballet Theatre follows May 2 for a single week, and "South Pacific" is slated to begin a long spring-summer run commencing May 17.

At the Shubert Theatre, the amazing "Twin Beds" and twofers combination drew a hefty \$13,700 for its second and last week. "Guys and Dolls," which played through the spring and part of the summer at the National, a year ago, returned to Washington Sunday night (18), opening a fortnight run at the Shubert.

'Dial' Strong \$28,800 In Columbus, Indpls. Split

Indianapolis, April 20. Maurice Evans in "Dial M For Murder" took in a gross of over \$15,100 at \$4.20 top in four performances at the Murat here April 15-17.

It was only the Murat's second legster of season; but house now has "King and I" coming up for week of April 26 and "Evening With Beatrice Lillie" set for two nights, May 17-18.

\$13,800 For 4, Columbus

Columbus, April 20. Legit-starved Columbus forced the Hartman to hang out the SRO sign for the three-day engagement of "Dial M for Murder," which hit a gross of over \$13,700 in four performances at a \$4.35 top during the first half of Holy Week. April 12 performance here (on a shopping night and in Holy Week) was the best Monday night the Maurice Evans starrer has had since going on tour. Play was on Theatre Guild subscription, which held the gross down somewhat.

Manager Robert F. Boda has announced "An Evening With Beatrice Lillie" and a week of "Porgy and Bess" will play the Hartman some time in May under the Theatre Guild banner.

'Stalag 17' Gets \$11,000 For 2d Detroit Week

Detroit, April 20. Second and last week of "Stalag 17" grossed \$11,000 at the 2,050-seat Shubert. Top was \$2.20 week-nights, \$2.75 Saturdays. Shubert now goes dark until May 10, when it reopens with two weeks of "Guys and Dolls," scaled up to \$3.95.

The 1,482-seat Cass, dark last week, reopened Monday (19) with three weeks of "Porgy and Bess." Top is \$4.20.

Holy Week Biz Up 'N' Down on B'way; Shirley Hot \$57,200, 'Waltz' \$22,700, 'Flaminia' 10G, Uta 5G, 'Town' \$39,900

Holy week and start of the Jewish Passover holiday Saturday (17) resulted in spotty Broadway biz last week. Of eight shows registering dips below the previous session, six were down over \$1,000. Most of the stronger entries held steady, with some showing signs of weakening.

With the windup of the Lenten period and the presence of several conventions in town, receipts this week are expected to pick up. There were no openings or closings last week. Only new entry this stanza is "Golden Apple," which moved uptown to the Alvin Theatre yesterday (Tues.) from the lower eastside Phoenix Theatre. Another opener this week is "Ruddigore," fifth in the 10-week Gilbert & Sullivan series at the "off-Broadway" President Theatre.

There are only two more shows slated to bow this season. "The Sea Chorus," windup production at the Phoenix, this semester, is scheduled to open May 11, while "Pajama Game" is due at the St. James May 13.

Estimates for Last Week
 Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices: number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (2d wk) (C-\$4.40; 1,160; \$28,000) (Macdonald Carey, Kitty Carlisle). Over \$22,700 (previous week, \$20,800 in first five performances and one preview).

By the Beautiful Sea, Majestic (2d wk) (MC-\$6.60; 1,510; \$58,000) (Shirley Booth). Nearly \$57,200 (previous week, \$44,400 in first four performances and two previews).

Caine Mutiny Court Martial, Plymouth (13th wk) (D-\$5.50-\$4.80; 1,062; \$33,500) (Henry Fonda, John Hodiak, Lloyd Nolan). Almost \$32,700. With theatre party commissions cutting into take (previous week, \$32,800).

Can-Can, Shubert (50th wk) (MC-\$6.60; 1,361; \$50,160). Held steady at \$50,400.

Confidential Clerk, Morosco (10th wk) (C-\$7.15; 935; \$31,200) (Ina Claire, Claude Rains, Joan Greenwood). Over \$16,800 (previous week, \$18,000).

Fifth Season, Cort (65th wk) (C-\$4.40; 1,056; \$25,227) (Menasha Skulnik, Richard Whorf). Nearly \$17,000 (previous week, \$18,500).

Girl in Pink Tights, Hellinger (7th wk) (MC-\$6.60; 1,527; \$53,000) (Jeanmaire, Charles Goldner). Over \$51,300, with theatre party commissions cutting into take (previous week, \$51,600).

Girl On the Via Flaminia, 48th St. (3rd wk) (D-\$4.40-\$3.30; 925; \$18,300). Almost \$10,000 (previous week, \$10,500).

Immortalist, Royale (10th wk) (D-\$5.50-\$4.40; 1,035; \$31,000) (Louis Jourdan, Geraldine Page). Nearly \$12,800 (previous week, \$13,800).

John Murray Anderson's Almac, Imperial (19th wk) (R-\$6.60; 1,400; \$50,000). Almost \$37,700 (previous week, \$35,800).

King of Hearts, Lyceum (3rd wk) (C-\$5.50-\$4.40; 995; \$24,300) (Donald Cook, Jackie Cooper). Over \$19,100 (previous week, \$18,900).

Kismet, Ziegfeld (20th wk) (MD-\$6.60; 1,628; \$57,900) (Alfred Drake). Held even at almost \$57,900.

Marie and the Loss, Booth (2nd wk) (D-\$5.50-\$4.40; 766; \$23,000) (Uta Hagen, Robert Proton, Lee Bowman). Nearly \$5,000 on twofers (previous week, \$6,900 in three performances).

Oh, Men, Oh, Women, Miller (18th wk) (C-\$5.50-\$4.40; 920; \$23,248) (Franchot Tone). Over \$20,500 (previous week, \$21,500).

Ondine, 48th St. (9th wk) (D-\$7.15; 1,139; \$39,512) (Audrey Hepburn, Mel Ferrer). Over \$39,900, with theatre party commissions and Theatre Guild subscriptions holding down take (previous week, \$39,900).

Remarkable Mr. Pennypacker, Coronet (16th wk) (C-\$7.15; 1,027; \$28,262) (Burgess Merrett, Martha Scott). Almost \$14,900 (previous week, \$17,000).

Sabrina Fair, National (22nd wk) (C-\$5.50-\$4.40; 1,172; \$31,300) (Margaret Sullivan, Joseph Cotten). Nearly \$25,700 (previous week, \$28,600).

Seven Year Itch, Fulton (74th wk) (C-\$5.50-\$4.40; 1,063; \$24,000).

(Tom Ewell). Over \$21,500 (previous week, \$20,500).

Solid Gold, Cadillac, Belasco (24th wk) (C-\$5.50-\$4.40; 1,077; \$28,225) (Josephine Hull). Over \$28,200 (previous week, \$27,800).

Tea and Sympathy, Barrymore (29th wk) (D-\$5.50-\$4.40; 1,060; \$28,300) (Deborah Kerr). Held steady at nearly \$28,700.

Teahouse of the August Moon, Beck (27th wk) (C-\$5.50-\$4.40; 1,214; \$31,681) (David Wayne, John Forsythe). Held even at almost \$32,200.

Wonderful Town, Winter Garden (59th wk) (MC-\$6.60; 1,510; \$54,173) (Carol Channing). Over \$39,900 (previous week, \$37,300).

Miscellaneous
Golden Apple, Phoenix (6th wk) (MC-\$4.40-\$3.30; 1,150; \$24,067). Nearly \$24,000 (previous week, \$23,800); Moved uptown yesterday (Tues.) to the Alvin Theatre at a cost of \$50,000 above Phoenix's regular \$15,000 capitalization.

'GAME' HEALTHY \$44,100 FOR 9 AT NEW HAVEN

New Haven, April 20. Pream of "Pajama Game" at the Shubert last week (12-17) pulled good biz despite Holy Week. House tried a new angle, with an extra pre-premiere performance on Saturday (10) which was SRO. Total take for nine performances, at \$5.50 top, was a healthy \$44,100, with favorable word-of-mouth a factor.

Current week has "Fourposter" (John Beal-Carl Stone) in for Wednesday-Saturday (21-24) at a pop top of \$2.20.

Only other seasonal tag-end booking is Ballet Theatre for May 14-15.

'Angels' \$12,600, St. Louis; 'Pajama Tops' \$7,000

St. Louis, April 20. The Ansell Bros. Empress is wheeling into the final frame of the season with the last of a two-week stand of "Pajama Tops," with Elaine Stritch, Peter Pagan and Magda Gabor. The first session winding up Sunday (18) grossed an estimated \$7,000.

After a one-week frame of "My 3 Angels" at the American Theatre, "Dial M for Murder" with Maurice Evans, moved for a one-week run last night (Mon.). "Angels" rolled up a gross of approximately \$12,600, with a \$3.38 top prevailing. The scale for "Murder" is \$3.92.

'Ladies' Can't Draw 'Em Anymore in Pitt: 6G

Pittsburgh, April 20. Holy Week, as well as the fact that it had probably come back once too often, was too much for Jules Pfeiffer's "Good Night Ladies" at the Nixon, and it hit pretty close to rock bottom last week, barely getting \$6,000. The same heavy campaign of twofers Pfeiffer has always employed on the road was used again, but this time it just didn't take, and general feeling was that "Ladies" had finally had it locally.

Nixon currently has "South Pacific," which opened a two-week return stand last night (Mon.) to an advance sale of better than \$40,000, and figures to wind up the season with "Fourposter" and "Picnic," which follow it. Nothing in sight after these three shows are out of the way.

'King' \$44,700, Cincy

Cincinnati, April 20. "The King and I," costarring Yul Brynner and Patricia Morison, is rounding out a two-week engagement in the 2,500-seat Taft Theatre after a \$44,700 Holy Week start, considered a big hit in Cincy, which rarely has a road show at Lent's end.

Top is \$4.52.

'ACTOR' \$2,100, ROCHESTER

Rochester, N. Y., April 20. Ten-performance run of Rosemary Casey's new comedy, "Once an Actor," ending Saturday (17) at the Arena Theatre here, was an offish \$2,100.

A two-week run of Thornton Wilder's "The Skin of Our Teeth" gets underway tonight (Tues.) at the local theatre-in-the-round.

\$4,000,000 Banner Met Year

Continued from page 66

was the statement on operations for the '52-'53 season (not released to the press) made available to Met execs and board members. It revealed ticket sale income, in N.Y. and on tour, at \$3,692,665 (against \$3,488,738 in '51-'52), and added income, from radio, tv, recordings, etc., bringing intake to \$4,508,318. Expenses, however, had gone up as well, for a \$4,933,293 total, including such items as \$895,424 for artists' salaries, \$753,069 for orchestra, and \$270,643 for exec, box-office and clerical help.

Business for '53-'54 has been good, and is expected to better last year's. The Met added a \$100,000 b.o. potential via new seating facilities in last summer's facelift, thus stepping up its income, while also maintaining the 92% capacity attendance set the season before. This year's four contracts are better than last season's, with bigger audiences expected.

"We're pleased with the way things have worked out this year, boxoffice-wise," said assistant manager Reginald Allen last week. "As for tv, it will be a godsend. The combination of b.o., across-country and local charity group markup should aid our coffers. It may even help us to eliminate fund-raising. We're putting great store in TNT."

'Shocking' Pandering

For the first time in 70 years, the Met won't open next fall with an opera, but because of its closed-circuit theatre-tv tie-in, will instead present a potpourri of excerpts from several operas, giving tv audiences a glimpse of as many Met stars as possible. Event will probably make a better show videowise, but artistically it's another matter. "This pandering to public common taste is shocking," a member of the Met board told this reporter last week. "What an affront to the artistic tastes of America!" Bing may hear more on this score, from press and public, in the fall.

The manager had his share of headaches this season, with problems other than the usual illnesses, substitutions, etc. Vet soprano Helen Traubel quit before the season began in a dispute over night-club dates, blasting management

(quite irrelevantly) for "snobbery." Top-ranking conductor George Szell quit early in the season after bawling only two performances, following a run-in with Bing.

There were rumors of pique on maestro Pierre Monteux's part, and feuds between singers. Extra cops were hired to police obstreperous standees; the standee list was finally curtailed, and the claque cut down. Concert managers were miffed at being taken off a long-standing doorman. Press was peeved at slipshod seat arrangements.

A prominent contralto went back to Italy before season's close, ostensibly because of illness. But she told her personal manager she was tired of working three times in one week, then waiting 18 days for another assignment, this situation happening twice. Four Italian tenors missing all season (mainly for coin reasons) made a dent in the roster.

Stagehands refused to report for work one day, almost stopping a Met performance for the first time in history. Musicians threatened a strike before season began.

Brickbats From Press

The press also let Bing have it for what it thought were inartistic presentations. "The Met," said the Herald Tribune's Virgil Thomson, "can produce beautiful performances and shocking pnes in such unpredictable proportion, that one is tempted to consider the fine ones as accidental." The Times' Olin Downes, discussing "Rake's Progress," which he called "a poor opera," said the work "suffered the worst fiasco that we have seen occur at the Met in 30 years of attendance there."

Thomson, who rapped the Met's new hit, a restaged "Barber of Seville," as "depressing," also berated its "Don Giovanni," saying he could feel "no strong hand behind the production, no clear artistic conception, no unity, consistency, meaning or style. . . . Such work is not worthy of the Metropolitan's publicity or of its excellent musical resources." The Nation's B. H. Haggin thought that Bing "has a fallible judgment about singers and a susceptibility to silly bright ideas in stage designing and direction."

From this reporter's view, there were few outstanding presentations. "Pelleas and Melisande" was one; Thomson called it "the finest performance in 25 years." "Faust," "Tannhauser," "Walkure," "Cosi fan Tutte," "Barber of Seville" and perhaps "Norma" were on the plus side. "Boris," "Lucia" and "Don Giovanni" were so-so. An indifferent Lucia Albanese hurt "Traviata," an artistic Victoria de los Angeles, made "Barber of Seville" an event. Rise Stevens and Richard Tucker made "Carmen" lively. A highly-touted Nicola Rossi-Lemeni proved disappointing, in several roles.

Three new productions of familiar works graced the '53-'54 roster. Next season there will be only two new things—Strauss' "Arabella" in its U. S. preem, and Giordano's "Andrea Chénier" in new sets and costumes, back after a 24-year Met lapse.

Met is also upping its price scale for next season, to an \$8.50 top from the present \$8. That should add \$20,000 to the season's revenue.

Plans are pinned down well ahead in closed-circuit operations. Season kickoff Nov. 8 will include prologue from "Pagliacci," sung by Leonard Warren. It will be followed by the first act of "La Bohème," with Victoria de los Angeles, Richard Tucker, Frank Guarrera, Clifford Harvuot, Norman Scott and Lawrence Davidson. Alberto Erde will conduct.

Also scheduled is the second act of "The Barber of Seville," with Roberta Peters, Robert Merrill, Cesare Valletti, Jerome Hines, Fernando Corena and Jean Madeira. The finale will consist of three scenes from "Aida."

Legit Followup

Yale Puppeteers
(TURNABOUT THEATRE; L. A.)

Los Angeles, April 18.

If the flesh were as willing as the spirit, Glida Gray would still command a respectable niche in the theatre. Coming out of a long retirement, the dancing star of the torrid 20's supplies the marquee draft for this edition of Turnabout's 13th year. The packed house testified, to the imprint she has left on the stage, still a name to be conjured.

It was to be expected that she would season her dancing with "St. Louis Blues," and she does, shaking every movable part of her anatomy in a modern version of the "shimmy" of her old Ziegfeldian days. Her bumps, grinds and posterior gyrations touch off a storm of plaudits, more in tribute to her comeback than the art as it is now practiced by Sheree North and other more youthful shakers. That Miss Gray has lost none of her showmanly touches is evident from her first entrance in a Sadie Thompson getup singing "Life Is Just a String of Islands" (and not a string of pearls).

For the "big shake," which probably doesn't register on the seismograph needle at Cal. Tech, she tosses around her torso in a silver beaded dress that gives her chassis a weaving symmetry. She gives it everything she has, and is understandably winded as she joins the Turnabout group of seven in the show's finale.

Secondary to Miss Gray's guesting are the Yale Puppeteers and intimate revue at both ends of the theatre. Best of the live cast is Frances Osborne, an accomplished comedienne, with Lotte Goslar, Dorothy Neumann and Harry Butner also abetting. Foran Brown handles the narration with friendly nonchalance.

Brit. Co. on Road

Continued from page 65

cluding tax), with a half-price matinee. Except in London, where they use the Little Theatre, they play highschool auditoriums.

Censorship loomed last season in St. John's, when they were warned that the archbishop was having all Roman Catholic parishioners forbidden from the pulpit to see "A Streetcar Named Desire." They sent the archbishop a script; he read it, said he thought it "a wonderful play, although I'm afraid some may take it the wrong way," and asked no cuts even. They advertised the show as "not suitable for children," but so many parents asked to have their youngsters see the matinee (25c for kids), that they admitted those bearing parental letters.

They thought they had their British accents pretty well tamed, but last February in St. John's, N.B., one of the company overheard a teenage girl ask another in a restaurant, "Didja see the play tonight?" "Yeah, but I couldn't understand it. The whole thing was in English!"

Legit Bits

Continued from page 66

gano, will preem at the off-Broadway Theatre de Lys June 1.

June Ericson, who recently appeared in a singing engagement at the Ruban Bleu, N.Y., has been added to the cast of the Broadway Chapel Players' production of Christopher Fry's "The Boy With a Cart."

New musical comedy, "Skys The Limit," is being considered by Leonard Blauher for fall presentation. Story deals with winners of radio and tele quiz shows. Lyrics are by Ralph Lowe and music by Wayne Kirkland.

N. Y. City Fire Commissioner Edward F. Cavagh and License Commissioner Edward T. McCaffrey were guests Monday (19) at the monthly luncheon meeting of the Drama Desk, Broadway theatrical reporter group, at Sardi's Restaurant, defending their current activities and regulations pertaining to the theatre. . . . Actress Helen Harrelson and stage manager Peter Zelsler, who were married last Wednesday (14), sailed the following day on a European honeymoon. The Old Vic production of "A Midsummer Night's Dream" will open at the Metropolitan Opera House, N.Y., Sept. 21, with Moira Shearer, Robert Helpmann and Stanley Holloway heading the cast.

Razed Old Opry House In Nebraska Recalls The 10-20-30 Legit of 1899

Omaha, April 20.

Papers revealing the drastic change in legit economics in the past 55 years were discovered last week during the razing of the old Kearney (Neb.) Opera House. Documents included the theatre reports for January, 1899.

Prices, for example, when "Destiny" was presented, were 30c for parquette, dress circle and balcony, while general admish was 20c and gallery 10c. For that show there were 62 parquette seats sold, 55 dress circle, 63 balcony, 36 general admish and 142 gallery. The night's take was \$76.90, of which 60%, or \$46.14, went to the show and \$30.76 to the management.

Matinee performance of "Mixed Pickles," however, hardly paid for the upkeep, as only 131 seats were sold—all general admish at 10c. But attendance for night show perked to 335, of which 194 were in the gallery. Most popular show proved to be Prof. Pauline, which drew \$90.20 for a one-niter.

Balance sheet for January indicated the income from office rentals and the theatre totaled \$567.55, leaving a net over expenses of \$208.11. Disbursements included \$26 for two elevator operators, \$5 for police service, \$25 for firemen, \$3 for gas lights, \$6.58 for gas engine, \$27.50 for electric lights and power and \$25 for water.

R. L. Napper managing building at that time, with Ed M. Hadley listed as theatre manager.

Angle-Shooting

Continued from page 65

langer, where "Itch" is currently in its 31st week, have been busy with schemes of their own. They, too, have moved up their week-night curtain time with 7:30 starts on Thursday and Sunday nights. And they've backstopped the "com-muters' specials" with a campaign to alert the ticket agents of the various railroads about the early curtains. Likewise, they've tied in with several Loop restaurants to spark dinner-theatre parties.

In a try to give "Itch" as much possible local identity, the producers are presently conducting a screening of hometown talent as replacements for Laura Lee and Nell Clarke who are leaving the show to return to New York. Once the local gals are picked they'll be used on radio-tv guest shots to help plug the show.

The stars and supporting players of both shows are pitching in too. Eddie Bracken, "Itch" headliner, has been especially active in making the rounds of local high schools with his theatre-backstage routine. Louise King has been getting mucho tv mileage and of late has been making regular appearances on Tom Duggan's latenight on WBKB. Douglas has been kept busy keeping the "Ginger" banner unfurled and is in especial demand from women's club groups.

The Erlanger plotters are making a play for the convention trade by pitching the show by mail to the various organizational execs in advance of their Windy City dates.

The promoters aren't expecting the various schemes to result in any smash impact on the boxoffice. But with both shows benefiting from word-of-mouth and consistently staying above the breakeven point, every little bit helps in nursing them through the summer.

'Okla.' 21G, Hershey

Hershey, Pa., April 20.

"Oklahoma," playing a full eight performances at the Community Theatre here last week, grossed \$21,000.

Rodgers & Hammerstein musical opened last night (Mon.) for a two-week stand at the Shubert, Philadelphia.

Play Abroad

Der Feldherrnhugel
(COMMAND POST)

Vienna, April 6.

Raimundtheater presentation of revue in two acts (30 scenes), adapted from a comedy by Roda-Roda and Carl Rosale, by Karl Farkas, Geza Herczeg and Hubert Marischka. Lyrics by Karl Farkas. Music by Heinz Sandauer, from the work of Richard Fall, Josef Lanner, Franz Lehár, Johann and Josef Strauss, Mann-Weiss. Directed by Farkas; choreography, Dia Luca; sets, Ferry Windberger; costumes, Gerda; produced by Rudolf Marik. At Raimundtheater, Vienna.

With Tony Niesner, Michael Teller, Fritz Imhoff, Mini Steizer, Eva Sandor, Andy Fasler, Romy Barony, Max Brod, Emmerich Arleth, Heinz Conrads, Ernst Nadherny, Karl Frey, Hubert Hendrik.

"Feldherrnhugel," as a musical "parade," enters into still another phase of a long stage and screen career. This includes original dramatic form banned as "subversive" in the last years of a monarchy which couldn't stand having its "imperial army" so skillfully ribbed.

The present Raimundtheatre version, assembled by Vienna's most skillful comic writers (including the last work of the late Geza Herczeg), is long on comedy, abetted by Heinz Conrads in a hilarious "good soldier Schweik" role, and Fritz Imhoff as the aging Colonel who seeks to be retired by making as many mistakes as possible and gets promoted to General for his pains. What's sad is that, while calling on the greatest of Vienna's composers for musical background, the least adaptable and dullest of their tunes have been used with unimportant lyrics.

In the nostalgia department, "Feldherrnhugel" is, for Austria, as surefire as George M. Cohan's flagwaving for Broadway. Every appearance of gorgeously uniformed Imperial officers, the Hapsburg double eagle and the lame-brained Archduke and Prince types that Roda-Roda meant to mercilessly lampoon with ridicule, is greeted today with audible sighs for "good old days" few Austrians actually experienced but which look, in retrospect, much better than Nazi and occupation days.

Production is handsomely mounted with a large cast, chorus and ballet. But musical numbers and choreography are on the shabby side, leaving the comics to carry the load, which they valiantly accomplish—especially Conrads.

Isra.

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Literati

Tass' Demi-Tasse Spy

Tass, official Russian news agency, figures twice in Canadian news. First, Tass recalled its correspondent in the Ottawa Parliamentary press gallery and ordered him, Ivan T. Tsvetkov, back to Russia. Tsvetkov's original application for membership in the gallery was rejected on grounds he came to Canada on a diplomatic passport and was attached to the Russian Embassy. Tsvetkov later got a non-diplomatic passport and was accepted.

Tass men have been regarded with a wary eye by gallerymen since a Royal Commission uncovered a Tass man, Nikolai Zhevelinov, was in the Russian spy ring exposed by Igor Gouzenko.

Just a few days ago Zhevelinov's Tass cohort in the Ottawa gallery, Nicholas Afanasiev (they were known as Big Nick and Little Nick before the exposure) was revealed as a big wheel in the same spy stup. Afanasiev, or Little Nick, claimed he had headed a balalaika orchestra in Moscow before coming to Ottawa, and had always been considered a pleasant, capable reporter, liked by everyone here. He also left the capital after the spy ring exposure.

Doris Fleeson's Award

Doris Fleeson, Washington columnist for United Features Syndicate, last week became the first woman to win the Raymond Clapper Award "for exceptionally meritorious work during 1953." Presentation was made in Washington at the closing session of the annual convention of the American Society of Newspaper Editors. She was formerly with the N. Y. Daily News and Woman's Home Companion.

Heritage's Pix Award

Paul Nathan, of Publishers Weekly, has been added to the group of judges who will award \$1,000 per annum to "the best film adaptation of a classic." W. G. Rogers, book editor of the Associated Press, is chairman and Joseph Henry Jackson (San Francisco Chronicle), Max Gissin (book editor, Time) and John Rosenfield Jr. (book and amusement editor, Dallas Morning News) round out the committee. George Macy's Heritage Press makes the awards.

Last year—the first—the board could find no "suitable" film so the prize has been doubled and the winnash—to be presented annually at the Screen Writers' Guild dinner next February—will get two grand instead. But, normally, it will be a \$1,000 prize. The award is limited to "an American film production" although it may be located and even shot abroad.

Busy Ralph Kettering

Ralph Kettering, no sooner completing the winter tour of "Caine Mutiny Court Martial" and the promotion of "Heidi" Swiss picture for its producer, Lazar Wechsler, has taken over for the fifth summer as public relations for Georgian Bay Line's two Great Lakes cruise ships, and is doing the same job simultaneously for the Grand Hotel, Mackinac Island, for the second summer. Come autumn he goes back to Paul Gregory with the national company of "Caine." In his spare moments he is writing a new Hearst series, "Silver Stardust," intimate stories about motion picture stars he has known. His "Stardust by Gaslight" series ran for 27 Sundays last winter in the Chicago Herald American and is soon to become a book.

In re Obscene Literature

Three bills, sponsored by the Joint Legislative Committee to Study the Publication of Comics, for the purpose of curbing the sale of obscene publications, were signed Thursday (15) by Gov. Thomas E. Dewey. One, introduced by Assemblyman James A. FitzPatrick, chairman of the Committee, provides that "any person, partnership or corporation, who, in consideration of a sale or delivery for resale, of any paper, magazine, book, periodical or publication" require that the purchaser or consignee receive for resale any other article, book or publication "reasonably believed by the purchaser or consignee to be obscene, lewd, lascivious, filthy, indecent or disgusting." It will take effect July 1, 1954.

A second, presented by Assemblyman Joseph F. Carlini, former chairman of the Committee, increases the fine on conviction of distributing obscene prints and articles from a minimum of \$50 to a minimum of \$150. The third took effect immediately upon the Governor's signature, continues the

sentence phase—there may be either imprisonment or fine—from a minimum of 10 days to not more than a year, and the maximum penalty to \$1,000. The offense is classified as a misdemeanor.

The third measure, introduced by Assemblyman Lawrence P. Murphy, extends the power to bring injunction proceedings against sale or distribution of obscene literature, specifically a comic book, to the corporation counsel or chief legal officer of a city, town or village. It will take effect July 1.

No Cincy Times-Star Sale

David Sinton Ingalls, newly elected president and publisher of the Cincinnati Times-Star, squelched rumors of any sale, merger or purchase of the city's oldest daily newspaper in assuming office last week. He succeeds Hurlbert Taft Sr., who started with the 117-year-old publication in 1930 and was its editor and publisher since 1930. Taft succeeded his uncle, the late Charles E. Taft, a brother of former President William Howard Taft. Taft, who retired from active work, was elected chairman of the Cincinnati Times-Star Co.'s board.

Lloyd B. Taft was named assistant publisher and reelected executive vice president of the company. He is a son of the late Senator Robert A. Taft.

Ingalls, a grandson of Charles P. Taft, has been closely identified with the paper's ownership and management as a member of the executive committee. His other grandfather was Melvin E. Ingalls, president of the Big Four Railroad, and his father, Albert S. Ingalls, was president of N.Y. Central Railroad.

He was assistant secretary of the Navy under President Hoover and for many years a v.p. of Pan American World Airways.

30th Anni of 16m

The 30th anniversary of 16m pix is commemorated in a history published by Film Council of America entitled "Sixty Years of 16m Film—1923-1953: A Symposium." Book contains 22 articles by experts in the medium on subjects scoping the multitude of its uses, including theatrical, and the distribution and importation of 16m product. An introduction, "What's Past Is Prologue," written by FCA prexy Paul A. Wagner, projects the 16m medium into the future.

Tome, selling for \$2, is being distributed by Film Council of America, Evanston, Ill.

Collins' Estate Sold

A New York investing group, headed by Herbert K. Goodkind, has purchased the 50-acre estate of the late Sewall Collins, former editor and publisher of The Bookman and The American Review, book journals, in Wonalancet, N.H. The property includes 10 buildings and a 30,000-volume library containing a broad range of authors and subject material, published from the year 1600 through 1952. A foundation had been negotiating for the purchase of the library in behalf of a University in Texas.

'Wind' Reprints

"Gone With the Wind," Margaret Mitchell, bestseller, will be reprinted simultaneously in paperback and hardbound by editors of PermaBooks and Garden City Books, both divisions of Doubleday. Issuance of the reprints is being timed with the re-release by Metro of the David O. Selznick picture based on the novel. This is the fifth time around for the picture.

The reprint rights mark the first time the McMillin Co. has ever granted such an arrangement, having published the book 18 years ago. The PermaBook edition will sell for 75c and the Garden City one for \$1.98. Both editions were released on Monday (19).

CHATTER

Collier's current issue has a two-page layout on Judy Garland in scenes from Warner Bros. "A Star Is Born."

Bill Ornstein, Metro N. Y. trade press contact, has a short story in the current American Jewish Times Outlook.

A second book of writings, sports columnist Red Smith's "Views of Sport," will be published by Alfred A. Knopf April 26.

Toni Robin, former fashion editor of Holiday mag, appointed women's wear merchandising head for the Wool Bureau in N.Y.

Ballantine Books is printing extra editions of "Executive Suite" to coincide with the general release of Metro's film version.

"The Gentle Wolfhound," a Reporter at Large article from the

New Yorker by E. J. Kahn Jr., has been acquired for filming by Columbia.

TV Today, Chl fan mag, closed up shop with last week's issue. Fold leaves Triangle Publications' TV Guide the top dog in the local field.

Daniel Stern, author of "The Girl With the Glass Heart," will have his second novel, "The Guests of Fame," published by Ballantine in July.

Richard Greene penning "Inside Hollywood" series for the Weekly News, Thomson-Leng publication printed in Manchester, Glasgow and Dundee.

Anisfeld-Wolf Award for 1954, for the novel contributing most to the field of race relations, has been won by Langston Hughes' "Simple Takes A Wife."

N. Y. Daily News promotion manager Bill Fritzinger's daughter, Mary Jane Fritzinger, engaged to marry Walter F. Moeller Jr., Princeton 54, this summer.

Wade Nichols, editor and associate publisher of Redbook, announces appointment of Dorothy Weichel to be Redbook's editorial department public relations manager.

Books That Talk Inc. has been chartered to conduct a book and record business in Mount Vernon, with capital stock of 1,000 shares, no par value. Jules E. Gilbert, N.Y. City, director and filing attorney.

Odell A. Hanson, former Associated Press radio staffer, appointed that news service's correspondent at Lincoln, Neb., after serving in the Omaha bureau for nine years. He succeeds Randall Blake, who returns to Omaha.

Roy Thompson, Canadian newspaper topper and new prexy of Scotsman Publications, Edinburgh, has bought a half share of Scottish News Features and Photo Services, Ltd., Scot outfits. Latter agency will change its name to Scotsman Features Ltd.

John Durston, who has been on the editorial staff of Look since May, 1953, named senior copy editor, a newly-created position. Immediately before joining Look, he was with the Billings (Montana) Gazette, and prior to that had been on the editorial staff of the N. Y. Sun and the N. Y. Herald Tribune.

Anti-U.S. Pic

Continued from page 1

sacrifice, devotion or loyalty, this film is ugly and maddening from beginning to end, and leaves an unpleasant after-taste.

Nara, ancient capital of Japan and seat of the country's culture, is the film's locale. Rural roads are shown springing into hell-bell ugliness as the Japanese erect tawdry souvenir shops and bars where waitresses are willing to do more than just serve beer. Farmers abandon centuries-old occupations to go into the business of entertaining the troops. Some willingly see their daughters become prostitutes. One exception is a farmer who sticks to the soil and even refuses to rent a room to a prostitute. Tragedy strikes this man when his 17-year-old daughter goes on a school picnic and is raped by an American soldier.

Although no Americans appear in the film, as they have in other anti-American productions, telephoto shots of carousing G.I.s are used briefly. Pseudo-Americans are played broadly, and badly by Japanese actors and loudspeaker announcements coming from the American establishment in English are painfully phony.

Film is running at small suburban theatres here, and will then go on the provincial circuit.

N.Y. 3% Tax

Continued from page 2

for 3% of his annual talent budget.

The agencies say that they want theatrical agencies and performers specifically excluded from application of the law. Cafemem also say that they want to make sure that they won't be liable for payments, and virtually every segment of the theatrical business wants to make certain that none of the service tax comes under its purview.

Included in the show biz representation at the council at the hearings were Nat Lefkowitz, of the William Morris Agency; Morris Schrier, of Music Corp. of America; Jack Katz, attorney for Artists Representatives Assn.; Michael Halpern, theatrical attorney, and George Heller, acting prexy of the Associated Actors & Artists of America.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Morton Thompson, author of the current No. 1 bestseller, "Not As A Stranger," which Stanley Kramer bought in proofs for 75G (hopefully for Montgomery Clift), belonged to the era when heroes were considered lucky if they died at the height of their careers. This puts him right up there with Phelldippides, Lincoln and Valentino. In "Stranger" (948 pages!) Thompson writes of his hero: "He was born in the early 1900's. He was to be a doctor. No more is known."

Not much more is known of Thompson's origin either. He was born in New York around 1908, landed a piece in the old Life at 13 and then faded out for a while.

When I first met him in 1936 he was married, had two kids and was doing a column called NNN for the Hollywood Citizen-News. He worked so grimly at making his column humorous that I used to call him "Morbid" Thompson.

Judge Palmer, who owned the paper, paid him \$12 a week. It was a good column in the FPA-Don Marquis syndrome, but never seemed to get off the ground and into the big money of syndication.

Thompson could always bank on food and drink in the Tully-Scully set. He let it be known that he was quite a cook, which of course gave him entree to many places where Thursday was the cook's day off.

He wasn't living at home. His wife had a job in the ad department of the Citizen-News in San Fernando Valley. She supported their two boys.

Morton lived in Hollywood with his mother and his brother Louis. Louis was the kid that Thompson parlayed into a fast buck under the title "My Brother Talks to Horses." Louis was killed in an army bus in Arizona. He wasn't the screwball portrayed by Morton. He was a nice, intensely peace-loving kid.

One time Morton came up to Bedside Manor and found the place quiet for a change. Grandma Pihl had just arrived from Norway and had gone down with the flu. Mama Scully was ill, too. Natalie, the best cook west of New Orleans, had her day off.

We had a turkey in the refrigerator. Thompson had little in common except that Hanemann had been one of the editors of the old Life when Thompson landed his piece there and they both grew up to be worried humorists.

This Is Fair Trade?

Thompson began worrying about his column as soon as the turkey was in oven. Soon he was mumbling about a fair trade practices act. If he were going to cook us a dinner, why didn't we at least offer to write his column for him?

As this would give us an excellent opportunity to tell his readers what a mediocre, messy cook he was, Hanemann and I agreed to do his stint for him.

The dinner got cooked eventually (hours late) and everybody got served. Then Morbid, Bill and Spec all blew, leaving the place a mess for me to clean up.

When Natalie, our cook, came home she hit the ceiling. First she was sore because she was looking forward to cooking that turkey herself, and second she blew her top when she discovered that chef Thompson had burned out her oven, and scorched half her pots and pans.

About a year later the staff of the Citizen-News got in a hassle with Judge Palmer on matters of working hours and wages. When he was ordered by NLRB to negotiate a contract he fired three key staff members.

Tea And Sympathy

As I was grief commissioner of California (without portfolio) in those days, staffer Elizabeth Yeaman (whom I had singled out only a few weeks previously as the girl writing the best stuff on Hollywood), called to say she had been fired. As a consolation prize Mme. Scully invited her up for tea. She accepted.

It turned out to be a bigger tea party than the colonials staged in Boston. In fact, by the time that tea was brewed it wasn't Elizabeth who came to tea, but Elizabeth and the whole editorial staff of the Citizen-News.

They began to air their grievances and sought my advice. I told them I didn't have any to give, because if it were drastic and they took it, it wouldn't be my funeral but theirs. So I retreated to the upper story of Bedside Manor and left them to decide their own fate. Hours later they voted to strike.

After the staffers had left, Thompson showed up. He wanted to know how things had turned out. We told him. He went around the floor picking up little scraps of paper. They turned out to be the ballots on which the votes were cast. He stuffed these in his pocket.

Bob Montgomery and I spent the weekend trying to get hold of Judge Palmer to talk sense into him, but he made himself as inaccessible as if he were Garbo.

More celebrities went on that picket line than you usually see at premieres. Thompson wasn't on the picket line. He kept writing his column. He took the view that, like Eleanor Roosevelt, he was a contributor, not a staffer.

The strike was won in 10 weeks. Thompson stayed on but seemed to get more morbid with each passing week. He needed money. At \$12 a week, who wouldn't?

He Ghosts For Lolly

One day when things looked blackest for him, Jim Tully and I called up Howard Strickling at Metro and talked Howard into giving Thompson a chance writing publicity features. This was in the midst of the depression and took a bit of selling. Morbid did well there. Among his more notable contributions at M-G was writing the life of Jean Harlow under the byline of Louella O. Parsons.

In the war he chose the medical corps. In time, he was discharged and wrote "How to Become a Civilian." It was quite funny.

Then he packed off to New York and really got going. There he did the story of Louis who talked to horses, "Joe, the Wounded Tennis Player," and "The Cry and the Covenant."

In 1948 he tried a contrapuntal exercise, warming up for "Stranger." It was a novel about Semmelweis, the Viennese doctor who discovered what was causing childbed fever. Between what Thompson had seen in the medical corps and this novel on Semmelweis, the lad was ready to write what Ed Fuller recently described in the Saturday Review as "a work of beauty and power, possibly the finest novel about a doctor that this country has seen," which certainly puts the equally late Sinclair Lewis and his "Arrowsmith" in their places.

Thompson had on his arm a tattooed legend which read, "I have sinned everywhere." This was bragging in the Munchausen vein, of course. He couldn't drink much and he had a bum ticker. Besides, in his 45 years he had traveled very little.

He willed everything to his second wife who herself committed suicide in a few weeks and willed all she got from Thompson to her people.

Judging from the success of "Not As A Stranger" there ought to be a pile of money for the heirs to contest. I believe his first wife, two sons and mother are still alive.

Nobody could have prophesied such an end for Thompson, so I don't feel particularly disgraced because I failed to see 15 years ago his life and death in such startling terms.

Broadway

Nelle and Lynn Farnol have bought an East 57th St. co-op. RCA prexy Frank M. Folsom's billing for champagne-on-the-rocks is "shamrock."

Guido Orlando, publicist, back in town after six years in Paris, and now handling painter Novella Parigi.

Charlie Farrell and wife Virginia due here from Coast May 7 after five-day Chi stopover to see their nephew ordained a priest.

Vivian Vance and Bill Frawley to make first Gotham visit since start of "I Love Lucy" and while here will guest May 4 on Milton Berle show.

Arthur Knorr, producer at the Roxy Theatre, at Roosevelt Hospital with peritonitis. Appendicitis was erroneously diagnosed and infection set.

Warren Sleser, ex-Metro, now public relations in Hawaii, bedded in the Queen's Hospital, Honolulu, with a badly crushed left side, as a result of an accident.

Eve and Irv Brecher making their first European trip aboard the S.S. Liberté this weekend. Hollywood scripter doing the London-Paris-Riviera-Rome grand tour.

Metro writer Ronald Neame in from the Coast to confer with director John Dighton, who just arrived from England. Pair will collaborate on "Highland Fling" on the train trip to the Coast.

Bill Hardey's communique, in "fractured Spanish," is "ees not so comfortable right now but mañana ees Hol-Kay I hope." The Bill's Gay 90s boniface had a rugged hospital siege but now getting along.

The Empress, fancy Franco-American eatery on E. 79 St., operating as Ostend Restaurant, Inc., did a foldo, with \$141,196 in liabilities as against assets of \$51,649, as indicated in a voluntary bankruptcy petition.

British soprano Maggie Teyte, after four years' absence, returned to N.Y. Saturday (17) for a special concert of French songs at Town Hall tomorrow (Thurs.). This will be her only recital in the United States this season.

Commander Larry Cowen, up-state publicity director for Fabian Theatres and manager of Proctor's in Troy, will retire from the Naval Reserve on pension, May 1. One-time industry exploiter in New York, Cowen has served for years and during World War II in the intelligence division.

Hotel Sherry-Netherland going cooperative for permanent tenants, but one-third of the rooms and the private diningrooms will be held out for transients. The big public rooms (bar, grill, niter, etc.) also being retained by the Serge Obolensky management for transient occasions. Col. Obolensky's group also just took over the Ambassador Hotel on Park Ave.

Paris

Josephine Baker into the Olympia May 14.

Rostand's "Romantics" into Comedie-Francaise rep.

Dany Robin planing to London for "Act of Love" preem.

Martha Graham to be at Theatre des Champs-Elysees April 30-May 4.

Anne Vernon set for role in pic production of Maupassant's "Bel-Ami."

Pierre Descaes, Comedie-Francaise director, back from Russia where first contingent of troupe is touring.

Paul Derval returned from Buenos Aires where he attended preem of "Folies-Bergere" South American tour.

Annie Ducaux and Jean Debucourt got the leads for Comedie-Francaise production of new Henri de Montherlant play, "Port-Royal."

Yves Montand, hospitalized for appendix operation, to play lead in Marcel Aymé's adaptation of Arthur Miller's "Crucible." French title of play is "With Hunt."

Peter Glenville, here on play-hunt, arranging for English adaptations of three Georges Feydeau's 30-year-old farces "Tied Up," "Ugo Betti's "Goat Island," and Samuel Becket's "Waiting for Godot."

Rio de Janeiro

Pianist Friedrich Guila here for concerts.

"Doll Face," a musical, is doing top biz in the Folies theatre in Copacabana, nabe community.

"Born Yesterday" and BrazilMan stage version of "Sunset Boulevard" are two hits in Rio's legit houses.

Vic & Adio, local acrobats who made good, are back in Rio for a vacation after nine years in the U. S. and Europe.

Brazilian Symph opened this year's season with a Mozart recital. "Folies Bergere" stage revue booked here for June or July.

Wallace Downey, Latin American ASCAP authority and music

publisher, left for Venezuela after a brief stay here. Some 20 years ago, Downey gave the Brazilian pic industry a big push when he directed a number of films here. Playing here are "Return to Paradise" (UA), "Les Deux Verites" (French), "Joan of Arc" (RKO) (re-issue), "Hangman's Knot" (Col), "Okinawa" (Col), "Woman Who Sold Her Soul," Swedish oldie, starring Ingrid Bergman; "Luxury Girls" (UA). Holdovers are "Little World of Don Camillo" (French) and "House of Wax" (WB).

Portland, Ore.

Sons of Pioneers at the Oregon Clover Club for two weeks.

Earl Mossman appointed press agent for Johnny Walker Attractions.

George Jessel here as guest speaker for the Oregon Jewish Welfare Fund kickoff.

Harry James and his outfit play a two-nighter at Jantzen Beach Ballroom this weekend (23-24).

The Ink Spots, The Caribbeans, Wayne Roland and The Sparklets in at Amato's Supper Club for two stanzas.

Herbert Rosener and Walter Neubauer, foreign film bookers in the Bay Area, here to meet with Marty Foster.

Miami Beach

By Larry Solloway

Harry Botwick, new general manager for Florida State Theatres, at Lord Tarleton while house hunting.

Arth Blake, current at the Sans Souci hotel, heads for England and one-man-show tour at end of month.

Oscar winner William Holden and wife Brenda Marshall house-guesting with friends at Golden Beach; will be here two weeks.

Sylvia Sidney to tee off Prof. Sam Hirsch's new summer stock company at Baltimore Theatre with "O Mistress Mine" on April 24.

Madrid

By Ceeno Gar

Actor manager Fernando Grana-da inked legit star Jose Bodalo.

Legit actor Fernandez Cordoba nominated interim director of state theatre Maria Guerrero.

Portuguese soprano Natalia Andrade started a tour of Spain singing Portuguese folklore.

Ballet Sevilla left for Portugal under contract to singer Alberto Ribeiro who will use it as background to his act.

Ruman and Kita, dancing comedians, off to Switzerland to work in niteries prior to their opening at the Lido in Paris May 2.

Buffet Italian plush eatery opened here in 1854, celebrated its century of biz by inaugurating a chromium-plated Bar Americano y Soda Fontana.

Disney 'Sneaks'

Continued from page 1

row." These are the basic elements; whether they'll comprise separate shows by themselves is still to be decided.

While the actual working format hasn't been finalized, ABC prexy Bob Kintner is out pitching the show at agencies now, accompanied by eastern program chief Bob Lewine (who returned from the Coast after huddles with the Disney execs) and tv sales development director Don Durgin, who's prepared the presentation. Also completed are two exploitation reels, with clips from Disney's old product. On the Coast, the Disney lot has 20 scripts on the storyboards, with production to get under way on their completion.

"Fantasy Land" will reintroduce the old Disney cartoon characters (tracing the birth of Mickey Mouse, for example) and some of Disney's new ones, like Captain Nemo, The Lady and the Tramp and the General's Horse. "Frontier Land" will combine live action and animation to present the story of America's legendary heroes like Paul Bunyan and Davey Crockett. "Adventure Land" will utilize the Disney true-life adventure technique used in films like "The Living Desert" and "Bear Country." An integral part of this will be the demonstration of how the films were made (difficulties in photography, etc.).

"World of Tomorrow" will take a cartoon family through history and into the future—a program in Rome, for example, and another on the moon.

Series starts in October, with ABC pitching for a Wednesday night exposure.

London

Lew Grade to Blackpool on quick looksee at the Blackpool Tower circus, regular summer feature.

Billy Zeltinger, current Palladium topper, will be featured in the BBC Show Band show next Monday (25).

Lloyd Martin, son of Australian impresario David N. Martin, taking course in the 10% biz under tutelage of Lew & Leslie Grade.

Eros Films tossed a cocktailery last night (Tues.) for Larry Parks and Constance Smith who are to star in Tampean "Tiger by the Tail."

Sydney Lipton, Grosvenor House band leader, to N. Y. for visit with his daughter Cella, currently appearing in "Murray Anderson's Almanac."

Nat Mills and Bobbie leased the New Royal theatre, Bournemouth, from Will Hammer for 12-week summer season; open June 28 with their own show.

To New York: Arthur S. Abeles, Jr., WB managing director, and John D. Dighton, Metro exec; from New York: Samuel Fuller, Marvin Faris and Terence Clynne.

Daniel Angel signed Ann Gudur for only female role in his film, "The Sea Shall Not Have Them." She will costar with Michael Redgrave, Dirk Bogarde, Nigel Patrick, Bonar Colleano and Anthony Steel.

Andrea Dancers booked for month of May at Helsinki's lush niter, the Fiskatorpet. After which they go Las Vegas to feature in Val Parnell and Lew & Leslie Grade's niter package at the Desert Inn.

Having completed painting of Larry Adler, which he is submitting to the Royal Academy, Manchester portrait painter Emmanuel Levy is now arranging with impresario S. A. Gorkinsky to do Gigi and Alicia Markova.

Leo Fuld, just back from starring two weeks at the Alhambra, Paris, and is booked to top the Moulin Rouge for two weeks opening May 2. As soon as he finishes at MR, he goes to Israel for a series of 30 concerts starting June 1.

Philadelphia

By Jerry Gaghan

Jack Curtis, former Latin Casino emcee, seriously ailing in hospital.

Bill Haley and his Comets have split with Essex Records and have signed with Decca.

Neal Leeper, who was pianist on tour with Pete Rubino's orch returned to Mitchell's for hometown keyboarding.

Irving Jerome, former branch manager for Capitol Records here, named district sales manager for territory from N. Y. to Virginia.

Mary Ann McCall signed as vocalista with Charley Ventura's combo, which started long tour at Basin Street (N. Y.) Tuesday (20).

George Hayes has left Stuart Louchheim Co., local Columbia distributors, to take post with Columbia Records, heading up dealer relations.

Latin Casino, which had dropped \$5 minimum during the two-week run of Steve Gibson's Red Caps, restored a \$3.50 minimum for Joe E. Lewis engagement (13).

Omaha

By Glenn Trump

Lenaud Sisters opened at Art Smith's Colony Club.

State legislators were guests of Ak-Sar-Ben at an "Ice Capades" performance last week.

Local niter owner Sam Salzman got only 819 votes in primary vote for city council and wound up 55th in a field of 66.

Chief Barker Bob Hoff announced the take from the Variety Club's benefit preem of "Night People" at the Orpheum Theatre last month was \$12,000.

Australia

By Eric Gorrlick

Par's "Roman Holiday" and "Little Boy Lost" are terrific clicks in Sydney.

Jose O'Neill moved back to her old post as film critic for the Sunday Telegraph in Sydney.

"South Pacific" following smash New Zealand run, will do Aussie repeat span for J. C. Williamson.

Hoys' circuit will slightly reduce admission prices for second C'Scope pic, "Khyber Rifles" at Regent, Sydney.

Harry Withers resigned as United Artists New Zealand manager because of poor health. Assistant Harry Gribble replaces him.

British comedy, "Reluctant Heroes," has run seven months at the Comedy, Melbourne, for J. C. Williamson. Moves into Brisbane next.

J. C. Williamson will roadshow "Call Me Madam" in New Zealand after current Sydney run. Show is click at the Royal in its 12th week.

John Cranko, author and chor-

eographer, planes in from London shortly to direct the Pineapple Pol ballet in Melbourne for the Borovansky troupe.

Understood that Norman Rydge, chairman of directors Greater Union Theatres, will remain in London for about three months huddling with partner J. Arthur Rank. Rydge later may visit the U.S.

Pittsburgh

By Hal V. Cohen

Jill Corey plays her first hometown niter engagement at the Copa July 12.

Post-Gazette editor Andy Bernhard and his wife flying to Spaja for vacation late next month.

Joe Heidt, accompanied by his bride, in town beating drums for John Beal-Carol Stone "Fourposter."

Jackie Heller back at the Carousel to stay for a time after West Indies cruise and Palm Beach vacation.

Oliver Mitchell retired as Girl Friday at Tommy Carlyn Agency to await baby; Bobby Gilbert has the job now.

Big highway spots, Twin Coaches and Vogue Terrace, using name singers this week—Frances Langford and Guy Mitchell.

Minneapolis

Billy Gilbert into Jimmy Hegg's Starlight Club for two-week date.

Excelsior Amusement park staged pre-season weekend opening.

Felix Knight booked into Radisson Hotel Flame room this week for repeat stand.

Minneapolis Tribune as contest prize in match-twins contest offers 1,000 pairs of tickets to Ice Follies.

Carl Brisson, singer, hospitalized here for respiratory infection, cutting Radisson Hotel Flame room appearance for two days.

Dave Brubeck drew \$2,300 in concert at Lyceum Theatre but garnered unfavorable critical notices for too-radical session of jazz.

University Theatre on April 26 opens original play, "The General," by Louis Cox and Robert Chapman. Cox was author of "Billy Budd," which saw Broadway.

Red Maddock and Bill Samuels into Augie's niter as musical duo, but with provision in contract they can skip on short notice for appearance on Arthur Godfrey show in N.Y.

Vienna

By Emil W. Maass

Burgtheatre preemed Arthur Miller's "The Crucible," with Josef Gielen directing.

Toni Karas, zither player of "Third Man" fame starts soon on a South African tour.

Karl Rebernigg, son of circus owner, founded his own company in Korneuburg, Lower Austria.

Staatstheater raised prices 10%. Andre Diehl was appointed new manager of the Graz, Styria, city opera.

Salzburg Festival committee decided to produce only operas by Mozart in 1956, the 200th anni of his birth.

J. Arthur Rank film unit shooting outdoor scenes of "The Divided Heart" in Kitzbuehel. Charles Christion is directing.

Silent film star Asta Nielsen awarded \$1,500 in out of court settlement for injuries suffered in streetcar accident in Innsbruck a year ago.

Berlin

By Hans Holm

Danielle Darleux will attend Berlin preem of her pic, "Madame de."

Swedish film star Anita Bjork will star in Capitol's "The Witch," to be shot here in June.

Wilhelm Furtwaengler and Berlin Philharmonic giving two SRO concerts at Titania Palast.

Karl Walter and his 20-piece orch, one of East Germany's most popular dance bands, fled to West Berlin last week.

West German film industry currently fighting for tax relief. Ex-hits are still paying up to 33% in amusement taxes.

Woody Herman and his Third Herd guesting at Festhalle am Funkturm; featuring Ralph Burns and Dolly Houston.

Cecil Aubry plays female lead in the German musical, "Dance in the Sun," which Geza von Cziffra is directing in Hamburg.

Staedtische Opera Haus presenting "The Lady and the Unicorn," ballet by Jean Cocteau; stars Veronika Makar and Gert Reinhold.

French star Georges Guetary plays the title role in the French version of Berolina's "Gypsy Baron," which, together with the German version, is currently being shot in Berlin-Tempelhof.

Hollywood

Bryan Foy bedded by virus. Samuel Goldwyn returns to desk after five weeks in N. Y.

Carl Esmond returned to Hollywood from Munich-theaping stints. George Froeschel celebrated 15th consecutive year as Metro contract writer.

Charles Heston in Chi to huddle with Cecil B. DeMille on "10 Commandments."

Spencer Tracy kudosed for work on Gonzales Warm Springs Foundation of Texas.

Secretary of Defense Wilson kudosed Edgar Bergen for his "Operation Santa Claus."

Sheila Graham to Washington for American Newspaper Publishers Assn. convention.

Mrs. Gus Edwards to Gotham for publisher confabs anent memoirs of her late husband.

John Wayne winged in from La Paz, Baja California, for confabs with partner Robert Fellows.

Farley Granger set for 12-city tour to bally "Summer Hurricane," Italian film in which he stars.

Katy Jurado, now completing role in 20th-Fox's "Broken Lance," returns to her Mexico City home.

Pat O'Brien to be honored by National Conference of Christians and Jews April 29 for Brotherhood work.

Metro will try out television campaigns on "Executive Suite" in Cleveland, Detroit, Frisco and Seattle.

Southern California Theatre Owners Ass'n, tossing luncheon honoring Gus A. Metzger, its chairman for 10 years.

Y. Frank Freeman, Paramount studio chief, and producer-director William Wyler honored by Italian government for "Roman Holiday."

Washington

By Florence S. Lowe

Eva Gabor here to highlight American Cancer Society kickoff luncheon.

Azumi Kabuki song-terp troupe feted after National Theatre opening by Japanese Ambassador.

Margaret Truman due in May 7 to help highlight birthday party of her father for benefit of Harry Truman Library fund.

William Morris prexy Abe Lastfogel, and agency topper, George Wood, in for Betty Hutton's preem in new vaude popsale format at Loew's Capitol.

Robert Montgomerys head table guests at the Women's National Press Club dinner in honor of conventioning American Society of Newspaper editors.

Statler Hotel chain prexy Arthur Douglas and brother Supreme Court Justice William Douglas tossing a dinner in honor of Chief Justice Earl Warren this week.

Chicago

Janet Brace pacted by MCA last week.

New Opera Club opening Friday (23) as a key club, with Aaron Leifer making.

Lillian Gish, here for "Trip to Bountiful" opening at Evanston Showcase Theatre today (Wed.).

Joanne Furie left Aaron Cushman flackery last week to become biz manager for Playwrights Theatre Club.

Crew Cuts here for three days last week on one leg of promotion for "Crazy 'Bout You Baby," new Mercury waxing.

Eugene Cheatham, songwriter and Black Orchid waiter, has seven tunes under consideration at Mercury Records, among them the recently published "Kitty Cat."

Georgia Gibbs, Rochester and Darling Dancers topping weeklong show by ending May 3, which is to be last of the season for AFL Local 1031, Electrical Workers Union.

Lima, Peru

"Mogambo" opened at Metro. Joe Pernia, Cuban mimic, at the Zombie.

Alma Ledesma opening at the Tico Tico.

Richard Baris, Italian singer, at Cabaret Betty.

Mario Rosas's Spanish orchestra at Embassy niter.

Hurtado de Cordoba ballet at Municipal Theatre.

Radio Victoria laying cornerstone of new edifice.

Alberto Walker, MGM manager, to N. Y. for home office conf.

Emilio Salman, president of Transcontinental Film, Lima, back from Chilean o.o. to plug "Life of the Pope."

Guillermo Carter, Chilean manager for Pelmech (Mexican pix), here on biz with Mex actress wife, Maria Teresa Squalla de Carter.

OBITUARIES

THEODORE KOMISARJEVSKY, 71, legit and opera director-producer, scenic designer and writer, died April 17 in Darien, Conn. Komisarjevsky began his theatrical career in Russia in 1906 as a stage manager of his late sister Vera's theatre. During the ensuing 12 years, he directed numerous plays there.

From 1917-1919, he served as art and producing director of the Imperial Opera in Moscow. In 1919, he went to London for the production of "Prince Igor" at Covent Garden. He then went to Paris where he was involved in productions of "Siegfried," "Walkure" and "La Maitresse du Roi." He spent seven years at Stratford-on-Avon, producing Shakespearean plays at his own theatre for which he designed the costumes and scenery. During the 1922-23 season, the Theatre Guild brought Komisarjevsky to the U. S. to stage its

Ohio-made pictures, including "Prince of Peace," film version of Passion Play. One of his earliest promotions was a sideshow in which he and four partners exhibited whales around the country in the 1920s.

Survived by widow, two daughters and a son.

OLIVER THORNDIKE

Oliver Thorndike, 36, legit-film-tv actor, died April 14 in St. Thomas, Virgin Islands. Thorndike, who made his Broadway legit debut in the Jose Ferrer revival of "Charley's Aunt" in 1940, had been most active in television in recent years. Other legit shows in which he appeared were "Night Must Fall," with Dame Mary Whitely, and the Helen Hayes revival of "Mary Rose."

He played in the films "Story of Dr. Wassell" and "Sign of the Cross." Thorndike had appeared in the tv series, "The O'Neills," and

and efficiency, and sported a silk top hat as he stood in the foyer.

SAMUEL RICHMAN

Samuel Richman, veteran Pittsburgh theatre owner, died in that city at the Montefiore Hospital April 15. In partnership with a brother, he operated the Century Theatre for years in the northside district, and an active member in the BFTO of Western Pennsylvania for a long time.

Survivors include his wife, two daughters, a son, a sister and three brothers.

AUGUSTUS S. MORTON

Augustus S. Morton, 90, known as "Colonel," died at Lacombe Hospital, Lacombe, N. H., April 12. In his early days, he joined the Barnum & Bailey Circus Band and became its leading cornetist.

Morton retired from show biz in 1896 when he took a Boston street railway job.

CLEM ROBINSON

Clem Robinson, 53, longtime chief of staff, Greater Union Theatres, died at Randwick, Sydney, Australia, April 5 after a long illness.

Robinson was recognized as one of the top film advertising executives in Australia. Wife and two daughters survive.

JOSEPH M. MARCENO

Joseph M. Marceno, 51, a violinist, died at his home in University City, St. Louis County April 8 of cancer.

For the last eight years Marceno was a member of an orch which played at the Statler hotels throughout the U. S. His mother and three sisters survive.

GUSTAVUS A. BUDER

Gustavus A. Buder, 83, one of the founders of the St. Louis Municipal Theatre Assn., died April 14 in a St. Louis hospital.

Buder, who was an attorney, once owned the St. Louis Times, an afternoon newspaper, later sold to the Star Chronicle Publishing Co.

MAY RICHARDS SPRINTZ

May Richards Sprintz, 62, died April 12 in New York. She once was soloist for the National Motion Picture League, N. Y., and for a time was the "Lullaby Lady" on WINS, N. Y.

Survived by her husband and two sisters.

PASQUALE J. (PAT) SERGI

Pasquale J. (Pat) Sergi, 68, one-time publicity director for Florenz Ziegfeld, died April 13 in St. Petersburg, Fla.

A trainee for the priesthood, Sergi switched to a construction career and was a developer of the Gulf beaches in St. Petersburg.

SIDNEY LEFKOWITZ

Sidney Lefkowitz, 38, home office assistant to Metro's midwestern division manager Burtus Bishop Jr., died April 18 at his home in Brooklyn. Lefkowitz joined Metro in 1941.

Wife, an adopted son, and his mother survive.

MRS. LUBA NEWMAN

Mrs. Luba Newman, 71, mother of five sons in show business, died April 9 in Hollywood. Survivors are Alfred, Lionel and Emil Newman, musical directors; Mark, of Famous Artists, and Robert, vice-president of Samuel Goldwyn Productions.

JUAN DE LA CRUZ ALARCON

Juan de la Cruz Alarcon, 67, pioneer Mexican film distributor, died in Mexico City after a long illness. He began combo distribution in 1931 but turned indie distributor seven years later. His wife survives.

JOSEPH CONKLIN

Joseph Conklin, 68, treasurer of the Chicago Federation of Musicians, Local 10, AFM, died April 4 in Chicago.

He had been associated with the AFM for over 25 years.

WILLIAM R. WARUNKER

William R. Warunker, 62, manager of the Senate Theatre, N. Philly nabe, died April 14 in hospital here.

His wife and two daughters survive.

Bill Storey, 66, for about 30 years stage doorkeeper at Empire Theatre, Newcastle, Eng., died in hospital there April 3, following an operation. He was known to hundreds of vaude artists, both British and American.

William McNally, 83, musician, died in Glasgow, April 13. He had played the dulcimer on Clyde River steamers for 70 years, and toured America with the late philanthropist and yacht-owner, Sir Thomas Lip-ton.

Jim Watson, stage manager for many years at Olympia Theatre, Glasgow, died in Blackpool, April 1. He had managed theatrical apartment houses in Blackpool and Manchester most recently.

Max Leiber, 67, father-in-law of Lenny Litman, owner of the Copanitory in Pittsburgh and of Henry Sutton, one-time WB theatre manager in Pitt, died at his home in that city April 16.

Blanche (Pat) Maloney Dunn, 40, daughter of John J. Maloney, central division sales manager for Metro, died in a Pittsburgh, Penn., hospital, April 16, after a long illness.

Father of Frank Wagner, choreographer, now in Pittsburgh staging numbers for Charles Gaylor revue, "Between Friends," at Pitt Playhouse, died at his home in St. Mary's, W. Va., April 12.

Wife of Oscar A. Zahner, senior vice-president of Ruthrauff & Ryan, advertising agency and head of the St. Louis office, died of a cerebral hemorrhage at her home in St. Louis April 13.

Harry Decker, 62, retired band leader, died April 13 in Los Angeles. Born in Honolulu, he conducted an orchestra there for 20 years before his retirement.

George Traver, amusements operator and promoter, died April 18 at his home in Chatham, N. Y. In recent years he operated a park for children.

Augustine Mendoza, 75, longtime first flutist with the Cleveland Orchestra, died in Cleveland April 10.

Harry B. Craig, 72, pioneer motion picture technician, died April 15 in Hollywood. His daughter and a granddaughter survive.

Clarence Peterson, 60, vice president of the Brannan station rep firm, died April 5 in Chicago. Wife and two sons survive.

Mrs. Kathryn Kaff Gale, 38, radio scriptwriter, died April 16 in Westport, Conn. Surviving are her husband and her mother.

Father, 70, of Kirk Douglas, screen star, died April 11 at the Jewish Home for the Aged in Troy, N. Y.

Lawrence W. Petty, 36, assistant manager of the Honolulu Sky Room, died April 10 in Hawaii.

Jimmy Carly, 83, retired tap dancer, died April 4 in Shotts, Scotland.

Carl von Pagh Winthers, 70, pioneer motion picture cameraman, died April 11 in Los Angeles.

BIRTHS

Mr. and Mrs. Murray Baker, daughter, Cincinnati, April 13. Mother is former office manager, head booker for Tri-States Theatre Service, Cincy; father is Cincy-Indianapolis rep for I. F. E. Releasing Corp.

Mr. and Mrs. E. K. O'Shea Jr., daughter, Buffalo, April 13. Father is son of E. K. (Ted) O'Shea, Paramount Film Distributing Corp. vicepres.

Mr. and Mrs. Ray Scott, son, Pittsburgh, April 12. Father's radio and tv sportscaster.

Mr. and Mrs. Frank Brescia, son, Pittsburgh, April 10. Father's with Brand Hunt orch.

Mr. and Mrs. E. Fullerton, son, Pittsburgh, April 13. Mother's the daughter of Herb Walton, chief artist for Stanley-Warner in Pitt.

Mr. and Mrs. Charles Moore, son, Pittsburgh, April 13. Father's the son of Byron F. (Dinty) Moore, Stanley-Warner district theatre manager in Pitt zone.

Mr. and Mrs. Allan W. (Bill) Lee, son, Chicago, April 15. Father is with Katz Agency station rep firm.

Mr. and Mrs. Paul Robinson, daughter, Chicago, April 6. Father is Chi NBC-TV director.

Mr. and Mrs. Robert Rockwell, daughter, Santa Monica, April 3. Father is a television actor.

Mr. and Mrs. Mal Delftch, boy, Manhasset, N. Y., April 12. Mother is Gaby Crawford, fashion model and actress. Father is prexy of Shorehaven Beach Club.

Mr. and Mrs. James Yergin, son, New York, April 8. Father is Mutual researcher; mother a former Mutual staffer.

Mr. and Mrs. Emanuel Halpern, daughter, Brooklyn, April 13. Father is with the Sargoy & Stein, film industry lawyers.

'Rose-Marie' Record

Continued from page 1

sloughing key house business took from the all-day downpour last Saturday, a prize day of week, and with two new bills being launched that day. Total for the 23 first-run looks to hit nearly \$800,000, as against \$761,000 last Easter week.

Some idea of the way trade boomed is obtained from Radio City Music Hall's take with "Rose-Marie" in its third week. It will hit \$200,000 or very close, a new all-time high for any week at the huge Hall. Nearly every house participated in the upbeat on Monday (19) with long lines for many spots. Other outstanding biz is reported for the Capitol, "Knock on Wood" being headed for \$102,000, one of high marks for a straight-film bill there, and the State, with "Yankee Pasha" and vaude topped by Julius La Rosa, where a smash \$85,000 is in prospect.

M. H. record, which takes in holiday and non-holiday marks, tops the \$183,000 mark held by "Million Dollar Mermaid," week ended Dec. 31, 1952, which took in New Year's Eve and Christmas Day. Second best was "Easy to Love" while third biggest was "See You in My Dream." All but WB's "Dream" are Metro pix.

The end of Lent and the kids home from college, so far, brought no relief to the generally beleaguered niteries. It's been unusually slow, a variety of factors said to be responsible. General downturn economic trend, plus the fact that there aren't any high-powered names in New York niteries is contributing to the slump.

Niteries are depending greatly upon tourist trade. The Latin Quarter is hitting jackpots with parties. The Versailles is also getting a lot of out-of-town trade. The spots that aren't collecting the provincials are doing nsh.

Indicative of the floundering N. Y. biz is seen in the fact that La Vie en Rose closed for four days following Sunday's (18) biz. Re-opening is set for tomorrow (Thurs.) with the Billy Gray-Ben Lessy-Patti Moore revue, which will be augmented by a line of girls.

The intimacies which ordinarily get excellent gates have also hit a slump. However, managements of the small-seaters are somewhat more confident than the operators of the larger spots.

Sole comfort for all lies in the fact that weekends are still good.

TV Musicomedies

Continued from page 1

Deck" and "45 Minutes From Broadway."

Talent available for the series includes Marge & Gower Champion, Dan Dailey, Martha Raye, Donald O'Connor, Ethel Merman, Bert Lahr, Vera-Ellen, Dolores Grey, Betty Grable, Tony Martin, Ezio Pinza, Katherine Grayson and Frank Sinatra. Of the producers, Freed and LeRoy are uncertain, but may be available for one show each in 1955.

Schubert's series four years ago was the first such project on tele, and though meeting critical success, was judged a little ahead of its time in view of low set circulation at the time. It featured Martha Raye in "Anything Goes," Jackie Gleason in "No, No Nannette," Victor Moore in "Louisiana Purchase" and Bert Lahr in "Flying High."

MARRIAGES

Cindy Cameron to Charles Frederick Haring Jr., Rye, N. Y., April 16. Bride is a tv actress; he's of the Haring & Blumenthal Theatre building family.

Susan Zanuck to Andre Hakim, Las Vegas, April 17. Bride is the daughter of Darryl F. Zanuck. Groom is a screen producer.

Kathleen White to Edwin Bryant, Beverly Hills, April 14. Bride is a Columbia secretary. Groom is a film editor on same lot.

Helen Harrelson to Peter B. Zeisler, Washington, April 15. Bride is an actress; he's a stage manager.

Grace Murphy to Vernon W. Rooke Jr., Newtown, Conn., April 10. Bride is private secretary to playwright Robert E. Sherwood.

IN LOVING MEMORY

OF

PETER DE ROSE

March 10, 1896 — April 23, 1953

ROBBINS — FEIST — MILLER

productions of "Peer Gynt" and "The Tidings Brought to Mary."

He was co-author, director and producer of the 1940 Broadway production of "Russian Bank." His last N. Y. legit attraction was the 1947 Ackland adaptation of "Crime and Punishment." In 1949, he directed "Love for Three Oranges" at the City Center, N. Y. The following year, he presented "Aida" and "Cymbeline" for the Montreal Festival. His last presentation was "Wozzeck" at the N. Y. City Center in 1952.

Wife, Ernestine Stodell, a dancer and actress, two sons and a daughter survive.

EDWARD M. LEONARD

Edward M. Leonard, 83, veteran of dramatic and vaudeville stage, and for years resident in Paterson, N. J., died recently a guest of the Percy Williams Home, East Islip.

In loving memory of PETER DE ROSE

Died April 23rd, 1953

He was gentle, he was mild
And as trusting as a child
And every friend he ever made
He kept . . .

Just an honest little guy
Who could look you in the eye
That's why every friend he ever
made he kept . . .

You could tell him all your troubles,
Every secret he would keep,
He never said an unkind word
His loyalty was deep . . .
He's watching over all of us
Although he is asleep
And every friend he ever made
I know he'll always keep.

M.S.B.D.

L.I. He is survived by his widow, Bertha Leigh Leonard. Burial took place in the family plot at Paterson.

At 16 he joined a Shakespearean company headed by Marie Wainwright, toured with Julia Marlowe, and early in the present century he became an actor-manager. It was in one of these enterprises that he met Miss Bertha Leigh, leading woman, who in 1911 became Mrs. Leonard. Among artists under Mr. Leonard's stock management were Emma Bunting and the late James Neil. In 1914 the Leonards gave their farewell performance with Miss Bunting in the 14th St. Theatre, New York.

FRED W. MEIER

Fred W. Meier, amusement ad manager for Cleveland News for 35 years and a theatrical promoter, died in Cleveland April 16 after long illness. Meier, 58, born in Romney, W. Va., once was press agent for three pix houses in Cleveland and often financially backed vaude shows, niteries, plays and concerts there. As a theatrical angel he had a finger in several

had toured in "The Little Foxes," "Ramshackle Inn" and "The Man." Mother and a brother survive.

FLORENCE WOOD

Mrs. Felix Morris, 90, onetime actress, professionally known as Florence Wood, died April 17 in her Princeton, N. J., home. Mrs. Morris made her legit debut with the Augustine Daly Stock Co. where she appeared in "The Lass o' Lowries" and other plays. She retired after marrying the late character actor Felix Morris. Following his death in 1930, she returned to the stage, appearing in such plays as "The Scarecrow," "The Walls of Jericho," "Greta Green," "Old Lady 31" and "One Night in Rome."

Surviving are two daughters, one of whom, Mildred, appeared with Maude Adams in "Peter Pan."

OSWALD MARSHALL

Oswald Marshall, 79, character actor, died April 19 in New York. Born in Newcastle-on-Tyne, England, Marshall was a member of Granville Barker's repertoire company in London and made his legit bow in the original production of "Prisoner of Zenda" before coming to the U. S.

He had appeared on Broadway in "Barretts of Wimpole Street," "Ghost Parade," "The Woman Brown," "Victoria Regina," "Anne of England," "Sheppey," "I Remember Mama" and "Nineteenth Hole of Europe." Marshall had also appeared in films.

His wife survives.

GEORGE HARRIS

George Harris, 63, one of the "Four Dancing Harrises" in vaudeville prior to the first World War, died April 16 in Youngstown, O. He was the youngest of the Harris brothers who spent 20 years in vaudeville until the draft broke up the team.

The quartet appeared with Eddie Cantor in "School Days" on Broadway and on tour, and also in the Four Marx Bros. show. Harris was a stagehand at Warner Theatre in Youngstown for 20 years.

His wife and three brothers survive.

WILLIAM WYND MATTHEW

William Wynd Matthew, 59, theatre supervisor of the Syndicate Halls, London, Eng., died in that city April 10. Beginning career as

IN MEMORY OF BLANCHE ROTH

Beloved Wife, Mother and Grandmother

Nemo, Melvin, Sherry and Barbara Ann

page-boy at the Pavillon, Glasgow, Scot., he was appointed assistant at the Metropolitan, Edgware Road, London, in 1918, becoming manager in 1927.

Matthew was one of the old school of managers, noted for dress

Opening Mon. APRIL 26th
BROADWAY THEATRE
 NEW YORK CITY

"WORLD'S FINEST MALE SPANISH DANCER"

LIFE

May 18 thru May 31

CHASE HOTEL
 St. Louis, Mo.

June 3 thru June 30

PALMER HOUSE
 Chicago, Ill.

July 5

LEWISOHN STADIUM
 New York City

July 29 thru August 7

Carter Barron
AMPHITHEATRE
 Washington, D. C.

August 10

RED ROCKS
 Denver, Colo.

August 16 thru August 21

GREEK THEATRE
 Hollywood, Cal.

August 31 thru September 20

SAHARA HOTEL
 Las Vegas, Nev.

September 22 thru October 5

AMBASSADOR HOTEL
 Los Angeles, Cal.

OPENING 1954-1955 CONCERT TOUR

October 11—ROYAL ALEXANDER THEATRE
 TORONTO, ONT., CANADA

"... In the midst of this extraordinary melange towered the genius of Jose Greco, lean, handsome and dynamic... no group of Spanish dancers before the public can approximate Greco's company."

M. H. DAVIDSON
 San Francisco "Call-Bulletin"

"... Storms of applause greeted each number. The enthusiasm was earned many times over. Greco himself, one of the greatest dancers now on the stage, dominated, of course. Lithe, clean limbed, pliable as a rapier, he gave tone and lift to the entire production."

FRANCIS A. KLEIN
 St. Louis "Globe-Democrat"

"Jose Greco still has the best Spanish dance company on the boards. Last night's opening before an enthusiastic capacity audience would seem to indicate his present company is even better than last year."

MARJORY FISHER
 San Francisco "News"

"Jose Greco and his highly fissionable company exploded into action and the approval of a capacity audience provided an explosion in return."

PATTERSON GREENE
 Los Angeles "Examiner"

"Detroit may count itself fortunate visited by the two top organizations of their kind; the Sadlers Wells Ballet and Jose Greco with his company."

J. DORSEY CALLAGHAN
 Detroit "Free Press"

JOSÉ GRECO

and his Company

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 30 Rockefeller Plaza, New York 20

PERSONAL MANAGER
 JOHN F. NONNENBACHER, JR.
 224 West 49th St., New York 19

GENERAL REPRESENTATIVES
 WILLIAM MORRIS AGENCY

XXX



VARIETY

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VOL. 194 No. 8

NEW YORK, WEDNESDAY, APRIL 28, 1954

PRICE 25 CENTS

ARMY-McCARTHY SPEAKTACULAR

Bonifaces See \$5 Dinners (Plus One Free Drink) as Hypo to Cafe Biz

Nitery operators are now thinking of revising prices downward in an effort to bring back the grosses. One N.Y. boniface, whose tariffs are for the upper-bracket spenders, declared that the day is coming when it will be necessary to entice customers into cafes with a \$5 dinner that will include a drink.

Others feel that an advertising campaign along the lines that nightclubs can be the most inexpensive entertainment available, will be necessary to restore grosses. It's pointed out that at the height of nitery prosperity around 1946, it was possible for majority of cafes to provide a meal, drink, show and dancing for \$5.

It's also pointed out that the most prosperous cafes in the U.S. are those whose large capacity enable them to charge minimums from \$2.50 to \$3.50, depending upon night of the week and the attraction. Spots such as Blin-strub's Village, Boston, capable of grossing around \$90,000 weekly, and the Town Casino, Buffalo, which can also hit the super grosses, are the most consistent moneymakers around. Their large capacities enable them to provide name shows at comparatively low prices.

It's pointed out that the trend in the upper-income brackets is (Continued on page 63)

Censor Threatens Church With Police If It Shows Chaplin's 1916 'Carmen'

Memphis, April 27. Lloyd T. Binford, the 88-year old censor czar of this city, has now cracked down on the First Unitarian Church. Latter had booked the antique Charley Chaplin film, "Carmen," as part of its twice-monthly church program for which a 50c admission is charged. Binford stormed that Chaplin is permanently barred from Memphis.

With his characteristic lack of hesitation in branding people he does not approve of, Binford let loose a picturesque stream of comments about Chaplin. Most of these cannot be quoted. A couple of the milder phrases are "insolent reprobate" and "London guttersnipe."

Unitarian pastor, Dr. Richard Gibbs, was in New Orleans attending a church conference and not available for comment but church accepted Binford's ultimatum when censor threatened to send police to pinch the church if it dared exhibit "Carmen" (which was made in 1916 and is pure hokum). Church treasurer Lawrence Joseph told VARIETY "I think it would not be fair for Board to involve church in dispute with city." Church trustees and pastor will view the film and decide what action, if any, to take. Joseph added his opposition personally "to censoring a picture because of an individual in it."

Miss Townsend to Make Film With Billy Graham

Edinburgh, April 27. Colleen Townsend, the film star who gave up a lucrative Hollywood contract for religion, is to make a film for evangelist Billy Graham in association with J. Arthur Rank. The story will be very much her own story, being about a star who gives up all for religion.

Now Mrs. Louis Evans, the star has been living quietly here for several months with her husband, who is studying at the university here. He is the son of the pastor for the Hollywood First Presbyterian Church. The actress travelled from her home here to London to support Billy Graham at Harringay Arena until shooting begins on her film.

Film Industry As Acad TV Sponsor

Move is on to have the film industry sponsor its own tv coverage of the Academy Awards in 1955. Sparked by Metro's Howard Dietz, the proposal will be submitted for consideration and possible approval at the N. Y. meet of the company prexies skedded for tomorrow (Thurs.) Powwow may be postponed till Monday (3). Suggestion that the teeveeing of the Oscar ceremonies be kept "in the family" rather than sold to an outside sponsor followed in the wake of criticism that this year's show, bankrolled by Oldsmobile, suffered from over-commercialization.

Oldsmobile option for backing next year's awards was due to be picked up last Friday and the outfit had indicated its intention of doing so. However, informed of the sentiment of some of the companies—and well aware of the criticism that followed the March (Continued on page 56)

Barred for Failure To Pay \$1.50 Dues

Mexico City, April 27. Norman Foster, who has directed a number of features in Mexico, was barred from repeating on "Green Shadow" starring Ricardo Montalban. Why? Not for incompetence, the reason sometimes given when "unknowns" are contracted to direct in Mexico.

Seems Foster neglected to pay his "absentee" fee to the Mexican Directors Union. The fee: \$1.50 a month.

Picture Production Workers Union states it is definitely not "anti-foreign."

ALL-STAR CAST NEEDS A SCRIPT

Washington, April 27. That McCarthy-Army row hearing has shaped up like one of those \$300,000 musical extravaganza near-misses—gorgeous costumes, expensive sets, big names, but without zippy enough music, terping and comedy skits to make it click on the bigtime. Responsible for its skidding Hooper and the NBC pull-out has been a lack of drama and a dull, long-winded script.

They brought this show in from the sticks, with plenty of advance hoopla and a willing and waiting tv audience high in the millions. But, after the first scene, the audience started walking out wholesale—turning off its tv receivers and heading back to the office or the unwashed dishes in the kitchen.

This show was set to blow sky high every attendance record set by the Kefauver Committee crime hearings of 1950 and 1951. But with all its star names—Sen. Joe McCarthy, Secretary of the Army Robert T. Stevens, Assistant Secretary of Defense H. Struve Hensel, and sundry senators and generals—the production has lacked the wallop necessary for good boxoffice. The performances have been lackluster compared with the drama of the late Sen. Charles W. Tobey crying out at the crime hearings for the sinners to repent and tell all. Nor has Sen. Karl Mundt, chairman of the present hearing, provided more than a road company performance, compared to the earnestness with which Sen. Estes Kefauver presided over his hearings.

Nearest thing to a standoff has (Continued on page 26)

Par's Worldwide B.O. \$112,740,417

With record total worldwide income of \$112,740,417, Paramount chalked up earnings of \$6,779,563 for the 52 weeks of 1953, equal to \$3.06 per common share. For the 53 weeks of 1952, Par had a total gross of \$106,819,214, and a net profit of \$5,340,584, or \$2.28 per share, excluding a non-recurring profit of \$559,287 from the sale of real property.

The earnings for the 52 weeks in '53 represented a jump of 27% over the 53 weeks of '52.

In his annual report to stockholders, Par president Barney Balaban noted a financial upbeat on a number of fronts, including for (Continued on page 63)

Controversial
Capitol Records has a new singer who ought to make the headlines.
His name is Red McCarthy.

MPAA Dilemma: Hughes Cuts His Pix For Local Cops, But Not Prod. Code

Harold Lloyd Jr. Prepped For Telecomedy Series

Hollywood, April 27. Harold Lloyd Jr. would follow in his dad's footsteps under a deal now being dickered at NBC for him to play the lead in a comedy series patterned after "Grandma's Boy," which senior made in 1922. Old picture was viewed last week. Script is being prepared for an early audition. Lloyd senior would produce with Joe Bigelow as NBC production exec.

Ben Pearson, who's been dicker with net's tv exec Frank Cleaver on the deal, is also discussing a Hawaiian series starring Dorothy Lamour. Pearson has also set CBS Radio audition of a 90-minute weekly comedy-variety program headed by Judy Canova.

'Guys' Gain Nears \$2,000,000 Mark

With the payment of another \$30,000 dividend last week, the distributed profit on "Guys and Dolls" now totals \$1,728,192. That does not include anything from the recently-negotiated sale of the film rights to Samuel Goldwyn for a \$1,000,000 guarantee.

For the five-week period ended April 3, the Frank Loesser-Jo Swerling-Abe Burrows musical grossed \$154,171 and earned \$2,884 profit, including two heavily losing weeks in Boston, but adding \$387 incidental income. That brought the total net profit to date to \$1,865,816, of which slightly over half is due the backers under a capital-gains tax arrangement worked out a couple of years ago by producers Cy Feuer and Ernest H. Martin.

The show is currently at the Shubert Theatre, Washington, and another company is at the Coliseum, London. The original edition opened on Broadway in the fall of 1950.

Senate Measure Would Ban Newspaper-Owned Stations

Washington, April 27. Sen. Edwin C. Johnson (D-Colo.) introduced a bill in the Senate yesterday (Mon.) to prohibit newspapers from owning or controlling radio or television stations in cities of 100,000 or more population.

The bill was referred to the Committee on Interstate and Foreign Commerce of which Johnson is the ranking Democratic member.

This one might be billed the strange affair of the picture business. Howard Hughes is the protagonist or, as the Motion Picture Assn. of America more than likely would call him, the heavy.

In calling the turns via his one-man control of RKO, Hughes has violated the MPAA's rules with the release of "The French Line" to the extent that now ad copy for the pic is not even submitted to the organization's Advertising Code. He has ignored a \$25,000 fine imposed by MPAA because he launched "Line" in distribution after it was rejected by the Production Code. Latter operates within the framework of the MPAA.

Advance indications point to another set-to with the Code when RKO's "Son of Sinbad" swings into release.

Yet, RKO carries on its business relationship with MPAA with complete normalcy so far as other product is concerned. Outfit's pix are submitted for Production Code approval, as per usual, and all ad copy and layouts, as required of MPAA members, are made subject to an okay by the Ad Code.

MPAA board, which is comprised of major film company presidents, has yet to take any action despite the fact that it has been several months since the "Line" situation first began developing. Business as usual with (Continued on page 63)

Toscy Protege Just Another Musician To Local 802's Exec Bd.

Guido Cantelli, protege of Arturo Toscanini and promising young Italian maestro, has gotten his temperament clipped by members of the N. Y. Philharmonic, which he conducted recently. The orch's players became irked at Cantelli's repeated explosions during rehearsals and squawked to N. Y. Local 802 about the treatment. Cantelli was brought before the exec board and informed that "musicians are people too."

Toscanini brought Cantelli to the U. S. a few years ago to guest conduct the NBC Symphony. He has since worked with the N. Y. Philharmonic, the Boston Symphony and the Philadelphia Orchestra. He will share conductor duties on next year's big Coast tour by the N. Y. Philharmonic and is being eyed by the orchestra's board as eventual replacement for maestro Dimitri Mitropoulos.

The Cantelli incident is the second which Local 802 has been involved in recently with longhair maestros. Last week, union execs had Leopold Stokowski on the carpet for walking through the picket lines at WOR, N. Y. This matter is now before the exec board of the American Federation of Musicians for final action.

From Crooner to Possible Head Of RKO Prod.: Dick Powell's Span

By DAVE KAUFMAN

Hollywood, April 20.

Dick Powell, the man most likely to become Howard Hughes' production chief at RKO is currently riding the crest of a colorful up-and-down career during which he quit show biz once and was washed up three times, only to bounce back each time with a greater resiliency. Powell, a frustrated concert singer, has during his 29 years in show biz, been a song-and-dance man, emcee, disk jockey, legit director, actor, director and producer. In addition, he is owner-star of a television company, is a real estate developer and has investments in oil wells.

At the moment Powell is producing "The Conquerors," which, with a \$3,500,000 budget, rates as (Continued on page 53)

Chevalier's Footnote

Editor, VARIETY:

Paris.
Saw the article... thanks... I feel certain they won't be able to keep that kind of suspicion about me for long. It is too cockeyed.

Meanwhile, I will always remember that amicable gesture...

Maurice Chevalier.

Hungarian Reds Switch To Praise of H'wood Pix After Film Fetes

Vienna, April 20.

A new and surprising line of praise for western, especially Hollywood, pix techniques has appeared in Hungarian communist papers in interviews with Hungarian film people after their return from pix festivals at Mar del Plata and Cannes. Until now, any word of good for any but Soviet pix was tantamount to treason in that satellite country.

Szabad Nep, Budapest party paper, quoted members of the Magyar Mar del Plata delegation as saying, "we have much to learn in techniques from the Americans. Of 'The Robe,' the delegation said, 'the story is a dull and boring one out of the Bible. But the photography and especially the stereophonic sound are most unusually good.'"

Praise was also registered for "Young Bess" and for such western players as Charles Laughton, Jean Simmons, Vittorio de Sica and Vivian Romance.

The same paper, in a review of Hungarian impressions of the Cannes festival, panned the home product for having too gabby pix in which too little happens, for lacking "personal touch" of author and director; and for "too theatrical" and unrealistic performances by actors. Article ended by stating "we have plenty to learn from the Italians in film making, and perhaps from the Americans, too."

USE OF PRO-RED FILMS SOARS IN S.E. ASIA

Washington, April 27.

Use of pro-Communist films is sharply on the increase in Southeast Asia. Such pix, with anti-Western themes, are being produced in the Chinese language in China and Hong Kong while Russian films with Chinese subtitles are being shown in mounting number throughout that area. Theodore C. Streibert, U. S. Information Agency director, pointed this out last week.

"In Hong Kong," said Streibert, "several hundred Chinese language films are being turned out each year by pro-Communist producers. About two-thirds of the top grossing pictures being shown in Hong Kong were made by pro-Communist producers."

Some of the new pix are subtle with their propaganda, but others are very obnoxious. Streibert said some pro-Communist producers lease theatres to show their product when they cannot get distribution otherwise.



HORACE HEIDT

Currently On Tour
Under Personal Management
WALTER PLANT
Statler Hotel, New York City, N. Y.

Reds Step Up Goodwill Drive Via Films, Legit

Paris, April 27.

As evidenced by the Russian attitude during the recent Cannes Film Fest, the triumphant welcoming of the Comedie-Francaise in Moscow and Leningrad, and the forthcoming visit of the Moscow Ballet to Paris in May, Russia is definitely going all out with a goodwill policy in re attracting foreign films and theatre into its ken. At Cannes, the Russo rep, Grigori Alexandrov, approached reps of France, Italy and the U. S. for proposed future film accords, and an (Continued on page 18)

Triple Play For Lewis & Clark

Hollywood, April 27.

Pine-Thomas is gunning "Blue Horizon," Charlton Heston starrer, July 5. It's a story of Lewis and Clark expedition in Technicolor and VistaVision.

Film beats Warner's Cinerama "Lewis and Clark" into production by many months, and will also precede Sam Katzman's (Columbia) "Overland With Lewis and Clark."

Carl Brisson's Siege

Minneapolis, April 27.

Carl Brisson is in his third week at the local Abbott Hospital fighting a bad siege of double-pneumonia and pleurisy. He was stricken when playing the Flame Room of the Radisson Hotel here. He was expected to be out of the show for a few days "with a cold" but it had developed into serious proportions.

Son Frederick Brisson is flying here tomorrow (Wed.) from Boston where latter has just opened "The Pajama Game," new legit musical.

Czech and Double-Check

Czechoslovakia's Red press is absolutely cold on a new song now popular among Czech cool set. Its words (according to translator Joseph Kanturek) go something like this: "In America all is swell, nice-ly one is living there, Daily Camel smoking, Coca-Cola drinking."

"When the American boys will be coming to us from America, They will arrive in lovely cars and with full baskets. Again, we'll reopen our bars and sing be-bop. And then we'll be living happily."

"When I'll go to America, to the country so great, I'll look around for some woman, Then I'll buy a Cadillac, get married to Mary And then, I'll be living happily."

Where's My Schine?

By HAL BLOCK

This is a late-season entry which could easily go through the summer (with a few changes in parliamentary procedure). It is a combination panel show, stagedoor canteen and puppet show. Of course, the difference between this and ordinary puppet shows is that in this one you gotta find out who pulls the strings.

For this late in the year, it certainly seems like an elaborate program. As a matter of fact, I have never seen such newspaper, television and newsreel coverage for a private program. I guess this is about the most public program that ever had to do with a private.

The game seems to be won when the panelists determine who sent the private where, when, how, and-for what purpose. He's sort of a human scrabble board.

Unfortunately, as always happens with revivals, this panel show is not quite as effective as the last investigative program about Costello (see Kukla, Frank & Halley). And it's not only the cast that isn't quite as good, but somehow the writing isn't there.

Take the late Senator Tobey and Jenkins for instance. Now, how are you going to compare Moses on the Mount, with Blackstone on Torts.

However, you cannot sell Jenkins short. Don't forget he comes from the same part of the country that brought out one of the greatest hits of all times, "The Grand Ole Opry," and unless I miss my guess, he'll have some of those boys on the show singing before he's through.

This Jenkins also came in with a fine local rep and he has a great new gimmick. Here's a guy that has a Herb Shriner approach with a Milton Berle delivery. In addition, he throws in a few tricks of his own that Gleason could take advantage of.

Although the show is now sustaining, it has a very good chance of being picked up commercially. After seeing some of the witnesses sweating, this looks like a cinch to be picked up by either a deoderant or McCarthy's Little Liver Pills. And if that doesn't work, they've got to be sponsored by a metal concern. Haven't seen so much brass in years.

Although the show caught was certainly not bad for an opening one, I still think the producers would have done better to have kept the quiz confined to the original purpose in which they grilled loyalty suspects. They might have even done it in color and then there would have been no question as to who was red.

Honey-for-Breakfast Week Over; National Pickle Week Coming Soon

By NED ARMSTRONG

Parks' Brit. Vaudates

London, April 27.

Larry Parks and his wife, Betty Garrett, hope to tour British variety halls as a vocal double act from June onwards.

Parks has arrived in London to film "Tiger by the Tail," and will be joined by his wife for the tour when the pic is finished.

Tiomkin, 25 Yrs. After Pix Start, Sees Same Transitional Period

Hollywood, April 27.

Looking around at the swift changes, the emergence of new ideas and techniques, and the uncertainties in Hollywood's current transition period, Dimitri Tiomkin says, "Here's where I came in!" Where he "came in" was just such a similar period of change which seized the whole motion picture industry in the early years following the introduction of sound films almost 25 years ago. When the composer-conductor launched his Hollywood career.

"When I first came here in the late '20's the big unresolved question was the sound track," Tiomkin said. "Many movie-makers (Continued on page 61)"

MCA EXPANDS GLOBAL OPERATION TO CANADA

Toronto, April 27.

The expanding international operations of the Music Corp. of America will see the U. S. talent agency opening a Canadian branch here, first time for a directly-operated branch of any 10¢ery. Unlike William Morris and other agents, who work through foreign representation and rapport — like Harry Foster's agency with the Morris office—MCA owns and operates its own branches in London and Paris, and will ditto in the Dominion.

Mrs. Charles (Adelaide) Miller, sister of MCA board chairman Jules C. Stein and wife of the New York agency's veepee, is here planning the decor. She has designed virtually every branch operation, being an unusual amateur interior decorator. She has been responsible, along with her brother, in the purchase of large cargoes of foreign antiques and period furniture—notably French and English—which are distinguishing marks of virtually all the MCA offices in the U. S. and abroad.

Press agency has gone amok in this country.

Every time a citizen sneezes, a survey is made. There is an institution for every gimcrack and space heist on the board.

And now the United States Chamber of Commerce in Washington, D. C., comes forth with a 1954 calendar of special days, weeks and months that reads like an unwritten chapter of "Alice in Wonderland."

The Chamber's bulletin embraces the customary patriotic and religious occasions, including July 4, Columbus Day, Christmas and holidays we recognize. But it also includes 10 pages of staggering compilation of extraneous memorializations which raise doubt of a nation's sanity.

Jan. 3-9 this year was Odorless Decoration Week. The 10 days between Jan. 20-30 were Large Size Week!

Feb. 4-13 was National Kraut (Continued on page 56)

SCOT EXHIB LEADER LAUDS U.S. FILM BIZ

Glasgow, April 20.

Sir Alexander B. King, leading cinema magnate in Scotland, was honored by Metro at a special luncheon here and presented with the Arthur M. Loew Tribute Plaque for his services to the film industry and to humanity. Civic officials, including the Lord Provost of Glasgow, and leading exhibs, attended.

Acknowledging the honor, Sir Alexander said: "I am terribly pro-American, and I have always been so. I condemn those people who start to run down American pictures. If there were no American films, there would be no British pictures. And if there were no British film industry, there would be no film industry at all in this country."

Newsreels at Geneva Confab Under Connolly

Washington, April 27.

Jack Connolly, veteran newsreel expert, and now deputy director of the U. S. Information Agency's motion picture service, is included in the USIA delegation representing the U. S. at the Geneva conferences.

He will direct filming activities. Voice of America has sent over a special radio broadcast team.

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New York 36, N. Y.

'KEEP IT WIDE BUT ALSO TALL'

AND SPEAK WELL OF CINEMASCOPE

By ABEL GREEN

The "industry statesmanship" with which Paramount prexy Barney Balaban credited veepee Y. Frank Freeman, in introducing the head of the studio operations, came quickly to the fore at yesterday's (Tues.) "in the middle of the night" demonstration of VistaVision at Radio City Music Hall. It was an 8:30 a.m. shindig and lasted over an hour. Balaban gassed "this is truly an earlybird show," but the picture men who showed up soon awakened to the brilliance and effectiveness of Par's new production and exhibition technique.

Freeman, in his characteristic southern drawl, confessed to a lifetime ambition "to appear on the Music Hall stage," and then proceeded to plot a forthright course that Paramount had steered for itself—and for the industry at large—in VistaVision. There were kudos for all. He saluted Skouras, Zanuck, Lichtman and Sponable for CinemaScope. Cinerama was taken in stride. He was generous in credit to the entire Technicolor organization for its contributions to VistaVision. He saluted Par's own Loren E. Ryder, and his aides by name, and explained the distinction between the old-school 1.33:1 ratios; the pioneering 2.55:1 (Continued on page 20)

ASSOCIATED 16M LAB SOLD TO GENERAL FILM

Hollywood, April 27.

General Film Laboratories has bought Associated Film Laboratories, 16m outfit, for around \$100,000. Will operate it as GFL division specializing in 16m Kodachrome printing.

Carl Hunt, GFL prexy, said former Associated owner Wilson Leahy and partner Ted Hageman, remain to manage and operate narrow gauge division.

Todd Reveals Am. Optical Has Own Smaller Screen

VistaVision widescreen process will definitely not be used in the lensing of "Oklahoma" or any other film produced in the Todd-AO 65m method, Mike Todd said in N.Y. Monday (26).

In denying reports that there would be a duplicate version of "Oklahoma" in VistaVision, Todd maintained that Prof. Brian O'Brien, v.p. in charge of research at the American Optical Co., had developed a "step-down" process which allows the manufacture of standard prints in all ratios from the 65m Todd-AO negative.

Todd, who leaves for the Coast tonight (Wed.), said it would be a long time before the standard version of "Oklahoma" would go into release. He commented that the wider area of negative exposure inherent in 65m film made it obvious that good definition would be achieved in any stepped-down print.

Todd-AO system will be unveiled to the trade for the first time on the Coast on or about May 20, Todd disclosed.

Alan May Promoted

Los Angeles April 27.

Alan May, assistant treasurer of National Theatres, Inc., was upped to the post of treasurer to succeed the late H. C. Cox. Appointment was made by president Charles P. Skouras during a farewell dinner for George Bowser, veepee, who is taking a six-month leave of absence.

May, formerly with the Chase National Bank in N. Y., joined the circuit there in 1934. In 1942, NT moved its home office to LA and May moved with it.

On Empty Tummy

"This VistaVision process must be good," mused one exhib at yesterday's (Tues.) 8:30 A. M. Radio City Music Hall demonstration.

"I liked it, even on an empty stomach. And that's a pretty severe test."

Rise Yawning At Sunrise Tests Of New Scopes

The new dimension era, already marked by quickly changing technical developments, huge coin expenditures, and hassles relating to the merits of the various systems, is also upsetting the sleeping habits of industryites.

Since new processes and gimmicks can best be demonstrated in theatres, it has become necessary to put on the demonstrations, tests and experiments during hours when the theatres are normally not in use. These hours, of course, are in the early morning or after midnight.

The post-midnight hours are employed mainly for the installation of the equipment or for demonstrations for executives connected with the theatre or the process. The early morning hours are reserved for showings for exhibitors, the trade press and other interested industryites.

For Paramount's VistaVision unveiling at the Radio City Music Hall, N. Y. yesterday (Tues.), flimite convened at the Rockefeller showcase at 8:30 a.m., at an hour and half earlier than most film executives usually arrive at their own (Continued on page 15)

Italians Offer Allied 8-Feature Package On Flat Rental Terms

Taking cognizance of the product shortage for the smaller houses, Italian Films Export has offered to Allied States Assn. an eight-film package on terms similar to the deal made by Allied with H. L. Makelim and the terms discussed with Hal Roach.

In a wire to Wilbur Snaper, Allied Theatre Owners of New Jersey prexy, IFE said it was ready to make available on a guaranteed booking basis eight English-language Italo films, the majority not yet released in this country and selected for audience acceptability. IFE would sell these films at flat rentals against a guarantee of anywhere between 1,500 and 2,000 bookings by Allied members.

Advantages to Allied would be that the Indies would get product which they say they badly need, and that there would be flat rental terms. IFE would benefit in that it would sell a whole block of its films to a guaranteed number of outlets, thus cutting down on the selling overhead which, in the instance of flat rental pix, is considerable.

O'Quinn Fears Constant Rapping of 20th-Fox

New Orleans, April 27.

While strongly opposed to 20th-Fox's CinemaScope policy, the Allied Theatre Owners of the Gulf States indirectly offered the olive branch to the company and prexy Spyros Skouras this week. Jack O'Quinn, secretary of the exhib org, is fearful that the constant exhibitor attacks on 20th and Skouras may result in unfavorable public relation.

O'Quinn, in a bulletin to Gulf States members, expresses the view that Skouras has contributed a great deal in making the public motion picture conscious again. "Whether we like it or not," says O'Quinn, "Spyros Skouras has again recaptured the public imagination, and while I don't think Cin- (Continued on page 10)

EMPHATIC ENTHUSIASM

VistaVision Partisan Predicts Total Swing That Way

Highly-placed VistaVision partisan, whose opinion usually is respected in the trade, stated without qualification in N. Y. this week that all producers at all studios eventually will adopt the principle of V'Vision photography.

Reaction to demonstrations made on the Coast over the past couple of months have made it clear that the swing to the Paramount-endorsed system of lensing, "will be complete; it's only a matter of time," said the Nostradamus.

How about 20th-Fox with its loyalty to CinemaScope? Answer: "Fox, like everyone else must shoot in the V'Vision way in order to obtain the best lighting and definition. This is particularly true with the widescreen images. Fox may continue to use the CinemaScope aspect ratio and call all its pictures CinemaScope. But shooting will be switched to the V'Vision way."

The crystalball gazer asked to remain anonymous. "I prefer to let others make the announcements," he said.

Allied 'Watchdogs' Bark Happily At Vista Vision Moon

Allied States Assn., which has been adamantly opposing 20th-Fox's and Metro's policy on the sale of CinemaScope pictures, was quick to embrace Paramount's VistaVision following yesterday's (Tues.) demonstration at the Radio City Music Hall, N. Y. What particularly impressed Allied leaders and a watchdog committee, in addition to the "definition and clarity" of the picture, was the emphasis placed by Par executives on the fact that exhibs have the option to play V'Vision pix with standard optical sound.

In an official statement issued by Allied, the exhib org declared: "We are agreed that this morning we enjoyed the finest presentation of motion pictures from the stand- (Continued on page 18)

Old Stuff—Says Par

Chretien anamorphic lenses, developed and adapted by 20th-Fox in CinemaScope, were put through a series of studio tests by Paramount 20 years ago. Par stated this week. Experimental film made with the lenses still is in the company's library.

Par declared that its position then, as now, was that the aspect ratio of 2.66:1 in which the film projects was "too wide for its height."

'Foul' Cry From 20th Re 'Unfair' Contrast Shots

A loud cry of "foul" went up from the 20th-Fox CinemaScope camp yesterday (Tues.) as 20th execs returned to their desks from the Radio City Music Hall demonstration of Paramount's VistaVision process.

The showing at one point contrasted a dance scene lensed in CinemaScope proportions with a similar scene shot for 1.85 to 1. Point obviously was to underscore the lack of height in the C'Scope ratio.

20th execs termed "misleading and unfair" the Par references to C'Scope, claiming that, whereas Par had shown VV on the largest screen possible, it had restricted the C'Scope sequence and the stills to the smallest possible screen area. This, again, served to contrast the VV height with that of CinemaScope. Furthermore, said 20th, the dance scene taken with an anamorphic lens would have looked a lot different and would have taken in a wider area. Either (Continued on page 20)

Knopf's 7-Yr. M-G Encore

Hollywood, April 27.

Metro handed a new seven-year producer contract to Edwin H. Knopf, with "The Glass Slipper," starring Leslie Caron and Michael Wilding, as his next production.

In addition to "Slipper," Knopf has been assigned to "The King's Thief," with Edmund Purdom starred, and "Tip on a Dead Jockey," with Robert Taylor.

National Boxoffice Survey

Trade Sags Post-Holiday; 'Prince' Champ, 'Cinerama' 2d, 'Lucky' 3d, 'Carnival' 4th, 'Rose' 5th

As expected, grosses are slipping this stanza as compared with the booming trade of Easter week. The fact that most theatres had only a small portion of the holiday session in this week's total and that many houses were playing holdover effected the overall total. Warm weather and enlivened interest in the baseball season also hurt.

"Prince Valiant" (20th) again is finishing in first place, second week in succession. "Cinerama" (Indie) is taking second position as compared with third spot a week ago. "Lucky Me" (WB) is holding well to capture third stanza as against second place last stanza.

"Carnival Story" (RKO), which shaped as a promising entry last week, is climbing to fourth position in the initial round out to any extent. "Rose Marie" (M-G) is dipping to fifth spot. "Yankee Pasha" (U) is edging up to sixth money as a result of some new, strong playdates. "Naked Jungle" (Par) is taking seventh, with "Rhapsody" (M-G) in eighth. "Should Happen To You" (Col) is winding up in ninth place while "Casanova's Big Night" (Par) is 10th. "Creature Black Lagoon" (U), due at N. Y. Paramount this week, is 11th on scattered bookings. "Genevieve" (U) is pushing up to 12th slot. "Pinocchio" (RKO) (re-issue), "Night People" (20th) and "Act of Love" (UA) are the run-ner-up films.

Both "Knock on Wood" (Par) and "Executive Suite" (M-G) are out on enough test playdates this session to plainly show they will be heard from a great deal more in the near future. "Knock" is stout in Washington, sock in Boston, good in Frisco, smash in N. Y., great in Philly and fancy in L.A. "Suite" shapes smooth in K.C., solid in Indianapolis, smash in Frisco, hefty in L.A. and big in Cleveland.

"Elephant Walk" (Par) also looms as a potential big entry based on the great opening week in the N. Y. Astor. "Mad Magician" (Col), also new, is mild in K.C., big in Omaha and fair in Boston. "Beachhead" (UA) is okay in N.Y. "Glenn Miller Story" (U) looks sock in Toronto and fine in Philly. "Red Garters" (Par) is brisk in Chi and okay in L.A.

"Crime Wave" (WB) is rated okay in Cin. "New Faces" (20th) looks sturdy in Balto. "Man Between" (UA), nice in Boston, is good in Frisco and St. Louis. "French Line" (RKO) shapes great in K.C. and good in Seattle. "Saskatchewan" (U) is stout in Seattle. "Kettles At Home" is big in Chi. "Eternity" (Col) is stout on re-run in Cleveland. "Quo Vadis" (M-G) shapes solid in Montreal. (Complete Boxoffice Reports on Pages 8-9)

IS PAR'S PITCH ON VISTAVISION

By GENE ARNEEL

Large-screen exhibition is here to stay but don't let your audience lose sight of height, Paramount counseled theatreowners at the N. Y. Music Hall demonstration of VistaVision yesterday (Tues.).

Film company, disagreeing with 20th-Fox's emphasis on expanded width of 2.55 to each measure of elevation in CinemaScope, stressed that under no condition will a Par pic be permitted to play in an aspect ratio of greater than two to one. "Paramount pictures are photographed with height that gives them stature and an artistic proportion that is lost by reducing screen height," Par insisted.

In making a king-size pitch for V'Vision, Par coupled its unveiling of pix in that process with a presentation of oral and written statements purporting to establish its advantages to exhibitors in terms of quality and economy. Only other absolute condition to its application by the trade was directed to producers. Filmmakers unaligned with Par, shooting in the system (Continued on page 20)

VISTAVISION TEST DUE FOR DRIVE-INS

Paramount will conduct a series of tests in drive-ins before making any specific recommendations for their use of VistaVision, the company has disclosed. "The improved quality of the VistaVision print should be very apparent in the drive-ins," claims Par.

According to Loren Ryder, Par's kingpin technician, owners might best set off V'Vision in an aspect ratio of two to one, using squeezed prints along with expander lenses. This would mean a gain in illumination plus projected larger images, he said. Might also mean a height loss as compared to the 1.85:1 ratio "but this compromise may be justified in drive-ins," Ryder believes.

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Reisman Withdraws Before Election To Skiatron, Denies Kennedy Tie; 'Misunderstanding' Cloaks Mystery

Phil Reisman, v.p. of Joseph P. Kennedy Industries, has withdrawn from the board of the Skiatron Electronics and Television Corp. and Skiatron stockholders' meeting in N. Y. tomorrow (Wed.) will therefore be asked to approve an eight instead of a nine-man board.

Reisman's name appeared as a nominee for the board in Skiatron's annual report which reached stockholders last week. However, Reisman says he isn't joining the board of the company, and he went to great pains last week to deny that Joe Kennedy has any connection with the company which sponsors the Subscriber-Vision pay-as-you-see tv system. Latter has been licensed to a group headed by Matthew Fox.

According to Reisman, his nomination resulted from a "misunderstanding." He said pressure of work would prevent him from going on the board in any case. According to Arthur Levey, Skiatron proxy, Reisman was nominated "in good faith" and with the full understanding by the board that he was available. (It had been reported that Reisman would be on the board of Skiatron-TV, the operating company set up by Fox. Latter categorically denied this last week.)

How such a "misunderstanding" could have arisen is puzzling observers. James M. Landis, general counsel for Skiatron and a close friend and associate of Reisman's in the Kennedy office, said Monday (26) he had not been aware of the Reisman nomination until the annual report had been shown him. (Continued on page 16)

WALL STREET 'SHARPIES' SLOW RKO SURRENDER

Continued high quotations on RKO Pictures shares on the N. Y. Stock Exchange has resulted in much hesitation on the part of stockholders in surrendering their holdings to Howard Hughes at his proffered price of \$6. The stock has been traded on the exchange at up to \$6.12 1/2.

As of last Wednesday (21), RKO had removed only 267,858 shares from the big board listing. This apparently was the amount submitted by investors in the \$6 exchange with Hughes. Still listed were 3,647,055 shares, including Hughes' own block of 1,262,120 shares.

Only 73,227 shares were voted against sale of the RKO assets to Hughes at the Delaware stockholders' meeting last month. Holders of a far greater portion of the issue are now stalling on the follow-through surrender of their holdings in order to collect the \$6.

Specifically, as of last Wednesday there were 2,384,935 shares still outstanding, excluding, of course, the Hughes portfolio.

To what extent persistent holdouts could interfere with Hughes' role as sole owner of RKO has become a new subject of N. Y. financial district speculation. It's pointed up that Hughes must own at least 95% of the total ownership in order to free himself of responsibility to other stockholders.

Curious twist is the Wall Street report that Moore & Schley, brokers, have been active purchasers of the RKO issue at the \$6 and \$6.12 1/2 price. This is the outfit which usually represents Floyd Odlum's Atlas Corp. But any suggestion that Odlum might be buying the stock for its "misuse value" is discounted immediately by veteran stockmarket professionals.

They relate the only reason Odlum would want RKO would be to put to use its \$10,000,000 capital loss to offset the capital gains, for tax purposes, of another company he controls. In order for him to do this, though, he'd have to buy all of RKO and, in turn, have RKO buy the second outfit. Wall Streeters believe Odlum would deal directly with Hughes if he had such a scheme in mind.

Continuing as the most widely accepted theory is that "sharpies" are buying the stock now with the hope of inducing Hughes to buy them out later at more than the \$6 he's currently offering.

Pay Theatre's Deficit

Minneapolis, April 27.

In Langsford, N. D., in this exchange centre, the Commercial Club is going all out to save the town's only theatre.

The 18 club members, pointing out that the showhouse is an asset in providing healthy entertainment for the town's people and a business stimulator, are donating \$3 a month each as a subsidy for the showhouse.

Club members also are undertaking the sale of \$5 theatre coupon books and trying to get every resident to buy one.

National Theatres Role Needs Justice Approval; Todd-AO Financing Delay

Wall Street financiers are holding up on their \$6,000,000 financing program for Magna Theatre-Todd AO pending approval by the Department of Justice of a \$1,000,000 participation in the outfit by National Theatres. Latter, headed by Charles P. Skouras, will provide that amount of coin in exchange for Magna notes if the D. of J. okays the deal.

Money men are not too concerned over the D. of J. situation, which stems from National's role as defendant in the industry antitrust suit. They feel the Government is certain to permit the investment, such as Stanley-Warner's affiliation with Cinerama was green-lighted.

Only problem is how the capital will be shared among underwriters. This can't be figured until National formally puts up the \$1,000,000. Assuming that this goes through, the biggest participation will be via Kuhn Loeb & Co. This banking outfit will "speak for" \$1,500,000, that is, sharing notes in that amount with private investor clients. Other Wall St. companies will absorb lesser amounts.

American Optical, the "AO" in the Todd AO largescreen process, is taking \$500,000 in notes.

Also as part of the deal, United California Theatres (Joseph M. Schenck) has been given an option to purchase 50,000 Magna stock shares at 50¢ per share. This is in turn for UCT's loan of \$1,000,000 to Magna.

READE VS. FORMER PARD

Alleges Violation of Contract in Opening Nearby Ozoner

Philadelphia, April 27. Suit seeking damages and an injunction to keep Melvin J. Fox from operating the Roosevelt Drive-in Theatre near Trenton was filed here yesterday (Mon.) by Walter Reade Jr., Reade circuit proxy and former partner of Fox.

In his action Reade stated that he partnered with Fox in the operation of the Lawrence Drive-in near Trenton. In 1950, when Fox sold out to Reade, he agreed not to engage in the operation of any ozoner within ten miles of Trenton, according to Reade. The Roosevelt is within that distance from Trenton.

The Lawrence, with a capacity for 850 cars, opened in Aug. 1949. Fox sold out to Reade in Oct. 1950. Latter now wants damages allegedly suffered via the Roosevelt competition.

Odlum-Hughes Confer at Indio

Wall Street grapevine had it this week that Floyd Odlum, head of Atlas Corp., and Howard Hughes have been together in Indio, Cal., for talks concerning Odlum's takeover of the RKO parent company. This is the holding outfit, as apart from the production and distribution operations.

Whether Odlum has in mind to buy out Hughes entirely was a mystery. One of many versions of the story is that Atlas Corp. would take over RKO completely and then effect a merger with a new company which Odlum is backing and which deals in air missiles. This outfit was formed by a group of execs and engineers who until recently were associated with Hughes in Hughes Aircraft.

MAGNA RENTS SPACE

Producing 'Oklahoma' On Metro Lot—Starts July 1

Hollywood, April 27. Magna moved into rented space on the Metro lot to produce Rodgers and Hammerstein's "Oklahoma." In Todd-AO. Filming is slated to start July 1 with Fred Zinnemann directing and Arthur Hornblow Jr., producing.

Owing to the costly installation of Todd-AO equipment, it is likely that Magna will make further deals to produce future pictures on the Culver City lot.

Goldstein (70 Features In Six Years) Committed To UA for 10 Pictures

Deal has been finalized for the production of 10 films by Leonard Goldstein for release by United Artists. Goldstein and his attorney, Gordon (Tubby) Youngman, wrapped it up in negotiations with Robert S. Benjamin, UA's board chairman.

Filmmaker has formed a new indie company, Leonard Goldstein Productions, for the UA tieup. Associated with him in the outfit are Robert Jacks and Robert Goldstein. Producer is now at work on "Hawk of the Desert," which is to be the final entry for 20th-Fox release under a pact with that company.

Goldstein has produced 70 features in the past six years.

SKOURAS THEATRES IN RED DURING 1953

Skouras Theatres, comprised of about 60 situations in N.Y. and New Jersey, operated at a loss in 1953. Fact that the chain, headed by George Skouras, was in the red (exact amount was not disclosed) was revealed in a 20th-Fox report.

Spyros Skouras, president of 20th-Fox, divesting his minority interest in the theatre company.

The 20th chief exec had been called upon to drop his theatre holdings under terms of the corporation's decree in the industry anti-trust suit.

POLA-LITE PROGRESS

Induces UA and 20th to Use Single-Strip

Pola-Lite is creeping up on the problem of inducing 3-D pic distributors to process their product in the Pola-Lite single-strip method in order to influence exhib installations of the company's special projection equipment.

It has been something akin to the chicken-or-the-egg situation. Exhibs hesitate about buying the Pola-Lite apparatus pending distributor decisions on giving their 3-D entries the single-track treatment. Distributors hesitate re doing this pending assurances that there'll be exhib customers equipped for the solo-print presentation, as against the heretofore conventional two prints and simultaneous, dual projection.

Pola-Lite, now making some headway, has wrapped up deals with United Artists and 20th-Fox for processing their 3-D pic on to single prints. Covered are UA's "Southwest Passage" and "Gog" and 20th's "Gorilla At Large." Previously, Pola-Lite nabbed Universal's "Creature From the Black Lagoon" and "Taza, Son of Cochise."

Bernard Birnbaum Upped

Columbia Pictures board at a N.Y. meeting last week elected Bernard Birnbaum to the post of assistant secretary.

He's been with Col 25 years.

Many Questions, Including Immediacy, Still Fog Home Fee-Television But All Agree Hollywood Must Cooperate

Code As Is?

Hollywood, April 27.

There will be no changes in the film industry's Production Code if the presidents of the Hollywood studios have anything to say about that. That is what John A. Vizzard, assistant to Joseph I. Breen, told a meeting of the Hollywood Advertising Club.

Answering recent attacks, he said the studio toppers are in favor of retaining the Code "as is."

Radio Right Wild So Theatre Tele Reduces Champ Bout Guarantee

Since radio rights are not part of the package, Nate Halpern's Theatre Network Television is offering theatres a reduced price structure for closed-circuit, theatre telecast of the Rocky Marciano-Ezzard Charles heavyweight championship fight on June 17.

Halpern is giving closed-circuit, situations two choices—a 50¢ per seat guarantee against a \$1.30 per seat sold or a 10¢ guarantee against \$1.40. For last year's Marciano-Roland LaStarza fight, Halpern asked for a 90¢ guarantee. Terminating the current rate as "the best deal made to theatres so far," one exhib said that the 10¢ guarantee should serve as an incentive for additional theatres to enter the lineup.

There are approximately 110 houses with theatre tv installations. Because of long line and local loop difficulties many of these have been automatically eliminated from a national closed-circuit telecast in the past. Others have nixed Halpern's terms. Largest number of houses to carry a closed-circuit event has been 50. This was for the Marciano-Joe Walcott fight.

In previous closed-circuit fight telecasts, the radio rights, although part of the deal, were never exercised. TNT held on to these as protection for exhibitors against a free medium. Theory is now being offered that a radio broadcast will not affect the boxoffice. The International Boxing Club, promoters of the fight, is currently on the prowl for a sponsor for the radio show. Since the radio rights were excluded, it's believed that Halpern paid the IBC less than the \$100,000 he shelled out for last year's Marciano-LaStarza bout.

L. A. to N. Y.

Edgar Bergen
Cubby Broccoli
Vanessa Brown
Linda Christian
Nadine Conner
Jeanne Crain
Dr. Charles Dally
Marion Davies
Roy O. Disney
Charles FitzSimons
Buddy Hackett
Joan Fontaine
Y. Frank Freeman
Beverly Garland
Rolf Gerard
Afred Hayes
Charlton Heston
Lou Irwin
George Jessel
Dr. Herbert T. Kalmus
Lew Kerner
Evelyn Keyes
Klaus Landsberg
Warren Low
Dewey Martin
Jack Palance
Barbara Rush
John Ryan
Loren L. Ryder
Joseph Schildkraut
Constance Smith
Jo Swerling
Mike Todd
Hal Wallis
Phil Waxman
Bud Yorkin

N. Y. to L. A.

Rosemary Clooney
Arlene Dahl
Jose Ferrer
Si Seadler
Jane Wyatt

Film biz is the key to any future success of subscription-tv and potential tollcasters agree that Hollywood's attitude towards them may well set the pace of the new medium if and when the Federal Communications Commission flashes the green light.

There is no question that most of the picture companies are sharply aware of the existence of fee-tv and that considerable thought has already been given to what a b.o. in the home could do for the industry. However, film execs take the view that it's too early for any decisions, and in addition they aren't anxious to stir up the exhibs, most of whom consider toll-tv a signal danger to their business.

Nevertheless, it is clear to all concerned that, if pay-as-you-see tv is ever to be launched widely, it will have to rely heavily on Hollywood cooperation. And it is recognized that this cooperation will be forthcoming only if the distributors can be convinced that they stand to gain substantially from such an arrangement.

Opinion that tollcasting will be of benefit not only to producers but also to exhibs was expressed recently by Millard C. Faught, economic consultant to the Zenith Radio Corp., in a speech before the Society of Security Analysts in N. Y. Reviewing the function and potential of toll-tv, and more specifically of Zenith's Phonovision systems, Faught declared "some feel that the hallhoo of a subscription tv premiere of a new movie will not only build future theatre audiences, but also enable exhibitors to pre-test the market for the film."

"At the least, the vast new revenue to Hollywood should assure (Continued on page 16)

GOV'T GETS HELP IN ANTITRUST SUIT

Federal government is reported getting cooperation from secret industry sources in digging up data for the 16m antitrust suit filed against the major studios in an attempt to steer narrow gauge films into television. Case is being readied for trial in the Los Angeles Federal Court.

Pre-trial hearing is expected to start on Sept. 13, with the trial likely to be held before the end of the year. Understood: Federal authorities have been helped considerably compiling information relevant to the suit.

N. Y. to Europe

Milton Blow
Edwin Bond
Irv Brecher
Mindy Carson
Al Crown
Jean-Michel Damase
Deep River Boys
Frakson
Richard France
Mary Garden
Joanne Gilbert
Andre Hagelin
Sid Cedric Hardwicke
Betty Holland
Rhea Jackson
Eddie Joy
W. T. (Ed) Kirkeby
Mr. and Mrs. Sidney Lipton
Richard Manning
Borrah Minevitch
Guy Mitchell
Edmund Morris
James E. Sauter
Mary Scott
Bob Williams
Susan Zanuck

Europe to N. Y.

Irving Berlin
Alden S. Blodget
Vera Caspary
Isidore Goldsmith
Katharine Hepburn
Frances Hyland
Robert L. Joseph
Abe Lastfogel
Ernest H. Martin
Tanya Moiseiwitsch
Lou Praeger
Cornelia Otis Skinner
Ferdinand Timmermans
Judy Payton-Ward
Robert Whitehead
Virginia Whitehead

MATURE B.O. NO MYTH--GRAETZ

'French' Soft Without Moral Squawks

Individuals and groups agitating against a film on moral grounds apparently do more to help the picture by sounding off than if they were to remain quiet. This is in evidence again, with RKO's "French Line," similarly as it was with United Artists' release of "Moon Is Blue" recently.

"Line" has been doing strong business in nearly all situations played, clearly with the assist of publicity values accruing from its controversy spotlight. Yet, in both Portland, Me., and Portland, Ore., the boxoffice, while not soft, has been noticeably short of the business level achieved in other spots.

In both Portlands, "Line" was tossed into exhibition with an absence of any squawks about its "moral" tone.

Censors and B.O. Taxes (Both Local) Loom As Industry's Main Frets

Threat of local taxation on the boxoffice dollar and the prospect of more agitation for picture censorship are shaping as the major outside-origin problems facing the trade. While it looks for sure that the Motion Picture Assn. of America, in collaboration with local exhibitor groups, will battle the blue-pencilers, there has yet to be a decision on whether MPAA or the Council of Motion Picture Organizations will be assigned the job of beating off city and state imposition of admissions levies.

Fear among trend-spotters is that the new censorship statute in N. Y. might set off a chain reaction. There already have been evidences around the country of movements for either censoring or introduction of censor panels in areas where they haven't existed before.

Point is made that this is an election year in numerous areas. And the "protection" of local morality has been used before for political propaganda purposes.

Also being underscored in some trade circles is the belief that Catholic Church elements more and more are becoming active campaigners for censorship. The Church in Albany, for example, allegedly had lobbyists at work influencing the amended censorship law. Non-Catholic Church groups in other areas, including the south, also have indicated they may be pressuring for censorship in their respective territories.

On the tax front, COMPO lead-
(Continued on page 18)

FLICK ON 'MATURITY'

Will Ask for 'Adult' Rating For Pix Censorship

Hugh M. Flick, the N. Y. censor, in the near future plans to request that the N. Y. Board of Regents in Albany amend their rules to permit "adult" classification in film censorship.

Flick also intends to broach the Board with his idea for initiating a thorough study of the effect of communications media, including ptx. on the public. He believes this should be done via some well-endowed group such as the Ford Foundation.

The censor, who is held in high esteem by the industry, said Monday (26) that he envisioned the introduction of ptx classification as an experiment at the start and conceded that it would be difficult for his reviewers to decide what films should or shouldn't be tagged "adult." Flick said certain ptx would continue to be banned under such a setup, but that others, that ordinarily might undergo heavy cutting, could be left intact provided they were properly labelled.

He said he was inclined to go along with argument advanced to him by some, i.e., that in effect he is already classifying ptx by eliminating certain scenes and that therefore the transition to classifying audiences shouldn't be difficult to make. Flick said he would argue before the Regents that films are a mature art form and that they should be treated as such.

His problem is primarily with foreign imports. A minimum of Hollywood films undergo scissoring in N. Y. In fact, several ptx that have run afoul of the Production Code have passed Flick's office without cuts.

Build Story Staffs

Hollywood, April 27.

Increased motion picture production is indicated by the actions of four major studios in expanding their story analyst departments during the past week.

At present Metro has a force of 10 analysts, Columbia has seven and Warners and 20th-Fox six each.

'Living Desert' May Rack 7,000 Bookings, Socky For Documentary Film

"The Living Desert," Walt Disney's nature feature, which is being distributed by the Disney outfit itself, already has picked up \$600,000 in rentals although it has played in only 300 situations so far. Heavy income makes it clear that Disney will continue its own distribution of certain product through its subsid, Buena Vista Distribution Co. Subsid is headed by Leo F. Samuels, who's Disney's worldwide sales supervisor.

Second feature already is set for handling by Buena Vista, rather than RKO, heretofore Disney's traditional releasing outlet. This is "Vanishing Prairie," set for distribution this summer.

"Still unset are plans for selling '20,000 Leagues Under the Sea,' expensive (over \$4,000,000 in negative costs) entry now in production, but doubtless this will go through a major company. It's figured RKO might nab it, particularly in view of the heavy selling being given the current Disney reissue, "Pinocchio," by that company.

"Desert," on the basis of its payoff so far, probably will wind
(Continued on page 16)

GOLDENSON'S \$179,350 TOPS PAR THEATRES

Leonard Goldenson, president of American Broadcasting-Paramount Theatres was handed \$179,350 in aggregate remuneration in 1953, topping the AB-PT salary list.

Others in the top-money (over \$30,000) bracket are: John Balaban, president of Balaban & Katz, AB-PT subsid, \$114,400; A. H. Blank, head of Tri-States Theatres, subsid, \$50,625; Walter Gross, v.p. and general counsel, \$53,450; Robert H. Hinkley, v.p., \$44,500; Robert E. Kintner, president of the American Broadcasting division, \$69,325; Robert H. O'Brien, AB-PT financial v.p. and secretary and exec. v.p. of the broadcasting division, \$55,550; Robert M. Weltman, v.p., \$55,850; Robert B. Wilby, president of the Wilby-Kinney subsid, \$44,550.

Not listed among the corporation's big wage earners is Edward J. Noble, chairman of the AB-PT finance committee and member of the board. (He's also board chairman of Life Savers Corp.) Noble is by far the biggest individual AB-PT stockholder, with direct ownership of 209,000 shares of common and 324,600 preferred. Goldenson owns 2,450 common shares and has an option to pick up 75,000 additional.

U.S. PRUDES HIT REST OF WORLD

By FRED HIFT

Production Code and American censorship in general have served to lower the quality of French pictures in the opinion of Paul Graetz, producer in France of such ptx as "Devil in the Flesh" and "God Needs Men."

Graetz is currently in N. Y. to set a distribution deal for his latest, "Monsieur Ripois," made in both English and French versions in Britain and a prize winner at the recent Cannes fest. Difficulty with "Ripois," as with most of Graetz's productions, is censorship and particularly the code with which Graetz has been notoriously at odds.

"A lot of valid material is being abandoned in France long before it reaches the screen simply because producers and directors are afraid of running the censors' gauntlet in the important American market," he observed.

Carrying this thought a step further, Graetz expressed the opinion that the retarding influence of the conservative American attitude towards what is and is not proper in ptx has had an effect on European audiences who no longer are as interested in U. S. films as they used to be.

To support his argument, that Europeans—like Americans—are ready for "mature" entertainment, Graetz cited the example of "From Here to Eternity" which, he held, was a big hit in Europe. He emphatically didn't think that the film
(Continued on page 18)

Church Boycott Extends To Circuit of Which Theatre Is Member

Buffalo, April 27.

Buffalo Diocese Decency Legion has requested all Catholic pastors to remind congregations Sunday of their Bishop's admonition that they will be guilty of mortal sin if they attend the Lafayette Theatre, where "French Line" opens Wednesday. Communicants are also reminded of the Bishop's request that they refuse to patronize for six months not only any theatre showing the film but also any theatre affiliated with it.

Diocese action was given publicity in local newspapers which was countered by George H. Mackenna, general manager, who stated that the picture was licensed by State of New York, and bore the State Education Department seal of approval which had been granted after some objectionable portion of the film was deleted.

Israel Film Biz Seen Hampered By Need to Overstress Export Angle

Unduly Arousing

Hollywood, April 27.

Lone Pine, Cal., the location for Walter Wanger's "Adventures of Hajji Baba," has been declared in a state of "limited emergency," with a 9 o'clock curfew for all unescorted harem dancers. Troupe has a total of 86 Oriental charmers from Hollywood, the greatest gathering of feminine pulchritude ever seen in that vicinity.

So Constable Oscar Burkhardt rang the curfew bell, "to facilitate film production and to avoid unduly arousing the local citizenry."

Century's Fred Schwartz Ready to Pitch to TOA in June

Theatre Owners of America, whose board of directors meets on the Coast in June to weigh production corporations, will receive a plan from Fred Schwartz, Century circuit topper, who heads a production-financing syndicate. Schwartz, who is currently involved in a production project with producer Joseph Kaufman, said he was thinking in terms of a full program. "I don't like one-shot situations," he declared.

Theatre operator said his group had discussed "a lot of possibilities" and had several story properties in mind. Several have already been acquired. The full-program project, he said, would involve other producers in addition to Kaufman. Schwartz said the program was currently being devised, but noted that his group is open to additional financing deals "if we're satisfied with the ingredients."

Schwartz returned recently from England, France and Italy, where he studied possibilities of production and distribution abroad. He indicated that there was a chance of his group handling the distribution of its films on its own. "We've been toying with the idea," he said. Picture being produced by Kaufman is "Long John Silver," which is currently facing the cameras.

Other exhibitor leaders have been quietly at work on packaging independent production setups, on the order of the H. L. Makelim Allied States hookup.

Sam Dembow Jr. has been on the Coast aligning studios and indie producers to grapple with low-budgeters to fill the current dearth of a voluminous production line from the major studios.

Film production in Israel is handicapped by the severe limitations of the home market and the language problem, Israeli producer-director Baruch Dienar related in N. Y. last week.

"We don't have continuous production in Israel and one of the reasons is that we can't cover our costs—or even a sizable portion of them—in the home market," he declared. "The result is that the pictures that are made are fashioned primarily for export and with their acceptability abroad in mind. This is not the right way for a young industry to grow."

Dienar said this problem carried over to the question of what language to make a film in. If the picture is made in the native tongue, it is automatically limited abroad. Most films that are made—and the majority are story documentaries—carry English dialog.

Israeli audiences, receptive to all types of pictures, draw the line only at propaganda films, he maintained. Here, again, a problem arises. A good many of the productions licensed have been sponsored by various American and Zionist organizations. They expect a "message," and they get it, but it detracts from the commercial value locally in a country where there are only 150 or so theatres for a population of 1,000,000 that is most eager for entertainment.

Dienar is working on a film called "Hill 24 Doesn't Answer," megged by Thorold Dickinson. It's being made by an indie outfit and deals with what the producer terms "the war of independence." "Our war of independence, you understand," he added. It's not a war film, however.

He's here partly on behalf of his featurette, "Deadline for Danny," and also to seek backing for a Biblical production he would like to undertake in Israel. "Deadline" is part of "Khamishia" (Five Tales from Israel), an omnibus-type pic
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GOVERNMENT FILMS FACE ABANDONMENT

Washington, April 27.—Unless the Senate restores cuts in the appropriation request for the U. S. Information Agency, its overseas motion picture program will be whittled down to almost nothing, the Senate Appropriations Committee was advised last week.

Agency requested \$89,000,000. The House cut this figure to \$75,814,000, but permitted USIA to decide where the cuts shall be made. Theodore C. Streibler, director of USIA, said it would be necessary to cut the motion picture program to \$2,931,000, a little less than for the current fiscal year which expires June 30, and far behind the \$7,558,000 figure for the last fiscal year.

Under this budget, USIA would be compelled to drop all plans for new production, as well as the purchase of 326 projectors and 91 mobile units to replace worn out equipment.

'BLACK PRINCE' DIVVY

Allied and 20th Split Production Costs, Profits

Allied Artists and 20th-Fox split production costs and profits on "The Black Prince" on a 50-50 basis, according to Walter Mirisch, production chief, who arrived in N. Y. from Europe last week and since then has gone on to the Coast.

Mirisch said the CinemaScope would have an all-American cast which is to be set this week. Pic goes before the cameras in Britain in June. It'll be handled in the eastern hemisphere by 20th and elsewhere by AA.

AA-20th deal also covers the Walter Wanger production, "Adventures of Hajji Baba," lensing under the AA banner and currently in production.

Domestic Issues Now Occupy MPAA

While Motion Picture Assn. of America execs attach no particular significance to this, the org is currently spotlighting and concentrating on domestic rather than foreign market problems.

For a long while, energies of much of the staff, including prexy Eric Johnston, were directed at solving the complicated issues arising from the day-to-day effort of safeguarding and expanding the companies' income from abroad. There appeared to be little inclination to act in the domestic picture which was somewhat obscured by the furors over widescreens and the new techniques.

Now the pendulum swings back with MPAA taken up with such problems as the Production Code, arbitration, the fight against local taxation and censorship per se. Top echelon MPAA exec commented last week that the switch in emphasis was more in the nature of an accident than anything else. The foreign market, he said, was getting the same attention as before, but developments there now just weren't spectacular, resulting in greater emphasis on domestic issues.

At one point, right after Johnston's return from government service, there was some concern among the companies re his preoccupation with the foreign market. Since then, however, with the foreign revenue of unprecedented importance, this attitude has changed and MPAA affairs are recognized as being of paramount interest. Problem encountered by the MPAA in tackling subjects in the domestic area frequently is that its members are competitively and individually minded and, much like in foreign, it is difficult to obtain agreement.

Example is the MPAA's projected tv series which has been "in the works" via ABC-TV for close to a year. It's still bottled up on the Coast and the pilot, due in N. Y. last July, is still being awaited while ABC tries to get together with the studios on a format and procedures.

Star makes a pitch for a good performance but doesn't stand up too much chance with material afforded him except in the few shoot-out scenes. Morgan, on the other hand, turns in an excellent portrayal through a strongly-developed character. Virginia Grey in smaller role delivers convincing! as the wife of one of the killers. John Doucette, who with Lan Bradford as the other gunman score. Thomas Carr's direction is able to overcome rambling aspects of script by Dan Ullman.

\$200,000 production cost received "first-run" privileges over a period of months. Until this situation is resolved, it's unknown whether

U.S. DIVORCES HARD TO CONCLUDE

20th Amortizing C'Scope Features By Same 1931 Table Used for 2-D

Twentieth Century-Fox is amortizing its CinemaScope pix at the same rate at which it has written off cost on its 2-D releases in the past.

While changes have naturally been considered as a result of the much slower payoff of CinemaScope, 20th brass has decided to stick to the present amortization table evolved on the basis of past experience. In fact, since 20th set up its table back in 1931, it hasn't been changed.

CinemaScope films are not expected to disturb the flow of revenue to the extent that an adjustment of the table is necessary. Some thought has been given to deferring the amortization of these films in the light of still limited installations and the expectation of almost double the current C'Scope units by the end of the year.

It was decided, however, that there is too much uncertainty to allow any changes in the write-off of costs, the table being based on experience and not on opinion as to the possible flow of revenue. Besides, 20th execs feel that, with the "cycle" once established, it is not likely to change sufficiently even considering the different pattern established via CinemaScope.

It's pointed out, for instance, that there is no assurance whatever that a theatre equipping with C'Scope in December of 1954 will play any of the current CinemaScope releases, particularly if the

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Mexicans Okay Script, But Rage Against Feature

Mexico City, April 27. Warner Bros. is planning to make cuts in "Blowing Wild" to meet the objections of government officials here. Picture, dealing with oil drilling in Mexico, has been banned for showing throughout the country. It's considered here that Mexican characters are shown in a bad light.

What is particularly confusing WB, which is releasing the U. S. Pictures production, is the fact that the script was completely approved by Mexicans before production was launched on location in this country.

The hassle between WB and the Mexican government has subsided, but several months ago it was at fever pitch, with local officials threatening to ban all WB pictures from the country, and even appealing to the U. S. State Dept. to prevent exhibition in other parts of the world. Decision by Warners, however, to make the necessary changes resulted in the calling off of the contemplated drastic moves. Picture stars Gary Cooper and Barbara Stanwyck.

FILMS ESCAPE WRATH

But U. of Nebraska Admission Policy Draws Criticism

Omaha, April 27. Failure of theatres and show biz in general here to reduce admissions after the excise tax reduction brought no reaction from the customers. But the University of Nebraska was caught in the middle when fans and the state Legislature began to scream.

The school originally announced it wouldn't slash its football prices because "the additional revenue is needed for our growing program." But then the fans began to holler all over the state.

Two state senators criticized the school and indicated the Legislature, at a special session, would censure the school. Result: The school slashed its season tickets from \$17.50 to \$15.

ASK ADDED TIME UNDER DECREE

Despite renewed optimism in the future of film theatres, brought about by the new technical developments and the recent slice in the Federal admission tax, the search for buyers of theatre properties is still a tough one. Companies subject to the unloading of certain theatres because of Government consent decrees continue to ask for extensions because of the inability to make satisfactory deals.

Loew's, the last of the majors subject to divorce, is still saddled with 10 theatres it must divest. Stanley Warner and United Paramount Theatres also have to get rid of certain houses.

Loew's divorce, however, is expected to proceed as scheduled on Aug. 31. This date is an extension from the originally-scheduled separation date of Feb. 6, 1954. However, its anticipated that Loew's will ask the Government for an extension of the theatre divesting provision. During the last year, company was able to sell two theatres. Altogether it was required to divest 14 houses.

Loew's is having particular difficulty unloading the Loew's 72nd St., N. Y., a large and expensive property. Negotiations were taking place with a tv network, but the deal failed to jell.

Al Lichtman At \$4,000 Weekly

Al Lichtman, director of distribution for 20th-Fox, has been given a salary boost of \$1,000 per week, bringing his compensation now to \$4,000 weekly. This makes Lichtman the highest paid sales exec in the film business.

Upped compensation was made known last week via a letter of understanding sent Lichtman by Spyros P. Skouras, 20th prez. Stockholders were informed of the increase in a proxy report sent out Monday (26). "You agree," the Skouras letter to Lichtman said, "to continue in our employment as director of domestic distribution, performing the same duties as you have in past performed in that capacity. Your compensation commencing March 7, 1954, shall be at the rate of \$4,000 weekly. Your advisory employment shall commence March 7, 1956."

Lichtman had the option to work in an advisory role effective March 7, 1954, if he had given the com-

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Exhibitors in Foreign Lands Seen U.S. Distribs' Main Ally; More Quota Curbs in The Wind

CARTOON FEATURES

Disney Sets 'Babe' (1956) and 'Gretel' (1959)

Hollywood, April 27.

Two feature-length animated cartoons, "Babe in Toyland" and "Hansel and Gretel," are set for Walt Disney's production program. Owing to the length of time required by such elaborate projects, "Babe" will not be released until February, 1956, and "Hansel" until February, 1959.

Disney's "Lady and the Tramp," his first full-length cartoon in CinemaScope, is slated for release next February, and "Sleeping Beauty" in February, 1957.

Of 41 M-G Scripts On Sked, 23 Have Modern Settings

Theory that widescreen projection is ushering in an era overloaded with yarns of ancient times suitable for spectacle films is somewhat dispelled by Metro's roster of proposed pictures. Of 41 story properties on M-G's future slate, a total of 23 have modern backgrounds and do not necessarily call for the spectacle treatment.

Sweep, scope and spectacle, however, have not been neglected. The company's schedule lists seven 19th Century yarns, three 18th Century, three 16th Century, and one each for the 13th, 6th and 1st Centuries, the Biblical and B.C. era. In addition, there's a 1900-story and a Cinderella story, "The Glass Slipper," with the time factor never established.

Among the more obvious spectacle properties are "Ben-Hur," "The Prodigal," "Charlemagne," "Kismet," "Quentin Durward" and "The Scarlet Coat," the latter dealing with the American revolution.

Of the 41 pictures, 20 will have their locales in the United States. The others will deal with such far off places as Italy, Scotland, France, Holy Roman Empire, South America, Australia, England, Near East, the Holy Land, Okinawa and North Africa.

American films have their strongest foreign allies in theatre operators who like and want and profit with U.S. features. These foreign exhibitors increasingly cry out against their own Governments' efforts to foster native film-making by limiting the importation of Yank product via a quota system.

Foreign department execs, of American distributors say this support is apt to become increasingly important as various governments introduce measures designed to serve the double purpose of conserving dollar funds and protect local industries.

Exhibs are invariably the ones who protest a cut-down in Hollywood imports for the simple reason that an ample supply works totally to their advantage. It gives them the product they need, and it creates the kind of competition which tends to hold down rentals. When the bigger circuits get into distribution and production, exhibitor economics and circuit interests tend to support import quotas.

In Denmark, where practically every exhibitor is also a producer, U.S. pix have trouble getting play dates outside the summer months.

The 20% cut in import licenses suffered by the U.S. distribs in Japan—it was promptly protested by local exhibs who aren't in either production or distribution—has served to alert American execs to a trend which they had been half expecting for 1954 and which is apt to cause a lot of headaches in the future.

There has been a call for quota regulations in Germany, which is nurturing a local industry, and there has been a threat of quota also in Italy. Impression is gained that these and other governments

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Cummins Pushes 3-D 'Roadshows' Of Legit Plays

Plan to create a roadshow circuit for the presentation of 3-D pix versions of outstanding stage hits is being pushed by Sam Cummins, Jewel Productions prexy.

He is forming a new company to handle this new venture which he expects to develop on a world-wide basis. Cummins said this week (26) that he would use new and improved 3-D cameras providing a picture with minimum distortion and that a set of these cameras—one 35m and one 16m—had already been built at a cost of \$150,000.

Cummins envisions a setup under which he would lens current hit plays right off the boards or else would re-stage past legit hits with name casts. The resultant films would be roadshown in the arties on a subscription basis taking in a whole series of presentations at a throw.

Legit producers would be enticed into the setup with the argument that the 3-D presentations could in fact replace the road company of their attractions and that they would play on a much wider basis than the touring unit ever could. In addition, stars and producers would share in the proceeds on a royalty basis.

At least two stage productions have been lensed in 3-D within the past year, "Top Banana" (eventually exhibited in 2-D) and "Dial M for Murder." "New Faces" was CinemaScoped with the original cast.

Cummins, who returned Monday from a trip to Mexico, said he had investigated the possibility of

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Sound Soundly On Way But Still Crude—Reeves

By HY HOLLINGER

The film industry is still in the horse-and-buggy days in the reproduction of quality sound, according to Hazzard Reeves, prexy of Reeves Sound Studios and of Cinerama Inc. "The industry is getting away with it now," he declares, "but the handwriting is on the wall." The public, he points out, is getting sound conscious as evidenced by the tremendous interest in hi-fi installations in the home. "Hi-fi," he said, "has become a big business and people are becoming enlightened about sound. The time is fast approaching when the public will not accept compromises and will demand up-to-date sound reproduction in theatres."

Reeves maintains that it is human nature to resist changes, but that exhibs and Hollywood producers will have to make improvements in their audio systems if they expect to keep pace with a public that is fast becoming educated sound-wise.

"Cinerama," he asserts, "has demonstrated that stereophonic sound has a tremendous value and contributes to the show. As good as this is now, it is only 10% of quality reproduction. However, we are constantly making improvements and with our next picture, "Cinerama Holiday," we anticipate a 40% improvement."

Reeves lauds 20th-Fox's effort to provide stereo sound with CinemaScope. "It is the only other approach to stereophonic sound to my

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N. J. CHURCH BINGO SURE TO BRUISE B.O.; HOPE FOR SOME FOUR-WALL RENTALS

Newark, April 27. Faced with a fait accompli in the return of Bingo, with only church, charity, civic and patriotic organizations permitted to sponsor the games, New Jersey exhibitors are resigned to the fact that they'll have to live with the new competition. Theatre men in the state acknowledge that the games will have some effect on film biz, but none could predict to what extent it'll hurt the boxoffice.

"There's no use kidding about it," said one chain operator. "Of course, it'll hurt business. Anything that gives people something else to do on a night when they might go to theatres will affect business. We fought it all the way down the line and there's nothing we can do about it now."

Only ray of hope among theatre ops is the chance of picking up some coin via rentals of theatres to groups sponsoring the Bingo games. Original versions of the

amendment to the state constitution legalizing Bingo specifically excluded theatres as places where the games might be held. However, theatre men succeeded in eliminating this restriction from the amendment. The amendment approved by the voters and the legislation implementing it says nothing about theatres, but contains a provision which states that coin from the Bingo receipts could be taken off the top for "services rendered." Theatre men are hopeful that the "services rendered" apply to theatre rentals. A ruling on this aspect is expected shortly from the Attorney General.

Official Last Week Return of Bingo became official in New Jersey last week when voters in the local municipalities approved the games during the primary election. Under the state law, the local communities had the option to approve or disapprove the games. A majority of the state's municipalities authorized Bingo,

with only a handful turning it down.

The state law allows the local communities to set their own regulations pertaining to the games within limitations of the state law. The state law limits each licensed organization to six nights of Bingo per month, a per prize maximum of \$250, and a per night payoff of \$1,000. Local municipalities may cut the number of nights or reduce the prize amounts, but can't go above the state maximums.

The official greenlight for the games is expected to extend the number of organizations which will sponsor games. Although previously illegal, several cities looked the other way when the games were put on by church groups. With official sanction now, civic, veteran, educational and other groups are expected to take advantage of the coin-raising possibilities of Bingo. Operation of the games will be under a state commission. A special license will be required.

L.A. Sharp; 'Carnival' Fast \$29,000, 'Garters' OK 13G, 'Faces' Lean 12G, 'Lucky' 20G, 'Knock' Smart 12G, 3d

Los Angeles, April 27.

Several sturdy grossers are keeping overall boxoffice pace on respectable side here currently despite some weak spots and numerous holdovers. Facing the newcomers is "Carnival Story," which is bupang \$29,000 in two theatres, but below expectations. "Lucky Me" looks just fair \$20,000 in two Paramount houses. "New Faces" is slow \$12,000 in two sites.

"Red Garters" is heading for an okay \$13,000 in two conventional houses plus a good \$30,000 in five drive-ins. "Riding Shotgun" looks lean \$10,000 in two spots.

"Executive Suite" shapes hefty \$23,000 in second run in two locations to pace holdovers. "Night People" is rated good \$10,000 in second session. "Knock on Wood" is smart \$12,000 in third Warner Bev. week. "Cinerama," now in final week of first year at Warner Hollywood, did fine \$31,000 last round.

Estimates for This Week

Hilfestreit, Pantages (RKO) (2-752; 2,812; 60-\$1.10) — "Carnival Story" (RKO) and "Saint's Girl Friday" (RKO). Bupang \$29,000. Last week, "Should Happen You" (Col) and "Jesse James vs. Dalton" (Col) (3d wk), \$12,700.

Los Angeles, Hollywood Paramounts (ABPT-F&M) (3,200; 1,430; 70-\$1.25) — "Lucky Me" (WB). Just fair \$20,000. Last week, "Miami Story" (Col) and "Miss Robin Crusoe" (20th) (2d wk), \$13,000. Los Angeles, Iris (FWC) (2,097; 814; 70-\$1.25) — "New Faces" (20th) and "Bitter Creek" (AA). Slow \$12,000. Last week, L.A. and Ritz, "Hell, High Water" (20th) (2d wk), \$12,000; Iris in different unit.

Warner Downtown, Wiltern (SW) (1,757; 2,344; 70-\$1.10) — "Riding Shotgun" (WB) and "Gypsy Colt" (M-G) (2d run) (Wiltern only). Slim \$10,000. Last week, Downtown, "Casanova's Big Night" (Par) (2d wk), \$4,500; Wiltern, Iris, Palace "Rails Into Laramie" (U) and "Ma, Pa Kettle At Home" (U), \$14,000.

Palace, Fox Hollywood (Metropolitan-FWC) (1,212; 756; 70-\$1.10) — "Red Garters" (Par) and "Katchewman" (U) (2d run). Okay \$13,000. Last week, in different units.

Fox Wilshire (FWC) (2,296; \$1.20-\$1.80) — "Night People" (20th) (2d wk). Good \$10,000. Last week, \$15,500.

Lee's State, Egyptian (UATC) (2,404; 1,538; 70-\$1.10) — "Executive Suite" (M-G) and "Blackout" (Lip) (State only) (2d wk). Hefty \$23,000. Last week, \$33,300.

Warner Beverly (SW) (1,612; 90-\$1.50) — "Knock on Wood" (Par) (3d wk). Smart \$12,000 or over.

Last week, FWC (631; 80-\$1.50) — "Genevieve" (U) (3d wk). Steady \$3,300. Last week, \$3,400.

United Artists (UATC) (2,100; 70-\$1.10) — "Desperate Women" (Indie) (3d wk). Okay \$3,500. Last week, \$5,000.

Vogue, Globe (FWC) (885; 782; 70-\$1.10) — "Living Desert" (Disney) (2d wk). Light \$5,000. Last week, with the Uptown, \$9,100.

Chinese (FWC) (1,905; \$1-\$1.80) — "Prince Valiant" (20th) (4th wk). Good \$10,000. Last week, \$15,000.

Four Star (UATC) (900; 90-\$1.20) — "Rhapsody" (M-G) (4th wk). Fine \$5,500. Last week, \$6,000.

Orpheum (Metropolitan) (2,213; 80-\$1.10) — "Riot Cell Block" (AA) (4th wk). Light \$3,500. Last week, \$5,100.

El Rey (FWC) (861; \$1-\$1.25) — "Summer Happiness" (Indie) (10th wk). Sturdy \$2,500. Last week, \$2,800.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65) — "Cinerama" (Indie) (52d wk). Into final frame of first big year after fine \$31,000 last week.

'Siege' Okay \$11,000, L'ville; 'Rhapsody' 7G

Louisville, April 27. This is Derby Week in Louisville, with the town's big day set for Saturday (1) at Churchill Downs. Paradoxically, it's one of the poorest weeks for downtown houses because visitors and localities are spending their coin at the track. Kentucky looms big with "Casanova's Big Night." The State with "Rhapsody" was mild last week. Rialto's "Siege Red River" is okay while "Lucky Me" shapes fine in second round at Mary Anderson.

Estimates for This Week
Kentucky (Switow) (1,000; 50-75) — "Casanova's Big Night" (Par) (Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week \$603,700
(Based on 22 theatres)
Last Year \$612,400
(Based on 21 theatres)

'Lagoon' Wham \$10,000, Omaha

Omaha, April 27.

This is 3-D horror week along theatre row, with the only new entries, "Creature Black Lagoon" and "Mad Magician," two 3-Ders both at upped scale, doing well at the Omaha and Brandeis. "Lagoon" is especially sock. Second-weekers, "Prince Valiant" and "The Robe" are weakening at the Orpheum and State.

Estimates for This Week
Brandeis (RKO) (1,100; 65-90) — "Mad Magician" (Col) and "Drive Crooked Road" (Col). Big \$7,000 or close. Last week, "Pinocchio" (RKO) (2d wk), \$6,000 at 60-75c scale.

Omaha (Tristates) (2,000; 75-80) — "Creature Black Lagoon" (U) and "Project M-7" (U). Great \$10,000. Last week, "Ma, Pa Kettle at Home" (U) and "Highway Drag-net" (Allied), \$10,000 in 9 days at 75c top.

Orpheum (Tristates) (2,890; 70-\$1) — "Prince Valiant" (20th) (2d wk). Okay \$8,500 after \$15,000 initial stanza.

State (Goldberg) (875; 65-80) — "The Robe" (20th) (2d wk). Good \$6,000 after \$10,000 opener.

'Casanova' Light \$9,000, Mpls.; 'Cinerama' Great 24G, 2d, 'Lucky' Big 11G

Minneapolis, April 27.

Continuing its first week's box-office triumph, "Cinerama" is still the hottest thing in town with great second round at Century. It'll far outdistance all other screen fare currently. "Casanova's Big Night," one of the new entries, looks very lightweight at the Radio City. "Lucky Me" is big at Orpheum "Creature From Black Lagoon," in second week, still is okay.

Estimates for This Week
Century (S-W) (1,140; \$1.20-\$2.65) — "Cinerama" (Indie) (2d wk). Smash advance campaign and word-of-mouth bearing fruit. Terrace \$24,000 for small house. Last week, \$25,000.

Gopher (Berger) (1,000; 65-85) — "Loophole" (AA). Mild \$3,000. Last week, "Ma, Pa Kettle at Home" (U) (2d wk), \$3,600.

Lyric (Par) (1,000; 65-85) — "Tennessee Champ" (M-G) and "Gypsy" (Continued on page 20)

'Suite' Smooth \$14,000, K.C.; 'Pasha' Rousing 16G, 'French' Hotsy 10G

Kansas City, April 27.

First-run biz this week ranges from some big down to mild. "Executive Suite" is fine at the Midland, while "The French Line" is at the box office for "Yankee Pasha," showing surprising strength at four key Fox Midwest houses. "Mad Magician," on the other hand, shapes mild at the Missouri. "Lucky Me" is pleasing in second round at Paramount.

Estimates for This Week
Apollo (Fox Midwest) (1,050; 65-85) — "Living Desert" (Disney) (4th wk) strong \$4,000. House back to subsequent-run policy.

Esquire (Fox Midwest) (820; 75-\$1) — "Moon is Blue" (UA) (7th wk). Okay \$3,700. Holds. Last week, \$4,000.

Klmo (Dickinson) (504; 85-\$1) — "Genevieve" (U) (2d). Fine \$2,400, and stays again. Last week, same.

Midland (Loew's) (3,500; 50-75) — "Executive Suite" (M-G) and "Fort Algiers" (UA). Fine \$14,000

Hope Boffo 20G, Buff.; 'Say No' Nice \$11,000

Buffalo, April 27.

Top many holdovers will cut down overall total at first-runs here this stanza, but many of second-weekers are doing well. "Casanova's Big Night" rounded out 10 days at Paramount with a big take. "She Couldn't Say No" looms nice at Century. "Prince Valiant" shapes sturdy in second week at the Buffalo while "Lucky Me" is comparatively as big at smaller Center, also in second round.

Estimates for This Week
Buffalo (Loew) (3,000; 50-80) — "Prince Valiant" (20th) (2d wk). Sturdy \$11,000. Last week, \$20,000. Paramount (Par) (3,000; 50-80) — "Elephant Walk" (Par) and "Pride of Blue Grass" (AA). Opened today (Tues.). Last week, "Casanova's Big Night" (Par) and "Bitter Creek" (AA), big \$20,000 in 10 days for Bob Hope comedy.

Center (Par) (2,000; 50-80) — "Lucky Me" (WB) (2d wk). Nice \$9,000. Last week, \$16,000. Lafayette (Basil) (3,000; 50-80) — "Should Happen to You" (Col) and "Drums of Tahiti" (Col) (2d wk). Soft \$6,000 in 5 days. Last week, \$14,400.

Century (Buhaw) (3,000; 50-80) — "Couldn't Say No" (RKO) and "Dangerous Mission" (RKO). Nice \$11,000 or near. Last week, "Pinocchio" (RKO) (reissue) and "Killers from Space" (RKO), \$20,000 in 8 days.

'Act of Love' Okay 12G, Toronto; 'Border' Torrid 17G, Miller' 12½G, 9th

Toronto, April 27.

With many releases holding over, biz has correspondingly tapered off. However, returns are satisfactory if not startling. "Glenn Miller Story" continues hefty in ninth week. "Casanova's Big Night" looms okay at Shea's as does "Act of Love" at Loew's. "Border River" is rated big in four spots.

Estimates for This Week
Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 694; 698; 40-70) — "Border River" (U) and "Paris Playboys" (AA). Very big \$17,000. Last week, "Alaska Seas" (Par) and "Pride of Blue Grass" (AA), \$10,500.

Eglinton, University (FP) (1,080; 1,556; 50-80) — "Should Happen to You" (Col) (2d wk). Good \$13,000. Last week, \$19,000.

Hyland (Rank) (1,354; 60-90) — "Kidnappers" (Rank). Hefty \$9,000. Last week, same.

Imperial (FP) (3,373; 60-\$1) — "Night People" (20th) (2d wk). Good \$13,000. Last week, \$23,500.

Loew's (Loew) (2,090; 75-\$1) — "Act of Love" (UA) Okay \$12,000. Last week, "Rose Marie" (M-G) (5th wk), \$11,000 in 5 days.

Odeon (Rank) (2,390; 60-\$1) — "Khyber Rifles" (20th) (3d wk). Satisfactory \$11,000. Last week, \$15,000.

Shea's (FP) (2,386; 50-80) — "Casanova's Big Night" (Par) (2d wk). Okay \$10,000. Last week, \$13,500.

Towne (Taylor) (695; 60-90) — "Living Desert" (Disney) (5th wk). Near-capacity \$8,000. Last week, same.

Uptown (Loew) (2,745; 65-\$1) — "Glenn Miller Story" (U) (9th wk). Still staunch at \$12,500. Last week, \$16,000.

'Suite' Smooth \$14,000, K.C.; 'Pasha' Rousing 16G, 'French' Hotsy 10G

or near. Stays over. Last week, "Rhapsody" (M-G) and "Give Girl a Break" (M-G) \$9,000.

Missouri (RKO) (2,650; 65-85) — "Mad Magician" (Col) (3-D) and "Drive Crooked Road" (Col). Mild \$5,500. Last week, "Pinocchio" (RKO) (reissue) and "Saint's Girl Friday" (RKO), \$13,000.

Paramount (Tri-States) (1,900; 75-\$1) — "Lucky Me" (WB) (Cine-maScope, 2d wk). Pleasing \$6,000 in 5 days. Last week, \$11,000.

Roxy (Durwood) (878; 65-85) — "French Line" (RKO). This reinstates first-run policy at this house with great \$10,000. Holds over. Last week, subsequent runs.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "Yankee Pasha" (U) and "Rais Into Laramie" (U). Good \$16,000. Last week, "The Robe" (20th) (CinemaScope), at regular scale, \$15,000.

Vogue (Golden) (650; 75-\$1) — "Man in White Suit" (U) and "Tight Little Island" (U) (reissues) (3d wk). Oke \$1,500. Last week, same.

Philly Uneven; 'Knock' Huge \$28,000, 'Jubilee' 10G, 'Carnival' Hep 20G, 2d

Philadelphia, April 27.

Key City Grosses

Estimated Total Gross
This Week \$2,638,000
(Based on 25 cities, and 229 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,752,200
(Based on 24 cities and 205 theatres.)

'Suite' Standout In Frisco, \$28,000

San Francisco, April 27.

Standout here this session is "Executive Suite" with a smash total in prospect at the Warfield. However, weekend earthquake scare really sloughed biz at many boxoffices. "Yankee Pasha" also is faring well with sock take at the Golden Gate. "Red Garters" is dated fair at Paramount. "Cinerama" continues fast at Orpheum.

Estimates for This Week
Golden Gate (RKO) (2,850; 65-90) — "Yankee Pasha" (U) and "Ride Clear of Diablo" (U). Sock \$16,000. Last week, "Best Years' Lives" (RKO) (reissue), \$8,000.

Fox (FWC) (4,651; \$1-\$1.50) — "Prince Valiant" (20th) (3d wk). Mild \$11,500. Last week, \$15,000.

Warfield (Loew's) (2,656; 65-85) — "Executive Suite" (M-G). Smash \$28,000. Last week, "Rhapsody" (M-G), \$12,000.

Paramount (Par) (2,646; 65-90) — "Red Garters" (Par) and "Jivaro" (Par). Fair \$12,000. Last week, "Casanova's Big Night" (Par) and "Alaska Seas" (Par), \$13,000.

St. Francis (Par) (1,400; 95-\$1.20) — "Knock on Wood" (Par) (3d wk). Good \$11,000. Last week, \$15,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; \$1.75-\$2.65) — "Cinerama" (Indie) (17th wk). Fast \$26,000. Last week, \$33,000.

United Artists (N.Y. Coast) (1,207; 70-\$1) — "Top Banana" (U) and "Golden Mask" (U). Fair \$5,000 or near. Last week, "Heidi" (UA) and "White Mane" (UA), \$8,500.

Stagedoor (A-R) (400; 85-\$1.35) — "Julius Caesar" (M-G) (18th wk). Oke \$4,000. Last week, \$5,000.

Clay (Rosenner) (400; \$1) — "Man Between" (UA) (2d wk). Good \$2,700. Last week, \$3,100.

Larkin (Rosenner) (400; \$1) — "Genevieve" (U) (5th wk). Torrid \$3,000. Last week, \$3,200.

Vogue (S.F. Theatres) (377; \$1) — "Little Fugitive" (Indie). Husky \$4,000. Last week, "Justice Is Done" (Indie) (4th wk), \$1,300.

'PASHA' BRISK \$9,000, PORT.; 'LUCKY' 8G, 2D

Portland, April 27.

"Yankee Pasha" looms standout currently with a very big total at the Broadway. Showing is especially fine in view of very spotty boxoffice in the present session. "Lucky Me" shapes tall in second round at Liberty to pace holdovers. "Should Happen to You" is fine in second stanza but elsewhere hold-overs generally are way off.

Estimates for This Week
Broadway (Parker) (1,890; 65-90) — "Yankee Pasha" (U) and "Ride Clear of Diablo" (U). Rousing \$9,000 or better. Last week, "Ma, Pa Kettle at Home" (U) and "Rais Into Laramie" (U), \$6,300.

Guild (Indie) (400; \$1) — "Living Desert" (Disney) (7th wk). Sturdy \$2,500. Last week, \$3,100.

Liberty (Hamrick) (1,875; \$1-\$1.25) — "Lucky Me" (WB) (2d wk). Tall \$8,000 or over. Last week, \$11,000.

Oriental (Evergreen) (2,000; 65-90) — "Shane" (Par) and "A Place in the Sun" (U) (reissue). Slim \$2,500 in 9 days. Last week, "Night People" (20th) (4th wk), \$3,500.

Orpheum (Evergreen) (1,800; \$1.25) — "Prince Valiant" (20th) (2d wk). So-so \$7,000 in 9 days. Last week, \$10,400.

Paramount (Port-Par) (3,400; 65-90) — "Casanova's Big Night" (Par) and "World for Ransom" (AA) (2d wk). Off to fair \$5,500. Last week, \$7,600.

United Artists (Parker) (890; 65-90) — "Should Happen to You" (Col) (2d wk). Fine \$3,500. Last week, \$7,800.

First-runs are spotty here this stanza. "Knock on Wood" with great takeoff, is heading for top honors with smash session at Mid-town. Sex still is selling "Carnival Story," which looms fine in second Mastbaum round, and stays a third. "Lucky Me" shapes fair at Randolph. "Couldn't Say No" is rated only so-so at the Goldman. "Jubilee Trail" shapes good at Stanton.

Estimates for This Week
Arcadia (S&S) (625; 89-\$1.40) — "Julius Caesar" (M-G) (12th wk). Looks around oke \$4,500. Last week, \$5,000.

Boyd (SW) (1,450; \$1.25-\$2.60) — "Cinerama" (Indie) (2th wk). Very strong \$16,500. Last week, \$15,500.

Fox (20th) (2,250; 72-\$1.40) — "Prince Valiant" (20th) (3d wk). Sagging to good \$15,000. Last week, \$27,000.

Goldman (Goldman) (1,200; 50-99) — "Couldn't Say No" (RKO). So-so \$11,000 or near. Last week, "Creature Black Lagoon" (U), \$18,000.

Mastbaum (SW) (4,360; 99-\$1.30) — "Carnival Story" (RKO) (2d wk). Fine \$20,000 or close. Last week, \$26,000.

Midtown (Goldman) (1,000; 74-\$1.30) — "Knock on Wood" (Par). Sock \$28,000. Last week, "Act of Love" (UA) (4th wk), \$9,000.

Randolph (Goldman) (2,500; 74-\$1.30) — "Lucky Me" (WB). Fair \$15,000. Last week, "Pinocchio" (RKO) (reissue) (3d wk), \$18,000.

Stanley (SW) (2,800; 74-\$1.50) — "Glenn Miller Story" (U) (8th wk). Fine \$12,000 for final week. Last week, \$15,000.

Stanton (SW) (1,473; 50-99) — "Jubilee Trail" (Rep) and "Hell's Half Acre" (Rep). Good \$10,000. Last week, "Yankee Pasha" (U) and "Thy Neighbor's Wife" (20th), \$11,000.

Studio (Goldberg) (500; 80-\$1.15) — "Man Between" (UA) (6th wk). Oke \$3,500. Last week, \$3,600.

Trans-Lux (T-L) (500; 99-\$1.50) — "Beat Devil" (UA) (6th wk). Fair \$3,700. Last week, \$4,500.

Trans-Lux World (T-L) (604; 99-\$1.50) — "Naked Jungle" (Par) (3d wk). Brisk \$7,500. Last week, \$10,000.

H.O.s Don't Hobble Hub;
'Knock' Loud 19G, 'Rose'
26G, 'Genevieve' Wow 9G

Boston, April 27.

In what is believed to be precedent-setting, all downtown majors are holding over this week with the result that biz is spotty. "Cinerama," in 17th week at the Boston, is still strong. "Knock on Wood" in second frame at the Astor is rated big. "Rose Marie," in second round at two spots, looms solid. "Genevieve" continues great in second week at the Exeter and may possibly surpass opening round. Most other holdovers are not too good excepting "Prince Valiant."

Estimates for This Week
Astor (B&G) (1,500; 74-\$1.10) — "Knock on Wood" (Par) (2d wk). Very big \$19,000 after \$23,000 in first week.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.65) — "Cinerama" (Indie) (17th wk). Aided by two extra showings, should build to tall \$27,000. Last week, \$20,000.

Exeter (Indie) (1,300; 60-\$1) — "Genevieve" (U) (2d wk). Great \$9,000 or better. Last week, \$9,400.

Fenway (NET) (1,373; 50-90) — "Night People" (20th) (2d wk). Off to about \$3,500 after nice \$6,500 for first.

Majestic (Shubert) (1,500; 50-\$1) — "Heidi" (UA) and "White Mane" (Indie) (2d wk). Okay \$4,000 following \$5,000 for first week.

Memorial (RKO) (3,000; 50-90) — "Prince Valiant" (20th) (2d wk). Good \$15,000 after \$23,000 in first. Metropolitan (NET) (4,367; 50-90) — "Lucky Me" (WB) (2d wk-5 days). Slow \$9,000 after \$20,000 for first.

Rose Marie (Loew's) (3,000; 70-\$1) — "Rose Marie" (M-G) (2d wk). Still solid at \$18,000 following \$28,000 for first week.

Paramount (NET) (1,700; 50-90) — "Night People" (20th) (2d wk). Neat \$10,000. Last week, \$16,000.

Pilgrim (ATC) (1,800; 60-95) — "Mad Magician" (3-D) (Col) and "Battle Rogue River" (Col) (2d wk). Fair \$9,500 after \$18,000 for first.

State (Loew's) (3,500; 70-\$1) — "Rose Marie" (M-G) (2d wk). Fair \$8,000 after disappointing \$11,000 for first.

Vacations Lift Chi; 'Taza'-'Kettles'

Bangup \$18,000, 'Lucky'-Laine Lusty

44G, 'Prince' 25G, 'Carnival' 27G, 2d

Chicago, April 27.

Cleanup Week or spring vacation for the public schools has mainstemmers mopping up this session as matinees are proving strong. Only one new entry with most houses being in second round. Rain hurt biz at many spots over the weekend.

Cabbo of "Taza, Son of Cochise" and "Ma, and Pa Kettle at Home" is headed for a smash \$18,000 at the Roosevelt.

In second frame, "Lucky Me" looks very big \$44,000 at the Chicago, with Frankie Laine onstage giving a boost. Oriental looks strong \$25,000 also in second with "Prince Valiant."

Weeks with "Carnival Story" is big \$27,000 for first holdover week. United Artists' with "Creature from Black Lagoon" is good for second frame. "It Should Happen to You" is fine at State-Lake also for second. "Heldi" shapes nice at Wood.

"Pinocchio" continues smash in third round at Loop. Surf is still fancy in the eighth frame with "Genevieve." Palace is grabbing lusty coin for 39th week of "Cinerama."

Estimates for This Week

Chicago (B&K) (3,900; 98-125) — "Lucky Me" (WB) with Frankie Laine onstage (2d wk). Socko \$44,000 after \$68,000 last week.

Grand (Nomikos) (1,200; 90-98) — "Iron Glove" (Col) and "Charge of Lancers" (Col) (2d wk). Oke \$6,200. Last week, \$8,500.

Loop (Telem) (600; 90-125) — "Pinocchio" (RKO) (reissue) (3d wk). Great \$22,000. Last week, \$26,000.

McVickers (JL&S) (2,200; 65-95) — "Naked Jungle" (Par) and "Alaska Seas" (Par) (2d wk). Mild \$12,000. Last week, \$22,000.

Monroe (Indie) (1,000; 50-98) — "Act of Love" (UA) (6th wk). Fine \$4,500. Last week, \$5,000.

Oriental (Indie) (3,400; 98-125) — "Prince Valiant" (20th) (2d wk). Very good \$25,000. Last week, \$45,000.

Palace (Eitel) (1,484; \$125-\$340) — "Cinerama" (Indie) (39th wk). Lively \$34,000. Last week, \$35,000.

Roosevelt (B&K) (1,400; 50-98) — "Taza, Son of Cochise" (U) and "Ma, Pa Kettle at Home" (U). Smash \$18,000. Last week, "Beachhead" (UA) and "Sabre Jet" (UA) (2d wk) \$17,000.

State-Lake (B&K) (2,700; 98-125) — "Should Happen to You" (Col) (2d wk). Nice \$23,000, after \$36,000 last week.

Surf (H&E Balaban) (885; 95-) — "Genevieve" (U) (8th wk). Sock \$4,300. Last week, \$5,500.

United Artists (B&K) (1,700; 98-125) — "Creature Black Lagoon" (U) (3-D) and "Killers from Space" (RKO) (2d wk). Good \$17,000. Last week, \$24,000.

Woods (Essaness) (1,198; 98-125) — "Carnival Story" (RKO) (2d wk). Robust \$27,000. Last week, \$30,000.

World (Indie) (697; 98-) — "Heldi" (UA) (2d wk). Plump \$5,600. Last week, \$6,300.

Griegel (Lopert) (430; 98-) — "Red Garters" (Par) (2d wk). Bright \$5,000. Last week, \$5,500.

H.O.s Slow Up D.C.; 'Rose'

Bright 20G, 'Pinocchio'

13G, 'Knock' 9G, 2d Wks.

Washington, April 27.

Biz is off this week along the mainstem because every house except one is playing a holdover. End of the D.C. public school Easter holiday also is blamed. Sole newcomer, "Rose Marie," looks fine at Capitol. "Pinocchio," "Lucky Me" and "Knock on Wood" shapes as best bets in second weeks. "Cinerama" continues strong, being helped by the hundreds of high school class tours from all parts of U.S.

Estimates for This Week

Capitol (Loew's) (3,434; 70-95) — "Rose Marie" (M-G). Fine \$20,000. Last week, "Tennessee Champ" (M-G) plus Betty Hutton onstage at advanced prices, terrific \$55,000 for nine days.

Columbia (Loew's) (1,174; 60-84) — "Beachhead" (UA) (2d wk). Fair \$6,000. Last week, \$10,000.

Dupont (Lopert) (372; 90-120) — "Julius Caesar" (12th wk). Starting to taper off at \$3,600 or less. Last week, \$4,000.

Keith's (RKO) (1,939; 70-90) — "Pinocchio" (RKO) (reissue) (2d

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Lucky Me' Fine

12G, Cincy Ace

Cincinnati, April 27.

Downtown biz is taking a post-Easter dip. "Lucky Me" is top grosser, looming nice at the Palace. Three other new bills, bunched at a moderate pace, are "Rhapsody" in the Grand, "New Faces" at Keith's and "Crime Wave" at the Capitol, which closes Friday (30) for expected Cinerama leasing. Only holdover, "Prince Valiant" at the big Albee, shapes fairish.

Estimates for This Week

Albee (RKO) (3,100; 75-90) — "Prince Valiant" (20th) (2d wk). Fairish \$8,000 trailing opening stanza's \$14,000.

Capitol (RKO) (2,000; 50-85) — "Crime Wave" (WB) and "Duffy San Quentin" (WB). All right \$6,500. RKO Theatres closing house Friday (30), and likely will lease it to Cinerama for reopening in mid-June. Last week, "Beachhead" (UA) and "Dragon's Gold" (UA), \$6,000.

Grand (RKO) (1,400; 50-85) — "Rhapsody" (M-G) and "Paris Playboys" (Indie). Okay \$7,500. Last week, "Jesse James Vs. Daltons" (Col) and "Man From Cairo" (Indie), \$6,000.

Keith's (Shor) (1,500; 50-85) — "New Faces" (21th). Moderate \$7,000. Last week, "Night People" (20th) (2d wk), at 75-1 scale, \$8,000.

Palace (RKO) (2,600; 75-90) — "Lucky Me" (WB). Fine \$12,000. Last week, "Pinocchio" (RKO) (reissue), \$14,500 at 60-84c scale.

Keith's (Shor) (1,500; 50-85) — "New Faces" (21th). Moderate \$7,000. Last week, "Night People" (20th) (2d wk), at 75-1 scale, \$8,000.

Palace (RKO) (2,600; 75-90) — "Lucky Me" (WB). Fine \$12,000. Last week, "Pinocchio" (RKO) (reissue), \$14,500 at 60-84c scale.

Keith's (Shor) (1,500; 50-85) — "New Faces" (21th). Moderate \$7,000. Last week, "Night People" (20th) (2d wk), at 75-1 scale, \$8,000.

Palace (RKO) (2,600; 75-90) — "Lucky Me" (WB). Fine \$12,000. Last week, "Pinocchio" (RKO) (reissue), \$14,500 at 60-84c scale.

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H.O.s Bop Denver; 'Lucky'

OK 10G, 'Rhapsody' 8G

Denver, April 27.

With six first-runs on holdover here this round, only one house is headed for above average trade. This one is "Rhapsody," which is fine in second week at the Broadway, and stays a third. Elsewhere biz is off. However, "Lucky Me" shapes okay in second stanza at Paramount.

Estimates for This Week

Broadway (Wolfberg) (1,200; 50-85) — "Rhapsody" (M-G) (2d wk). Fine \$8,000. Stays again. Last week, \$9,500.

Denham (Cockrill) (1,750; 50-85) — "Casanova's Big Night" (Par) (2d wk). Down to \$3,500 in 5 days. Last week, \$8,500.

Denver (Fox) (2,525; 60-1) — "Prince Valiant" (20th) (2d wk). Fair \$9,500. Last week, \$18,000.

Esquire (Fox) (742; 60-1) — "Prince Valiant" (20th) (2d wk). Mildish \$2,000. Last week, \$6,000.

Orpheum (RKO) (2,800; 50-85) — "Bad for Each Other" (Col) and "Jesse James Vs. Daltons" (Col). Light \$7,000. Last week, on reissue.

Paramount (Wolfberg) (2,200; 60-1) — "Lucky Me" (WB) (2d wk). Okay \$10,000. Last week, \$15,000.

Tabor (Fox) (1,967; 50-85) — "One Girl's Confession" (Indie) and "Problem Girls" (Indie). Poor \$3,000. Last week, "Three Young Texans" (20th) and "Thy Neighbor's Wife" (20th), \$4,000.

Vogue (Pike) (442; 74-90) — "Genevieve" (U) (3d wk). Okay \$1,500. Last week, \$2,700.

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B'way Tapers Off But Walk' Wow

\$35,000; 'Knock' Sockeroo 63G, 2d,

'Rose' Stageshow Lofty 177G, 4th

Business started slipping last Sunday (25) and then dipped abruptly yesterday and Monday (26), with the result that Broadway first-runs are down sharply in current session. Theatres having business weeks which took in most of the period winding last Saturday (24) in most cases are doing better than other houses since this took in the Easter week vacation period. Virtually a 100% holdover situation prevails on Broadway, with the Astor having the only big new pic, "Elephant Walk."

"Walk" concluded its initial week last night (Tues.) with a great \$35,000 or near. Standout money still is going to the Music Hall despite it being the fourth week for "Rose Marie" and annual Easter stageshow. Current round likewise will wind up the fourth frame with a huge \$177,000, or close. It holds again.

Both "Knock on Wood" at the Capitol and "Carnival Story" at the Criterion are doing very well on first holdover sessions. "Knock" hit smash \$63,000 in second stanza at the Cap while "Carnival" held with trim \$17,000 at the Crit.

"Yankee Pasha," plus vaudeville topped by Julius La Rosa, Ella Fitzgerald and Archie Bleyer orch, with only two days of week taking in the vacation period, is down to great \$48,000 at the State for second week.

"Casanova's Big Night" still is okay with around \$11,000 in prospect for second round at the Victoria. "Beachhead" shapes good \$10,000 or near in initial holdover week at the Globe. "Out of This World" still is very big \$15,000 in second frame at the Guild.

"Prince Valiant" is fairish \$46,000 in third stanza at the Roxy while "Lucky Me" looms fair \$30,000 in third at the Paramount. "Creature Black Lagoon" opens Friday at the Par while "River of No Return" preems the same day at the Roxy.

Two East Side arty holdses did unusually well. "Lili" soared to a wow \$11,500 in its 59th week at the Trans-Lux 52d Street while "Genevieve" climbed to a great \$11,600 in 10th round at the Sutton.

Estimates for This Week

Astor (City Inv.) (1,300; 75-165) — "Elephant Walk" (Par) (2d wk). Soared to great \$35,000 or near in first week ended last night (Tues.), best here in many months. In ahead, "Red Garters" (Par) (4th-5 days), okay \$9,500.

Little Carnegie (L. Carnegie) (550; \$125-\$180) — "La Ronde" (Hakim) (6th wk). Looks like fast \$13,000. Last week was \$10,000; below hopes.

Baronet (Reade) (430; 90-\$1.50) — "Oliver Twist" (UA). Opened yesterday (Tues.). In ahead, "Man in White Suit" (U) (reissue), good \$4,500 for 10 days. "Spell of Ireland" (Indie) opens May 10.

Capitol (Loew's) (4,820; 75-\$2.20) — "Knock on Wood" (Par) (3d wk). Initial holdover round ended last night (Tues.) held at smash \$63,000 or close. First week was \$33,000 but with low expectations. Looks in for run.

Criterion (Moss) (1,700; 75-\$1.85) — "Carnival Story" (RKO) (2d wk). First holdover stanza looks to hit fancy \$17,000 or under. First week was great \$34,000. Stays.

Fine Arts (Davis) (468; 90-\$1.80) — "Beauties of Night" (UA) (6th wk). Fifth week ended Monday (26) was big \$9,000, same as fourth week. Continues.

Globe (Brandt) (1,500; 50-\$1.50) — "Beachhead" (UA) (2d wk). Second frame ending tomorrow (Thurs.) is off to okay \$10,000 after \$17,500 opening week, a bit below hopes.

Guild (Guild) (450; \$1-\$1.80) — "Out of This World" (Indie) (2d wk). Initial holdover session ended today (Wed.) looks to hit torrid \$15,000 after \$20,000 opening week.

Holiday (Rose) (950; 70-\$1.80) — "Witness to Murder" (UA) (2d wk). First holdover round ending today (Wed.) looks to hold with fine \$14,000 after nice \$18,500 opening week. Stays a third.

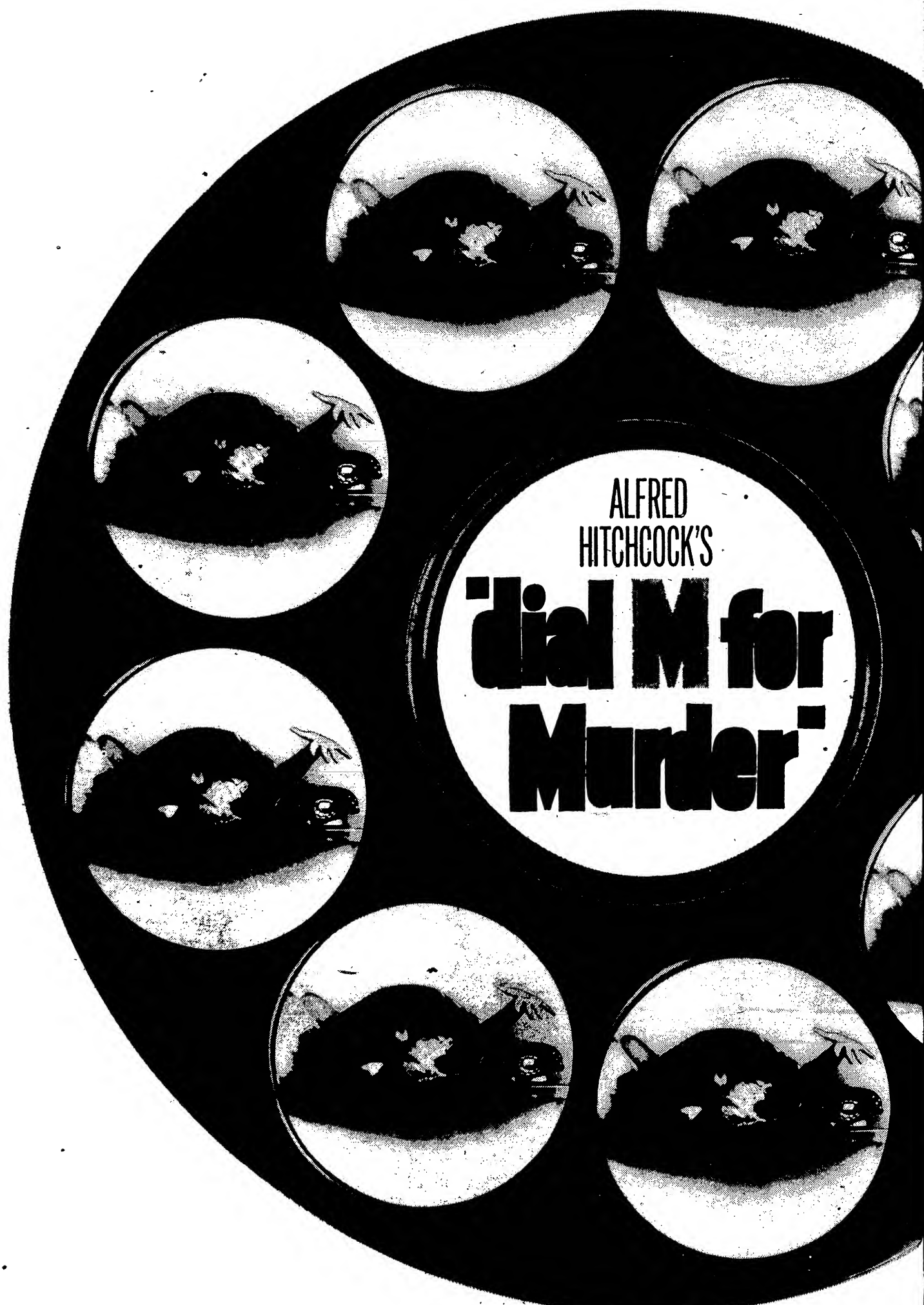
Mayfair (Brandt) (1,736; 70-\$1.80) — "Naked Jungle" (Par) (4th-final wk). This round concluding tomorrow (Thurs.) is heading for fair \$11,000 after \$17,000 in third frame. "Jubilee Trail" (Rep) opens Friday (30).

Normandie (Normandie Theatres) (592; 95-\$1.80) — "Pit of Lones-

liness" (Davis) (4th wk). Third session ended last night (Tues.) held with sturdy \$8,500 after \$9,500 for second week. Stays.

Palace (RKO) (1,700; 50-\$1.50) — "Drums of Tahiti" (Col) and vaudeville. Week ending tomorrow (Thurs.) looks to reach fair \$18,500. Last week, "Three Young Texans" (20th) and 8 acts of vaude, \$28,000.

Paramount (ABC-Par) (3,664; 65-\$1.65) — "Lucky Me" (WB) (3d-final wk). Off to fair \$30,000 after \$40,000 for second round. "Creature Black Lagoon" (U) opens Friday (30), being set in ahead of "Miami Story" (Col) at last minute the middle of last week. "Story" now is set to follow "Lagoon."</



ALFRED
HITCHCOCK'S

'dial M for Murder'

They're all calling
WARNER BROS.
 for "Dial M for Murder"
 for Decoration Day!

PERFECT **3 DIMENSION** IN THE HITCHCOCK MANNER, AND **WARNERCOLOR**

STARRING

RAY MILLAND · GRACE KELLY · ROBERT CUMMINGS

WITH **JOHN WILLIAMS · ANTHONY DAWSON** DIRECTED BY **ALFRED HITCHCOCK**



WRITTEN BY

FREDERICK KNOTT who wrote the International Stage Success

Music Composed and Conducted by **Dimitri Tiomkin**

Mixed (Not French) Jury Likely For Cannes Film Fest Next Year

Cannes Film Festival next year will have an international instead of a French jury and the Americans will be adequately represented.

Jacques Flaud, director general of the French Centre National du Cinema, who initiated the change and who also has been a key figure in the negotiations for a new Franco-American film pact, plans to visit the U. S. in May. While he is making the jaunt in a private capacity, he's expected to huddle with Motion Picture Export Assn. execs on both Cannes and the agreement.

The Americans this year left Cannes with a bitter taste in their mouth following what they considered the brushoff at Columbia's "From Here to Eternity" which the French had, particularly asked for. Next year, Jean Cocteau, French playwright who had been primarily responsible for "Eternity" losing out to a Japanese film, will no longer head up the panel.

There had been threats on the part of the U. S. distributors that they would no longer participate at Cannes under prevailing circumstances. Flaud, who is considered pro-American in his sentiments, reacted to this by approving the changed setup.

His trip to the U. S., where he's never visited before, is likely to provide him with another opportunity to discuss the stalemated agreement with the MPEA which, although it was signed in Paris last year by MPEA proxy Eric Johnston, he has refused to implement. While the impression originally prevailed that Flaud was the obstacle, it's now believed that he was not acting on his own.

Johnston returned from Paris recently, where he discussed the agreement with two French ministers and with Flaud. Impression was created that the French were willing to live up to the original pact, which would have been retroactive to last year. Nothing has happened since then, however, and Johnston has kept mum on the talks.

Meanwhile, although the French have continued to hand out temporary licenses, some of the companies are reaching their limit, set by the French at 80. There is also some question as to the subsidy part of the arrangement. Flaud in the past has come out in favor of reciprocity of imports and it's expected that the foolhardiness of such a policy will be impressed on him during his visit.

British Prods. Backing High Quota for Com'l TV; Plan No Producing

London, April 20. In the "interests of the community," the British Film Producers Assn. has supported the campaign for a high British quota for commercial TV. It is siding in principle with the 14 organizations which last week launched a campaign for 30% British screen time. But it is advocating conditions comparable to the film quota act which gives the government yearly discretion to fix the percentage.

Because the Cinematograph Exhibitors Assn. has publicly declared it will boycott the product of any company entering the tv market, member companies of the BFFA are not contemplating the production of telefilm for the new competitive network. However, it believes that if the principle of a high quota is agreed, the necessary British programs would be forthcoming.

The BFFA also is supporting the principle of censorship for tv programming but is hoping to get a system which would avoid the necessity of governmental control.

Towers Into Com'l TV

London, April 20. Harry Alan Towers, head of Towers of London, British outfit which specializes in recorded sponsored radio programs, is branching out into the tv commercial film field.

This week he is announcing the formation of a new company in association with Richard Mayer and Leon Goodman.

Start Strauss' 'Baron' Bi-lingual in Berlin

Berlin, April 20. Berolina, Berlin's financially strongest film producing outfit, has started shooting "Gypsy Baron," based on Johann Strauss' operetta of same name. Film is simultaneously being produced in German and French version and will be available in both the conventional form and widescreen plus stereo sound. "Baron," incidentally, is the first German pic to be made in Eastmancolor.

French actor-singer Georges Guetary plays the French "Baron" while Germany's Gerhard Riedmann is portraying the title role in the Teutonic version. Other roles in both versions are played by local actors whose voices will be synchronized later in Paris. Exteriors will be shot in Yugoslavia. Arthur Maria Rabenalt is directing. Berolina's next project is "Johannisfeuer" starring Swedish filmstar Ulla Jacobson.

Initial 3-D Pic, First C'Scope Film Launched To Long Lines in Arg.

Buenos Aires, April 20. Last week CinemaScope and 3-D premed to the public here, although both had been actually unveiled at Mar del Plata pic festival. The Broadway, and Premier, now showcasing the new medium, have been sold out since opening, with long lines each morning. These crowds have prevailed despite an admission scale of \$2 (customary tab is 35c).

The Premier is playing the 3-D'er "House of Wax." "Wax" is preceded by the Argentine documentary exhibited at the Film Festival, which shows scenes of Buenos Aires in 3-D and in Ferranicolor. This pic is made on a process devised by Argentine engineer Jorge Duclout, and is sponsored by the Entertainment Board.

20th-Fox put on a special preview of "The Robe" at the Broadway before the regular run started, showing a series of shorts and documentaries illustrating various stages in the development of the new technique. If anything, "Wax" interests local patrons more than "The Robe," an impression apparent during the Film Festival showings.

Simultaneously with the introduction of C'Scope and 3-D, Buenos Aires has enjoyed a spate of releases larger than it has had in years. There is so much product awaiting release that a fourth circuit is being opened up, which includes the widely dispersed Radar, Capitol and Los Angeles theatres. To compensate for conversion of the 2,800-seat deluxe Opera theatre to legit, the Lococo Circuit has incorporated the 2,000-seat Astor into its circuit, taking it on lease until 1956 from the Di Fiore circuit.

Pictures currently playing at first runs are "Singin' in Rain" (M-G), "Tales of Hoffmann" (London), "Anna" (Italy), "Son of Paleface" (Par), "Quiet Man" (Rep), "Fair Wind to Java" (Rep) and two good native pics, "La Calle del Pecado" and "Maria Magdalena."

20th-Fox Loses Small Damage Suit in Vienna

Vienna, April 20. 20th-Fox lost in court where heirs of operetta author Ernest Welisch claimed the pic, "Lady in Ermine," was based without credit on Welisch's operetta of the same name, widely played in prewar Europe. Basing its decision on testimony from Dramaturgy Professor Frederick Schreyvogel, the court awarded the Welisch heirs \$1,050 damages and opened the way to further recovery actions.

Plaintiffs said they didn't know until the Lubitsch-directed film was released in Austria in late 1950 that it followed their fathers' work without crediting him. Apparently 20th-Fox acquired the operetta book through complex copyright transactions.

CONANT TO PRESENT AWARD

Agrees to Handle Selznick Golden Laurel Prize in Berlin

London, April 27. The U. S. High Commissioner for Germany, James B. Conant, has agreed to present the David O. Selznick Golden Laurel award during the Berlin International Film Festival June 25. The award is presented annually for outstanding contributions through production of six of cinematic artistry to mutual understanding and goodwill in the world. Only films made by Europeans in Europe are eligible.

At the same ceremony, the Selznick Golden Laurel Trophy will be presented. This is awarded annually to a European film-maker whose work through the years has made an important contribution to international understanding. The American jury, which includes Ellis Arnall, Dr. Ralph J. Bunch and Mrs. Franklin D. Roosevelt, will select the winners for both trophies.

'4 Sou' Musical Scores in Paris

Paris, April 20. Jean Bouchel-Ysaye, manager of the 2,000-seater, ex-music-hall Empire Theatre, has mounted "L'Opera de Quat' Sous" ("Four Sou Opera"), Kurt Weill-Bert Brecht musical, product of Berlin's frantic '20s, in an expensive, tastefully staged, well sung and generally satisfying French version at his big house and show's chances look good. (Play is currently in N. Y., in an off-Broadway production, as "Threepenny Opera.")

Some of the original's harsh social satire has been toned down and lighter, more subtle Parisian note prevails with stronger accent on ballet numbers, picturesque background and comic high-jinks. But book has higher IQ than those of its local song-and-dance rivals, and its slightly acid comedy is refreshing relief after librettos of sugary costume spectacles.

Lavish production has energetic and invigorating pace and bounce with grim humor of Teutonic origin being given airy treatment and with expert company (60) delivering a spirited ensemble performance. Paul Pary registers solidly, both vocally and histrionically, as the beloved rogue Mackie, and Graziella Sciutti, Italian soprano-looker with fine, clear voice, makes a fetching Polly.

Claire Duhamel as policeman's offspring and Maria Remusat as a treacherous prostitute are fine in rewarding assignments, and Raymond Souplex, as Polly's cynical father, Francois Rosay, returning to the boards after a long absence, as Polly's managing mama, and Alfred Adam as a dishonest chief of police, score with a vengeance.

The Louis Ducreux direction, John Taras choreography, dancing of Ursula Kubler and Gordon Hamilton and supporting ballet corps are all tops, as is Richard Blareau's batoning of the Weill score.

Ysaye hopes to hold "Opera" at the Empire through summer, thus profiting by tourist trade, and take it to London next fall. Curt.

Rigger's Death in Fall Costs Rank Prods., 8½C

London, April 20. Damages amounting to over \$8,500 were awarded in the High Court last week against J. Arthur Rank Productions to the widow and two sons of a man who fell to his death from the rigging above a set at Pinewood Studios. The victim of the fall, W. D. J. Griffiths, was reported to be earning \$33.60 as a rigger.

The judge described Griffiths' job as a perilous occupation and said he had come to the conclusion there were no secure hand holds.

Two Provincial Brit. Theatres Up for Sale

London, April 20. Two major provincial theatres are on the market here. Both are being offered either for outright sale or on lease.

One of the houses, the Hippodrome in Dudley, which was recently used for a Bellita ice show, has 1,500-seat capacity. The other, the Plaza, West Bromwich, a vaudeville house, seats 1,070.

What Yanks Find Strange In Berlin

By HANS HOEHN

Berlin, April 20.

Sometimes, though not so very often, there are good theatre plays in this city's Soviet Sector. As the ratio of a West and an East Mark is approximately 1:4.5, there are seats available for the equivalent of 25c, U.S. money. . . . Political dramas there generally portray on one hand the good mild-looking Commie creatures, while the other side the Yanks, always dressed where possible in top hats and tails, tough and unscrupulous acting, toujours drinking and chain-smoking. . . . These plays are often effectively played and staged but only well-received by those already convinced about their messages.

Always quite a sight: When U.S. troops take over the guard at Spandau prison (where the Reich's top war criminals are held) from Soviet guards.

This one for sights: A Ferrari sports cabriolet. Price: DM 60,000 (approx. \$14,300). The happy owner: James Wakefield Burke, author of the bestseller, "The Big Rape." There's only one such car in Germany, they say. . . . auto is the topic of local motorists. . . . Many rich (German) folks, incidentally, are driving brand-new American cars. There are also quite a few Amis who turned German car owners. . . . a Mercedes 300 is the dream of many. . . . the Bahnhof Zoo area still sees, lingering around, black-market dealers, illegal and legal prostitutes, third-sexers and crooks of all descents. . . . they give cops a rough time.

On the dull side: The attractions in cabarets. . . . on the plus side: the incomparable "gemuetlichkeit" (as Amis say) in some intimate cafes. . . . the clothing of people is generally still under European standards. People stick mainly to old styles: Men to overlong coats, wide pants, etc. Many femmes don't seem to know how to dress suitably. . . . not always a matter of coin (see the French girls).

Women working as bricklayers are still a daily sight in Berlin.

Also horse-drawn post carriages. . . . Soccer football, generally unpopular in the States, has become something of more interest to local Yanks. One reason might be Toto (gambling pool), one way to make a fast buck. Girls sometimes talk them into it. . . . Some Americans are regularly watching local football games, a few have even become active players. . . . most of the books coming out about the war through German eyes are written by those who were generals and politicians.

One American told me: To catch the real tone of Berlin one should go into a little grocery store, stand at ease by the glass counter, with a blonde-braided gal on your right, an apple-cheeked, stocky boy on your left, a cheery talkative hausfrau or two in back of you, and let your eyes roam about, noting the stacks of hard-crusted bread on shelves; bologna, tongue and wurst on hooks, and cheeses of all sorts in glass cases. A tiny over-worked salesmen seem to get into the play with every customer's order.

Everything about the Nazi past has been revealed in Teutonic magazines, ranging from the Fuhrer's moustache to Goebbels' club-foot shoeleaves to Emmy Goering's underwear. . . . "Till Five Minutes Past 12," a domestic documentary of Hitler's rise and fall, was generally watched by GIs with wonder and appreciation. The wonder was at the horrible power this man held over the minds and lives of so many. The appreciation was for the small education that one and a half-hour afforded.

Despite tactful questions it's said to be very hard for political investigators to find anyone who really was a big Nazi.

U. S. influence: Coca-Cola chewing gum and blue jeans are some of the better-known imports for local teenagers.

If a British soldier is asked what he honestly thinks of the U. S. soldier, he will tell you very tactfully that the American eats too fast and is always in a hurry.

'Eternity' Boff Parisian Grosser; 185G in 2 Wks.; Guitry's Film Bonanza

Paris, April 27. On its Oscars and Cannes Fest kudos, plus word-of-mouth and crix, "From Here to Eternity" (Col) is shaping into a boff grosser in a \$185,000 take for its first two weeks at three big houses here. The Sacha Guitry color costumer, "If Versailles Were Told to Me," is turning out to be the most phenomenal grosser since the war. Now in its initial subsequent-run, it has already raked in \$834,000, and looks to make a few millions on its domestic take alone. This puts Guitry into the top director's bracket. He is already preparing a "Napoleon" with a budget of \$1,500,000, which will be the biggest budget a French pic ever had, and twice the cost of "Versailles."

Jacques Becker's "Touchez Pas Au Grisbi" ("Don't Touch the Coin") has taken in a nice \$138,000 in its first three weeks at two houses. "Le Defroque" ("The Unfrocked One"), with Pierre Fresnay, has taken a good \$81,000 in six weeks at a small-seater, and Daniel Gelin in "The Snow Was Dirty" has come in for \$96,000 in a seven-week run at two smaller first-runs. This round has the big grossers primarily in the Gallic category, but coming in for probable nice runs are "It Should Happen to You" (Col) on an arty basis, and "Roman Holiday" (Par) at four houses.

Costliest Jap Cinema

Tokyo, April 20. The costliest film house in Japan opened last week with the launching of the Marunouchi Nikkatsu, built at a cost of over \$1,000,000. It premed with "All The Brothers Were Valiant" (M-G). House, seating 1,511, becomes the showcase of the Nikkatsu Motion Picture Co., distributors of foreign films.

New outlet, costing more than twice as much as any cinema in Japan, is fully air-conditioned, fireproof and has a 24-by-18 foot screen. The four-story building in which it is housed also has a restaurant, bar and nightclub.

CEA Shuffs Off Stereo Sound

London, April 20. British exhibitors agree that stereophonic sound is superior in quality to single track optical sound, but do not believe that this would be widely appreciated by the public. This is the conclusion reached following the Warner Bros. test when it showed "The Command" in both systems.

Commenting on the single track sound, the Cinematograph Exhibitors Assn. report, issued last week, says there was practically no difference between audibility or quality of the sound in the two systems. The single speaker was considered adequate both for legibility of speech and general quality of music reproduction. Some discriminating observers, it adds, have stated they preferred the single track reproduction because of its greater evenness of quality.

Except for a few sequences when auditorium speakers were in use, the stereo system did not provide an outstanding directionality of sound source compared with the single track single-speaker optical system, adds the report.

Delfont Sets 'Folies' For Glasgow Season

Glasgow, April 20. Bernard Delfont, by arrangement with Paul Derval, of Paris, is presenting a three-week season of Folies Bergere at the Empire Theatre here, with a season in Edinburgh to follow. Production, titled "Paris to Piccadilly," is staged by Dick Hurrant.

Show recently returned from South Africa. Hal Monty, English comedian, is featured in the present production, final scenery of which cost \$6,000. A special revolving stage is used to present "La Ronde," in which members of the company wear millions of sequins.

British Film Industry Won't Seek More Tax Reduction Until 1955

London, April 20. The British motion picture industry is to say a polite "thank you" to the Chancellor of the Exchequer for his 50% tax concession worth \$9,800,000 a year, and will not press for the other half until 1955. It is felt in top trade circles that it would be an ungracious act to campaign for the extra relief during the committee stage of the Finance Bill.

With the extra coin now guaranteed to flow into the boxoffice, the main industry problem concerns its distribution. The producers have already staked their claim for higher income for the Eady Fund which had previously been set at a provisional level. The exhibitors are insisting that what is left after the payment of additional film hire is required to meet continually rising overheads. They are particularly peeved at the refusal of the distributors to negotiate a new break figure agreement covering smaller operations.

This has led to a major split within the ranks of the Kinematograph Renters Society. General Film Distributors, the Bank distributing outlet, has publicly stated that it will flout the KRS ruling and negotiate individual contracts with smaller exhibitors. It has refused to withdraw from KRS. Both parties admit there is no prospect of reconciliation.

Brit. Publishers Assn., Society of Authors Row Over New Writer Pact

London, April 20. A new contract clause imposed by the Publishers Assn., insisting that in all future contracts with new authors they should receive a substantial slice from film, legit, radio and television rights, has led to an outburst by the Society of Authors. John Masefield, the society prez, supported by a number of leading members, including Somerset Maugham, J. B. Priestley, Sir Osbert Sitwell and Norman Collins, launched a public beef against the rule in a letter in the London Times.

The writers claim that the Publishers Assn. will become a publishing cartel which would end the independence of authors as well as publishers.

Claiming that the Publishers' Assn. is trying to undermine one of the bastions of free society, the authors suggest they should refuse to be parties to any such system. Also that they should feel unable to contract with a publisher who would deprive every young author of earnings derived from his own initial act of creation.

Nini Marshall, Banned From Arg., Gets Reprieve

Montevideo, April 20. Radio and screen actress Nini Marshall, who was banned from work in her native Argentina's pix studios and radio outlets back in 1945, because of the late Eva Peron's enmity, and who has since been making pictures in Mexico, will return to work there this year. She has been signed by the Belgrano network for both radio and video, and has stipulated that she be partnered with her former emcee, Juan Carlos Thorry. Until the Peron revolution she was the top-rated and highest paid star in local radio.

Currently this comedienne, who writes her own radio scripts, is winding up film contracts in Mexico, but visited Buenos Aires at the end of 1953 when she was interviewed by Entertainment Board officials, who professed to know nothing about the ban against her. It simultaneously begged her to work down here.

Moss Empires 17 1/2% Divvy

London, April 20. With a slight reduction in profits, Moss Empires have shaved their dividend from 19% to 17 1/2%. Earnings for the past year were \$966,000 against \$1,010,800 for the previous 12 months. The company controls a chain of 26 theatres including the London Palladium.

India's Film Biz Tries To Put Bite on Yanks

Madras, April 20. Film Federation of India, headed by S. S. Vasan, is making arrangements for setting up a Film Finance Corp. Kinema Renters Society, comprising all American film distributing firms in India, was unofficially approached on a deal to cancel blocked funds, to help start the corporation. It is doubtful if the KRS would join hands with Film Federation to stabilize the Indian film industry since it would ultimately compete with American product.

The Federation also has suggested an extension of the show biz tax ranging from 20c to 50c per show. It would set apart revenue received from this source for financing the Film Finance Corp. No official reaction is noted as yet on this.

BFPA Alone On TV Control Plan

London, April 20. Since the other three trade associations have dropped out of the united industry campaign to harness tv, the British Film Producers Assn. has decided to go it alone. It took the first move in this direction last week when association toppers opened exploratory confabs with the tv advisory committee.

Adhering partly to the principle agreed by the four associations last year, the BFPA is to ask the committee for advice on the transmission of tv programs direct to picture theatres, and also on problems concerned with subscription tv. The original all-industry scheme envisaged a potential capital expenditure approaching \$140,000,000 if the entire country were to be serviced by a coaxial link. The modified plan calls for a less ambitious investment.

Although acting on its own, the BFPA recognizes that any arrangement it may contemplate will depend on the practical support and goodwill of other sections of the film industry. Therefore, it is arranging to give informative reports, if necessary, to the four trade associations.

LINEUP OF 80 PRODS. IN MEX SEEN IN '54

Mexico City, April 27. Film production here this year is not expected to exceed 80, according to latest estimates. This latest report was made by the technical-manual workers locals of the Picture Production Workers Union (STPC).

Forecast is based upon an output of 30 pix, of which four were U. S., up to April 10, and expectation that around 50 other films are being made up to the end of the year. Seven pix, of which two are U. S., currently are in work.

This estimate of 80, a new low in recent years, is no shock to the trade. It has had hard lessons from overproduction, quantity instead of quality. The total is regarded as about right for Mexico and foreign demands. Figured that at least 10 U. S. pix will be made in Mexico this year.

U's McIntyre Due in N.Y.

Sydney, April 20. Here McIntyre, longtime chief of Universal here, planes to the U. S. next month for homeoffice huddles, and studio-product look-see. Topper will hold important confabs with sales chief Al Daff, who formerly worked for McIntyre as an office boy. Understood that Daff will also make another one of his infrequent biz visits to this sector before year's end.

U product is key-released via Greater Union Theatres. McIntyre is expected to also have biz talks with Norman Rydye, GUT chief, currently in London, prior to returning here.

Mex City Cracks Down On SRO Film Houses

Mexico City, April 20. Standees in cinemas, particularly the big, swanky ones, are poison to the city Amusements Supervision Department and poison plus to offending exhibitors. This was demonstrated by the department's announcement that it had slapped the biggest fine yet, one for \$480, for such an offense on the deluxe Cine Metropolitan for admitting cash patrons when all seats were occupied.

Cinemas never must have standees who are ticket buyers, the department stresses.

Japs Try to Cut U. S. Distrib Coin

Tokyo, April 20. Latest bombshell to drop into the still broiling foreign film quota situation here was a pronouncement by the Japanese Finance Ministry that remittances by the U. S. film companies represented in the MPEA on their March distribution receipts must be figured on the 1954-55 fiscal year 20% figure instead of the 30% figure in the contract for last fiscal year.

MPEA veepee Irving Maas made strong protests to the ministry after getting a legal interpretation of the contract he signed with the Japanese government last year. Legal experts support Maas' view that the 30% remittance figure should apply until March this year as it did in the 11 months preceding because the contract clearly states that the period covered in the agreement runs from April 1, 1953 through March 31, 1954.

Japanese claim that requests for March remittances are being made in the current fiscal year and that 20% figure should apply. One company (Paramount), even though it made application for remittance of its March receipts on March 30, was informed that it would have to use the 20% figure.

Consensus in film circles is that the Finance Ministry will remain adamant in its 20% stand despite conflicting interpretations. Maas told VARIETY his next step, if the Ministry remains firm, will be consultation with the U. S. Embassy here.

ACT-Displays Yen For Govt. Takeover of One Major British Circuit

London, April 20. Two years after they were asked to make an investigation into the public ownership of picture theatres, the general council of the Assn. of Cine Technicians has published a detailed analysis of the question. This includes a breakdown on the strength of the major circuits and the principal independent theatres groups.

Although not advocating the nationalization of the exhibition industry, the union points out that it would be an attractive proposition yielding 17% annually on a capital investment of \$280,000,000. The transfer, they say, would be all the more attractive if, in estimating a fair price "the cinema owners' own public assessment of their impoverishment was taken into account."

Believing that some public ownership of exhibition would be beneficial to independent British producers, the union advocates the acquisition by the government of one of the major circuits which, in turn, could be split into two groups if necessary. They also come out heavily in favor of the principle of municipal ownership along the Norwegian pattern.

To implement this policy, ACT annual meeting will be urged to launch a campaign through Parliamentary and other channels.

Honolulu Nitory Biz Soars

Honolulu, April 27. Post-Easter nightclub biz is soaring here with one-week end of the Ink Spots at Waikiki Lau Yee Chai, where group opened Wednesday (21).

Meanwhile, Delta Rhythm Boys are in final stanza of their record-breaking longrun stand at South Seas, town's other top showcase for name acts.

Despite Poor B.O. of Recent Native Pix, Arg. Prods. Plan Full Program

Arrau's Record 18G Draw At Concert in London

London, April 20. Claudio Arrau, on Easter Sunday, played at the Royal Albert Hall, here, pulling a capacity audience of 8,000 and a record box-office take of over £6,000 (almost \$18,000).

Concert was with the Royal Philharmonic Orchestra under Sir Adrian Boult and the pianist played the Chopin Concerto No. 2 and Beethoven No. 4. Arrau will be heard five times more in London this season.

Arrau will present all Chopin piano works in six recitals in the spring of 1955 at Festival Hall, London.

Upsurge in Brit. Pix Production

London, April 27. Indications of an upsurge in British film production are revealed in a statistical analysis issued by the British Film Producers' Assn., covering the period from 1949 to last March 31. If the rate of film making established during the first half of the 1953-54 quota year is maintained, the results will represent a new high.

In the six months from Oct. 1 to March 31, 40 new British pix with a footage of 7,000 feet or better were registered for quota. The best year's total hitherto in the period reviewed was 1949-50 when 68 pix got the quota ticket. In addition in the last half year there were also 18 films varying in length between 6,000 to 7,000 feet and another 17 between 3,000 and 6,000 feet.

The six-month total of 75 compares with the 1949-50 figure of 132. Apart from feature films covered in this survey, there were 154 shorts with footage of under 3,000 feet each. A special survey covering this branch of production has been prepared by the Assn. of Specialized Film Producers.

Any British film registered for quota within the last four years is still eligible to count against an exhibitors' required percentage and for its share of the Eady Fund coin. In this category at the present time are 574 films of which 11, although over the age limit, have been granted quota life extension.

FRESH TRY WITH 3-D IN BRAZIL LOOMS OK

Rio de Janeiro, April 20. 3-D has come to Rio again, and this time apparently has come to stay. A few months ago 3-D pix were jerked both in theatres here and Sao Paulo after the Brazilian OPA cracked down on the rental of permanent glasses which this price body alleged infringed theatre ceiling prices. Although glasses are still being rented no trouble has arisen so far and is unlikely to develop.

Pictures now showing are "House of Wax" (WB), and several shorts at the Cinema newsreel house. For the feature pic, the specs cost as much as the theatre admission. Newspaper ads say that "those not possessing the necessary glasses may rent them at the special box-office." It seems that this wording, implying that you don't have to buy the glasses, did the trick as far as price control is concerned.

1st German C'Scoper Into Production Soon

Berlin, April 20. Confabs between 20th-Fox and Roxy Film, a West German film producing outfit headed by Ludwig Waldleitner, on Germany's first CinemaScope film have been concluded successfully.

It is planned to make "Der Kommandant," based on the novel of the same name by John Knittel, which will go into production soon. It will be shot both in German and French.

Buenos Aires, April 27. Seemingly undaunted by the poor grosses racked up by most of the more recent native productions, Argentine film producers continue active, showing a new yen for contacts with European stars for one or two local pictures or seeking co-production schemes. Most of the Spanish and Italian stars who came here for the Mar del Plata Film Festival have been tied up for return visits to make pix this year. The most important capture in this respect is Aurora Bautista, of "Joan the Mad" fame, who is due to make one or two pictures for Argentina Sono Film. Spanish Marisa de Leza signed with AAA (Artistas Argentinos Asociados) to be directed by Julio Saraceni. Ana Mariscal, a Spanish actress who also directed a picture tagged "Segundo Lopez," has signed with Guaranteed Pictures to film in company with Alberto Closas.

Sono Film also is dickering with Italian actress Blanca Maria Fabri, and has another Spanish actress in view, Mariuja Asquerino. This, in addition to a contract signed with French actor Michel Simon, who promised to make a picture here next spring, and Viviane Romance, who signed for a local picture to be directed by her husband, Jean Josipovic.

Meanwhile, one of Argentina's top producers and directors, Luis Cesar Amadori, is in Mexico and the U. S. learning the technique of making films in color, in preparation for the so-called "first" Argentine tinter. Because "El Gaucho y el Diabolo," made in color two years ago, was a flop, it has been conveniently forgotten as a "first." Amadori's wife, actress Zulily Moreno, is slated for the starring role. On Amadori's return he must start work on his first big feature for the "Big Five" Production team, to be tagged "Human Clay." Together with his colleague, Daniel Tinayre, Amadori and Zulily Moreno plan to attend the Venice Film Festival.

Mirtha Legrand, wife of Tinayre, has a contract to make two pictures in Mexico during August for a combination headed by Julio Bracho and Tito Davison. "Dona Francisquita," a picture which she made in Spain, was released here a month ago. Before going to Venice, Tinayre must direct Ana Maria Lynch and Pedro Armendariz in a Spanish version of Emile Zola's "La Bete Humaine." Ana Maria Lynch, wife of producer Hugo del Carril, was featured in his latest picture, "La Quintrala," and as a consequence is being offered parts by several studios.

Argentina Sono Film now has a script ready for "The Corsican Brothers," chosen for Spanish actor Antonio Villar. Most shooting will be done in the mountainous province of Cordoba.

Lucas Demare, who has nearly completed "Gaucho," is due to start work on "Mercado de Abasto" for AAA, EFA Studios, which has been shuttered through bankruptcy, likely will merge with a new outfit, Primarg, which shoots pictures on the Island of Caridad in the Uruguay River. Primarg has lost heavily through floods in its first year of existence.

With "La Quintrala" in the can, Hugo del Carril is turning his attention to making "This Land Is Mine." He is seeking cooperation from Jean Pierre Aumont and Victor Francen, whom he met in France.

Number of Mex Film Prods. Nears New Low

Mexico City, April 20. Film production this year shows a trend towards a new low in number of actual pix. Up to March 15, there were only 19 films, of which four are products of American pix, in production. Trade seems agreed that the final 1954 crop won't be over 100, and some opine it will be much fewer.

But this tendency does not alarm the trade. This is disclosed by Juan Bandera, manager of Pelliculas Mexicanas, a top private distributor of Mexican pix abroad. "The markets (Mexican foreign field) can be sustained without difficulty with an average production of four to five pictures a month," he claims.



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C'Scope Only Half-Safe With Metro?

Qualified Commitment Inferred From Charles Reagan's Letter

View that Metro is only half-safe on CinemaScope is being expressed in some exhibitor quarters. Basis for this belief is a letter from M-G sales chief Charles Reagan setting forth the company's position in relation to the release of the C'Scopers.

After justifying Metro's insistence on stereophonic sound, with the C'Scopers because it is an important factor in the appeal of the medium, Reagan noted that this policy should not present a serious problem for most exhibitors since the bulk of the company's upcoming product can be projected in the standard technique. Specifically the Metro executive pointed out that M-G expects to release only one or two pictures in the C'Scope process out of 18 films to be released from now to Sept. 1.

Reagan's statement has led the Allied Theatre Owners of Indiana to comment as follows: "Of course this is good news to thousands of theatres—that they can still look to Metro for product on the great bulk of their pictures. At the same time, the ratio of one or two CinemaScope pictures out of 18 releases makes us wonder if Metro is not holding some rein on their enthusiasm for the great new technique that is returning the audiences of this country to the motion picture theatres. At the same time, it must be disappointing to those exhibitors who share this enthusiasm for the boxoffice value of CinemaScope to learn that a company like Metro will make so few in the new medium."

ATOI feels that the recommendation of its board of directors is the best solution to the current C'Scope controversy. Says the exhibit outfit: "Release CinemaScope pictures to the equipped theatres and then make them subsequently available to all situations. If the public feels that CinemaScope and stereophonic sound measurably contributes to the entertainment value of the picture, they will make their preference known by patronizing the equipped houses."

The Indiana Allied org will get a personal reply to the board's statement from 20th-Fox when executive assistant sales manager William C. Gehring addresses the group's spring meeting on June 15 at Lake Wawasee, Ind.

Cummins

Continued from page 7

shooting some productions there. He also envisions taking his 3-D cameras to London where, among other things, he wants to produce ballet pix in third dimensional form. All of his films would be in color.

He said further that he was considering extending the idea to Latin America by filming plays in Mexico in Spanish and roadshowing them in other Spanish-speaking countries.

Financing, according to Cummins, is all set with \$1,000,000 to be available to him from a group outside the film biz. He would say only that it included "oil money." Cummins estimated that some 4,000 U. S. theatres could play a part in his project.

While he would not identify the inventor of his 3-D camera unit, he maintained that it is based on patents already issued and that the resultant picture is remarkably free of eye-strain. He intends making available his films on single-strip 3-D. Prime hurdle at the moment is the acquisition of properties.

Cummins frankly stated that he expected to make some of the plays which could not be put on the screen by the major companies because of their censorable content, and he referred repeatedly to "Tea and Sympathy" as the type of legit hit he had in mind. He said he had had discussions with some Broadway producers, but that nothing had jelled as yet. Cummins is the distributor worldwide of the much-discussed Czech film, "Ecstasy."

TURKEY COLOR PIX

AT TOWN HALL MAY 12

Turkey will be the subject of a number of color pix to be presented May 12 at Town Hall, N. Y., by Julien Bryan under the auspices of the Robert Flaherty Foundation.

"Inside Turkey" films are the latest in a series of documentaries lensed by Bryan all over the world. Showing will take the form of a special benefit performance with proceeds going to the Foundation. Latter was formed to encourage and support the making of films in the Flaherty tradition.

Branson Invites Foreign Tieups

Walter Branson, RKO's recently appointed head of foreign operations, back in N. Y. following a five-week trek around Europe, related he found an increasing wave of nationalism abroad.

"Good American pictures still do good business," he said. "But native product of equal quality does exceptionally. I got the feel of this in England, Germany, France and Italy. In Germany, independent theatre owners are giving their preferential playing time to German films."

"Further, I felt that German production is making strong progress. This market had been flooded with American films, particularly immediately after World War II when backlogs had been piled up. Now there are numerous locally-made pictures in evidence. In a year from now the point will be reached where German producers will have films of sufficient strength to play the American market."

Junket was the first for Branson since he switched to the foreign post from second in command of domestic distribution. At a London session he met with all RKO British reps. Similar confabs, concerning new product and selling plans, took place on the Continent.

Exec revealed that he invited producers abroad to submit their pix to him for possible distribution tieups. "I would like to see everything they make," Branson commented. RKO has been active for some time in foreign releasing deals, that is, taking a French entry, for example, for handling in South America. Idea now is to uncover production overseas for release by RKO in the American market.

In this connection, Branson noted more and more effort on the part of filmmakers overseas to fashion their output for the American market. A wider global play is shaping as an economic necessity because of spiraling lensing costs, he observed. Talent, for one, is becoming an increasingly high budget factor.

In looking for U. S. bookings, producers such as in France and Italy are working out new methods of dubbing that will be more acceptable to American audiences, according to Branson.

Early Tests

Continued from page 3

offices. On Monday (26) Warner Bros. staged a product display via a CinemaScope trailer and a completed 3-D feature ("Dial M for Murder") at the RKO 86th St. Theatre, a house most frequently employed for demonstrations. The time was 9:45 a.m. In recent weeks, there have been many 10 a.m. calls—the Tushinsky and Gottschalk demonstrations at the RKO house and the Perspecta Sound one at Loew's State.

The round-the-clock activity is not only taking away sleeping hours from flimflam, but is also resulting in after-hour work to make up for time lost at the office. No one is objecting, of course—as long as the busy schedule results in renewed activity at the wickets.

45 20th Shorts Now 62

Short subjects releases from 20th-Fox this year are being increased from 45 to 62 including 20 in color and CinemaScope, according to Lem Jones, 20th short subjects sales manager.

Program will include 30 Terrapins, all in color by Technicolor; six Movietone sport shorts and a half dozen Movietone See It Happen subject. In addition, there will be 104 newsreel issues.

Yanks on Own; Think Japs Gum Quota Trickily

Motion Picture Export Assn. members, at a special meet in N. Y. Friday (23), made a last effort to solve the riddle of divvying up the fractional licenses issued by the Japanese. The attempt failed, and the companies are now on their own in bartering for the fractions they require.

Decision to release the companies from their pledge not to make individual deals was made when it became known that the Japanese had turned a cold shoulder to a bid to extend the old May 10 deadline. Tokyo authorities have stated that, unless there is agreement on the fractional licenses by that date, the permits will expire.

Apart from considerable frustration among the foreign managers over being unable to reach an agreement, there is also much bitterness concerning the Japanese who, it's felt, gummed up the works deliberately in an effort to reduce imports.

The fractions—ranging up to 9/10ths of a permit in the case of three companies—amount to five licenses in toto. MPEA distribbers were cut to 101 films for the fiscal year ending March 31, 1955, a 20% cut. The fractions are included in these 101. The indies and other foreign importers in the dollar area also received fractions.

There had been plans for a meeting of the prexies of the international companies in N. Y. Monday (26) with a view to settling the issue. This powwow has now been cancelled. It's understood that at the Friday meet it was Metro which brought about the split-up. Most of the rest would have been willing to let the prexies have another try.

M-G in weeks past had outlined a proposal under which the five licenses would go to companies hardest hit by the cutback in licenses. This plan also would have taken into consideration the heavier grossing potential of the bigger outfits. However, nothing came of this, nor of a series of subsequent proposals. Metro actually drew a very small fraction and originally expressed willingness to give it up.

Net effect of the Friday session was that each company will put a price on its fraction. This is considered an unhappy precedent.

Famous Players (Canada) Earns \$2.08

Operates 419 Theatres—Has 25-Year Lease on Paramount's Telemeter

Toronto, April 27. Common shares in Famous Players (Canadian) earned \$2.08 in 1953, compared with \$2 the previous year, but the increase at the b.o. of the 419 houses operated across Canada has been more than offset by an increase of film rentals for advanced admission price pictures, plus wages and operating expenses, with the net effect showing a slight decrease in operating profit as compared with the previous year. This is the gist of the 34th annual report presented to shareholders by J. J. Fitzgibbon, FP (Can) president.

Net profit for 1953 was \$3,611,005 as compared with \$3,480,126 for the previous year. Current assets for 1954 are \$11,265,571 as against last year's \$9,979,015; with current liabilities for 1954 of \$1,791,333 compared with the \$1,783,920 for last year. With 5,122 shareholders resident in Canada out of

Metro Eases Perspecta Sound Demands For Lesser Theatres in Alien Lands

Metro has apparently eased up on the stereophonic sound requirement for the exhibition of the company's pictures abroad for small theatres and tightened it for the large houses. While it was previously stated that all CinemaScope pictures in foreign release must be exhibited with Perspecta Sound, stereophonic system in which M-G has an interest, a new directive, issued by Loew's International vicepree Morton A. Spring, states that many theatres "will be permitted to show all M-G-M pictures as they see fit."

This stipulation, it's believed, applies to the many smaller and subsequent-run theatres in foreign countries. While easing the sound requirement for theatres in this group, the directive makes it

tougher for key situations and "important theatres" by decreeing all the company's "important pictures" must be shown with Perspecta Sound. The theatres equipped for stereo sound, it's noted, will be protected with proper clearance.

Originally, Loew's International topper Arthur Loew said that the "must" Perspecta Sound policy would apply only to C'Scope pictures. The new directive issued yesterday (Tues.), extends the "must" requirement to all "important theatres" or "important pictures" regardless of the filming technique employed.

"We are of the firm opinion," says Spring's directive, "that Perspecta Stereophonic Sound enhances the entertainment value of films and we feel certain that before long practically all theatres, regardless of size, will equip for multi-channel sound."

In addition to Metro, Warner Bros. and Paramount will release pictures abroad with Perspecta Sound. Paramount, which has no C'Scopers on its slate, has laid down no conditions for the exhibition of its pictures, allowing exhibs to show them in any way they see fit. WB's position is still unclear, although it's believed it will follow the Par policy in relation to stereo sound.

20th Seen Affected Metro decision to lift all restrictions on the showings of its CinemaScope pix abroad except in "important" i.e. key theatres, puts 20th-Fox in the unique and somewhat uncomfortable position of being the only distrib to insist on the exhibition of C'Scope films with stereo sound in all foreign houses.

Feeling among those close to the foreign market is that the newly instituted relaxations are certain to be a serious stumbling block in 20th's efforts to speed the installation magnetic stereophonic sound abroad. With Warner Bros. siding with Metro, and Paramount not concerned with C'Scope, 20th will in fact be the only outfit even shipping magnetic sound prints to its foreign customers.

Both M-G and WB have indicated that they will not equip their foreign prints with magnetic sound. All of their prints will carry Perspecta Stereophonic Sound which isn't compatible with magnetic sound. Latter requires magnetic pickup heads. Perspecta necessitates installation of an "integrator" unit at the projector. However, it utilizes a regular optical track so that the print can run in any house, equipped or not equipped for stereo sound.

Question being asked now is how many exhibs apart from the key situations would be willing to foot the bill for magnetic sound installation if they'll be getting such prints from only one company, for the moment at least. And it's felt that theatremen abroad aren't likely to equip for stereo sound at all if the vast majority of their American suppliers give them a free choice.

Carrying this thought further, observers muse how long 20th can stick to its sound dictum abroad if faced with the exhibition of its CinemaScopers in key situations only. According to the latest figures made available by 20th, it has some 400 foreign houses equipped and another 1,000 "in the works."

There's no question about the keys which undoubtedly will equip for both systems. Each requires the three backstage speakers and extensive wiring. Twentieth is extensively committed to the manufacture of sound apparatus in Europe and can be expected to preach its stereo sound gospel to the bitter end.

Yet another aspect created by the Loew's move is its ultimate meaning in the domestic market. It's felt that it would be difficult for the company to pursue different policies in the U. S. and abroad for very long. Up till now, M-G insisted on Perspecta stereo sound for all its C'Scopers in all houses abroad. With the relaxation in effect, there is speculation that it may well be extended also to domestic accounts which are already being offered WB C'Scope releases in either standard or stereo sound.

Loew's 62c Vs. 42c Last Year

Loew's, Inc. chalked up a net profit of \$3,199,166 for the 28-week stanza ending March 18. Profit, subject to year-end audit and adjustments, is equal to 62c per share on the 5,142,615 shares of stock outstanding. Corresponding period of 1953 saw a profit of \$2,171,729 or 42c per share.

Gross sales and operating revenue for the current fiscal period totalled \$97,106,000 against \$93,928,000 for the same stanza of the previous year.

Since the reduction in the 20% admission tax did not become effective until April 1, any benefits that might accrue to the company are not reflected in the most recent financial report. During the 28-week period, the company had only one CinemaScope production in release—"Knights of the Round Table." It's second C'Scopers, "Rose Marie" is presently being released.

Company will send two other C'Scopers in release before the end of the current fiscal year on Aug. 31. They are "Seven Brides for Seven Brothers" and "Student Prince." Also slated for release before the end of the fiscal year is "Gone With the Wind."

EYE ORPHEUM BOOKS IN L.A. ANTITRUST SUIT

Los Angeles, April 27.

Federal Judge Harry C. Westover ordered the books of the Orpheum Theatre to be opened for inspection by the defendants in the \$900,000 anti-trust brought by Metropolitan Theatres Corp., operator of the house.

Defendants include all the major film studios except Republic. They will be permitted to study Orpheum's financial operations from May, 1950, to January, 1952.

Jack Warner Narrates Production Sales Pitch Via C'Scope Trader

A preview of Warner Bros.' upcoming production was shown to the nation's exhibitors on Monday (26), with the thespians gathering in theatres in 32 exchange cities to view a specially-prepared C'Scope trailer. WB homeoffice execs estimate that some 7,500 exhibitors turned out for the screenings. In N. Y., about 500 turned out at the RKO 86th St. Theatre.

Narrated by veepee and executive producer Jack L. Warner, the 20-minute C'Scope trailer served as an effective sales pitch for potential buyers of pictures. After welcoming the exhibitor audience, Warner noted that the company's program "includes an impressive array of great stories, many of them to be presented in CinemaScope. And practically all of them to be done in WarnerColor or in Technicolor."

Topper then reviewed the properties on the company's slate, holding up a copy of the book serving as the source of the film or displaying a completed script. The book titles included John Steinbeck's "East of Eden"; Agnes Slight Turnbull's "The Gown of Glory"; Edna Ferber's "Giant"; Andrew Geer's "The Sea Chase"; Herman Melville's "Moby Dick"; Thomas Hegen's "Mr. Roberts"; Thomas B. Costain's "The Silver Chalice"; and Charles A. Lindbergh's "Spirit of St. Louis."

Excerpts from seven WB C'Scope films were also shown, including "The Command"; "Lucky Me"; "Ring of Fear"; "A Star Is Born"; "The High and the Mighty"; "King Richard and the Crusaders," and "Battle Cry."

In his closing remarks, Warner declared: "We have confidence in the future of motion pictures. Our effort consists of the greatest effort we have ever undertaken... I hope that our excitement is contagious, and that it has been conveyed to you in some degree."

Following the trailer screening, exhibitors were shown the complete version of the company's latest 3-D film, "Dial M for Murder." In Los Angeles and San Francisco, "The High and the Mighty," a C'Scope was shown.

O' Quinn

Continued from page 3

emaScope is the answer, should we continue to decry his onerous conditions, the public may become aware that all is not well with us and we will be back where we started."

Following this statement, O'Quinn outlines his objections to CinemaScope and cites examples to emphasize that C'Scope is a "bad investment for a small town." However, O'Quinn cautions: "But I don't think we should shout this from the house tops."

Says Harry Arthur

The public, and not a handful of exhibitors, should be the judge of whether or not stereophonic sound is needed, Harry Arthur, Southern California Theatre Owners Assn. chairman, has told 20th-Fox proxy Syros P. Skouras in a letter.

Arthur argued that the experts could be wrong, and have been occasionally wrong in the past and that "the final judge of whether a picture is good or bad, or whether it will make money or lose money is the audience."

"If you should permit the exhibition of CinemaScope pictures with or without stereophonic sound as the exhibitor determines most suitable for his theatre, you will soon have a positive and complete answer to the question whether or not stereophonic sound is really in demand," he wrote.

Reactivate 'Police Story'

Hollywood, April 27. Allied Artists' "The Police Story," on the shelf for some time, has been reactivated as a Hayes Goetz production with Joe Newman signed as director.

Deal is also under way for Newman and Vic Orsatti, who own Sabre Productions, to produce two films a year for Allied Artists release.

TAX LIENS FILED

Jerry Lewis, Jimmy Fidler, Dean Martin Among Those Sued

Hollywood, April 27. Income tax liens amounting to \$191,858.52 were slapped on a number of show business names by the U. S. Treasury Department to cover payments for taxes due up through 1952. Federal spokesman said the idea was "to protect the interest of the Government."

Jerry Lewis leads the lineup with a lien of \$52,092.26. Jimmy Fidler is second with \$21,103.55 and Dean Martin is third with \$20,222.35.

Others are Nat "King" Cole, \$2,438.50; Linda Darnell, \$7,111.89; Gordon MacRae, \$7,863.52; Billy Eckstine, \$1,317.40; Ebony Showcase Theatre, \$876.15; Joan Crawford, \$7,000; Clyde Beatty Circus, \$20,117.58; Circus Gardens, Inc., \$5,179.28; John Carradine, \$3,284.51; Buddy Baer, \$1,470.59; Greek Theatre Productions, Inc., \$15,519.92; Marcus Goodrich and Olivia DeHavilland, \$4,455.28; Geller Theatre Productions, \$1,433.99; Gerald Film Productions, \$2,873.31; Festival Pictures, Inc., \$3,062.92; Mickey Rooney, \$11,270.62; Professional Screen Guild, Inc., \$1,846.56, and Glen E. Miller Productions, \$318.36.

Interest in Pix Shares Down In 'War Scare' Mkt.

By MIKE WEAR

While some traders thought that Paramount Pictures stock would come in for a play following the glowing reports of its VistaVision unveiling at the N. Y. Music Hall yesterday (Tues.), the shares actually just marked time around the previous day's levels. Neither Par nor Technicolor, which stands to benefit tremendously from this new process, did much of anything on the upside yesterday. Fact that the market was going through a "war scare," and was off sharply most of the day may have had some influence.

On the other hand, 20th-Fox, which has the rival CinemaScope process, dipped to a low for its recent move to hit 19.

Interest in RKO Theatre shares was stirred by unofficial reports that the company was heading for a very big second quarter. Some sources indicated that earnings might top \$360,000 for the single quarter.

Other film shares backed and filled much of last week's session. This followed the general pattern of the whole stock market, Wall Street deciding in the last seven days that it was time to re-appraise values from current high Dow Jones industrial peaks.

While some good earnings statements, notably Paramount Pix and Loew's, came out and would ordinarily have boosted motion picture stocks, traders were a bit cautious of loading up heavily on film shares as a general thing. Reason for this cautious attitude apparently stems from realization that film theatres shortly will be entering the dull summer season when grosses per picture will be down considerably from current levels.

While General Precision Equipment stock backed away from recent peaks, another amusement unit not strictly a film company, Eastman Kodak, continued hanging up new '54 highs although it had reached new peaks in the two previous weeks.

Weakness in 20th-Fox was enough to attract attention as these shares dipped below 20 on several days to wind up Friday (23) at 19 1/4, with a loss of one point on the week. However, National Theatres held at 6 1/2 or better, a level it has maintained for weeks.

Selling ex-dividend, Stanley Warner hit a new high of 15 3/4 or up 1 1/2 on the week. Republic Pix shares were up fractionally.

Many Questions

Continued from page 4

first a great new supply of film of which now there is a shortage. But in addition, this added revenue should assure a bigger supply of costly films—for all types of exhibition," he stated.

Thoughts along the same line were expressed this week by Arthur Levey, proxy of Skiatron which has licensed its Subscriber-Vision system of toll-TV to a group headed up by Matthew Fox. Levey agreed that films, would make up the backbone of pay-as-you-see, and he pointed out that the system, once widely established, would speed the rate at which a producer recoups his investment and also would make film financing more attractive to banks.

Reasoning is that, as fee-TV develops, the distributors would gradually find it worth their while to release their older pix, i.e. those which they now keep off tv with the argument that a theatrical release might still be more profitable. Eventually, with enough homes participating, the tollcasters feel that a producer could afford to use tv as a regular release channel and the argument is made that this would greatly increase production activity on the Coast.

In his speech, Faught defined subscription-TV as "an instantaneous, electronic distribution service which utilizes television to deliver a product from a seller to a buyer for a fee." The "Achilles heel" of regular tv is that it must draw its sole economic sustenance from advertising, he commented, adding that "there is no reason why advertising should assume this heroic responsibility alone."

Intrigued

Film companies, and particularly the indies, are frankly intrigued by toll-TV and they have cooperated with it in varying degrees. All distributors with the exception of 20th-Fox provided prints for Zenith's extended Chicago Phonevision test in Chicago back in 1951. However, 20th, Warner Bros. and Paramount didn't go along with Skiatron for its semi-public demonstration of Subscriber-Vision in N. Y. last June. Experimental Phonevision showings, which have been authorized by the FCC over WOR-TV in N. Y. for the period from May 15 to Aug. 15, also will use pix and some "live" material. There will be no public demonstration of the system at this time. Paramount is getting cooperation from some other film outfits for its Palm Springs Telemeter run.

There have been indications in the past that the companies wouldn't mind having a foot in the toll-TV door. Prior to the Subscriber-Vision licensing to Matty Fox, both WB and 20th approached Skiatron with offers to buy in. Paramount, of course, has a controlling interest in Telemeter.

Apart from the FCC, the big questionmark in toll-TV is still the willingness of the audience to pay for programs they have heretofore been receiving gratis. Potential tollcasters are firmly convinced, partly on the basis of response to demonstrations so far, that a b.o. in the living room will work. Others have their reservations.

30 Stars Toil at Metro

Hollywood, April 27. The Metro studio is humming at a pace not seen here in years. With seven productions currently shooting, the studio has total of 30 star names working on the lot. Total in both simultaneously-shooting pictures and top performers is the largest since Hollywood's peak production era.

The seven pictures include "Green Fire" (Stewart Granger, Grace Kelly, Paul Douglas), "Last Time I Saw Paris" (Elizabeth Taylor, Van Johnson, Walter Pidgeon, Donna Reed, Eva Gabor, Kurt Kasznar), "Rogue Cop" (Robert Taylor, Janet Leigh, George Raft, Steve Forrest), "Jupiter's Darling" (Esther Williams, Howard Keel), "Athena" (Jane Powell, Edmund Purdom, Debbie Reynolds, Vic Damone, Louis Calhern), "Deep in My Heart" (Jose Ferrer, Donna Reed, Helen Traubel, Calhern, Merle Oberon, Keenan Wynn, Jane Powell, Keel, Tony Martin, Damone, Ann Miller, Vera-Ellen), "The Glass Slipper" (Leslie Caron, Michael Wilding, Wynn, Roland Petit and Ballet de Paris).

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (27)

1954		Weekly Vol. Weekly		Weekly		Tues. Close	Net Change for week	
High	Low	in 100s	High	Low				
17 1/4	14 1/2	Am Br-Par Th	397	16 1/4	14 1/2	16	+	1 1/2
51 1/2	41 1/4	CBS, "A"	61	51 1/2	48 1/2	50 1/2	+	2 1/2
50 3/4	41 1/2	CBS, "B"	52	50 3/4	48 1/2	50	+	2
23 1/2	19 1/4	Col. Pic.	23	21 1/4	21 1/4	21 1/4	+	1 1/2
10 1/4	9 1/4	Decca	105	9 1/4	9 1/4	9 1/4	—	1/4
58	46 1/4	Eastman Kdk.	128	58	55 1/4	56 1/4	—	1 1/2
14 1/4	13 1/4	Loew's	344	14 1/4	13 1/2	13 1/2	+	1 1/2
7 1/4	6 1/4	Nat. Thea.	124	6 1/4	6 1/4	6 1/4	—	1/4
31 1/2	26 1/2	Paramount	82	30	28 1/2	29 1/2	—	1/4
34 1/2	28	Philco	143	34 1/2	33	33 1/4	—	3/4
28 1/2	22 1/2	RCA	444	27 1/2	26 1/4	26 1/4	—	1 1/2
6 1/2	2 1/2	RKO Pict.	303	6 1/2	6	6 1/2	+	1 1/2
5 1/4	4 1/4	RKO Thea.	157	5 1/2	5 1/2	5 1/2	—	1/4
3 1/2	3	Republic	136	3 1/2	3 1/2	3 1/2	+	1 1/2
11 1/4	10 1/4	Rep., pfd.	9	10 1/2	10 1/2	10 1/2	—	1/2
16 1/4	11 1/4	Stanley War.	186	15 1/2	15	15 1/2	+	1 1/2
22 1/2	19 1/4	20th-Fox	241	19 1/2	18 1/2	19 1/2	—	3/4
21 1/4	18 1/2	Univ. Pix.	27	19 1/2	19	19	—	3/4
70 1/4	63 1/4	Univ. pfd.	30	67 1/2	67 1/2	67 1/2	—	1/2
15 1/2	13 1/2	Warner Bros.	70	15 1/2	14 1/2	14 1/2	—	1/4
73 1/2	63 1/2	Zenith	105	71 3/4	64 1/2	65 1/2	—	5 1/2

American Stock Exchange

6	4 1/4	Allied Artists	6	4 1/4	4 1/4	—
11 1/4	9 1/4	Du Mont	271	11 1/4	10 3/4	10 3/4
14 1/2	12 1/4	Technicolor	185	12 1/2	12 1/4	12 1/4
3 1/2	2 1/4	Trans-Lux	1	3 1/2	3 1/2	3 1/2

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	8 3/4	10 1/2	— 1/2
Cheapeake Industries	3	3 1/2	—
Cinerama Inc.	2	2 1/2	— 1/4
Cinerama Prod.	2 1/2	3	—
Color Corp. of Amer.	1 1/2	1 1/2	—
King Bros.	1 1/4	1 1/2	— 1/4
Polaroid	33 1/2	35 1/2	— 1/2
U. A. Theatres	11 1/4	12 1/2	— 1/2
Walt Disney	11 1/4	12 1/4	— 1/2

* Actual Volume

(Quotations furnished by Dreyfus & Co.)

Cinerama Rift Seen Widening: Stanley Warner 'Caution' Irksome

Dissension, which may develop into a rift as wide as the screen required for the medium, is reportedly occurring in the ranks of the three companies involved in Cinerama. The firms are Stanley Warner, the theatre chain which holds the exhibition and production rights to the medium; Cinerama Productions Corp., the outfit which turned over its rights in return for a royalty percentage; and Cinerama, Inc., the equipment manufacturing and installation company.

In general, the two Cinerama outfits are pitted against SW, with influential stockholders of both companies registering the complaints. Beefs essentially stem from SW's policy in launching production and in opening theatres. The charge is that SW is moving too slowly on both fronts.

In addition, Cinerama, Inc. is involved in a contract wrangle with the theatre chain pertaining to royalties and payment of equipment. This hassle had delayed the convening of Cinerama Inc.'s annual stockholders' meeting which was originally slated for March. Other areas of disagreement involve SW's promotional and selling techniques, Cinerama Inc.'s research programs, and SW's attempt to dispose of the foreign rights to the medium.

Stanley Warner has been negotiating with Matty Fox for several months on a deal involving the foreign rights to the medium. Neither Cinerama Inc. nor Cinerama Productions were reportedly informed of these talks and learned of them through the grapevine. It's claimed by stockholders of both outfits that such a deal would be a violation of their contracts with SW. However, SW is seeking a new arrangement in its discussions with Fox. New approach, which is believed will be acceptable to the Cinerama companies, involves a licensing agreement rather than the sale of the foreign rights.

Cinerama Inc. currently has 14 additional units ready for installation in theatres. Equipment represents a hefty coin outlay and if it is not installed in theatres stacks up as a tremendous liability. Hence, the pressure on SW for speedier theatre openings.

In a manner of speaking, SW's problem resembles the chicken-and-egg conflict. If it moves quickly in opening theatres, it'll need product to maintain continuous runs, particularly in cities which cannot sustain a picture for a year's

engagement. On the other hand, assembling product for the medium is a difficult task. It requires special selection of suitable story material, huge production costs, and a deal with a production company having the necessary know-how.

Reisman Withdraws

Continued from page 4

At that point he "assumed" that the nomination "had been cleared by the management." According to Reisman, he had been asked to join the board and had turned down the suggestion.

Skiatron report showed a loss of \$19,415 for the year ended Dec. 31, 1953. Part of the Subscriber-Vision developmental program was covered by income from Navy contracts. Total cost of the program for the year was put at \$103,492. Starting April 1, 1954, Skiatron's expenses in connection with Subscriber-Vision are being covered by advances received under the Fox licensing agreement.

Company on May 8, 1954, will receive \$50,000 from Fox as part of a stock option deal which may net it another \$87,500 later in the year as Fox exercises his right to buy up Skiatron stock. The Fox-Skiatron deal gives the company a clear 5% before expenses on all events arranged via Skiatron-TV and 50% on all income from licensing arrangements here or abroad.

'Living Desert'

Continued from page 5

up with 7,000 domestic bookings, a spectacular number for a documentary. Also on the basis of b.o. experience to date, rentals are figured at close to \$2,000,000. Pic, which played 14 weeks at the Sutton Theatre, N. Y. art location, is now set for a simultaneous run in 100 neighborhood spots in Gotham beginning May 2.

Dudelson to Buena Vista

Harris Dudelson has joined Buena Vista Distribution Co. as sales staffer in Chicago, operating under Irving H. Ludwig, domestic distribution chief, who quarters in N. Y.

Dudelson formerly was midwest division manager for Lippert Pictures and had been associated with Eagle Lion and United Artists.

EXECUTIVE SUITE TALK!



Every Date is Great! Just the start of the new Box-office "Suite"-heart!

LOS ANGELES!

Top grosser in more than 2 years of all Day-and-Date engagements!

CLEVELAND!

Tops everything except "Knights of the Round Table" and "Mogambo."

DAYTONA!

Tops "Mogambo"!

FORT LAUDERDALE!

Tops "Mogambo"! Record biz!

OKLAHOMA CITY!

Second only to "Knights" in last 2 years!

MIAMI!

Record business!

CORAL GABLES!

Second only to "Knights"!

MIAMI BEACH!

Tops "Mogambo"! Record biz!

HOUSTON!

Tops everything except "Knights of the Round Table" and "Mogambo."

— ★ —

M-G-M presents "EXECUTIVE SUITE" starring William Holden • June Allyson • Barbara Stanwyck
Fredric March • Walter Pidgeon • Shelley Winters • Paul Douglas • Louis Calhern • with Dean Jagger
Nina Foch • Tim Considine • Screen Play by Ernest Lehman • Based on the Novel by Cameron Hawley
Directed by Robert Wise • Produced by John Houseman

Affirm Right of States to Censor After Theologian Defines Dogma

Washington, April 27. National Council of Catholic Men voted a resolution over weekend upholding the right of states to censor motion pictures in accordance with Christian moral principles. Action at the council's 34th annual convention here, followed a talk by Rev. Francis O'Connell, dean of the School of Theology at Catholic University of America.

Father O'Connell charged "The prevalence of juvenile delinquency throughout the United States today is due in great measure to the vile literature and the obscene motion pictures to which our boys and girls are exposed."

Father O'Connell further told the convention delegates: "According to Catholic moral principles, censorship is permitted to those who have the right and the duty to supervise the conduct of others and to protect them from moral harm. For there are many who will be spiritually and morally harmed by literature which presents what is false and evil as true and good. Similarly, in view of the strong inclinations of human nature toward sexual gratification, motion pictures which contain scenes likely to arouse unduly the passions of those who see them are justly regarded as morally dangerous."

See Ohio Rewrite Of Censor Law

Columbus, April 27. Ohio's censorship law, 40 years old, may get a close inspection and rewriting in the next Legislature, according to Dr. Clyde Hissong, chief censor and state education director.

Big problem will be to define the word "immoral," probably in line with the definition recently formulated in New York State. The Ohio law does not specify that the censor board can ban immoral films, but gives it power to pass films it feels are moral.

Hissong said forces wanting stricter censorship will try to get the Ohio law more clearly defined. Groups representing industry will certainly oppose the move.

Aim of any revision in the old law or in any new law, Hissong said, would be toward clamping down on films made abroad or by small American studios which operate without the MPAA Code approval and go in for sexsationalism.

Al Lichtman

Continued from page 7

pany notice to that effect six months beforehand. He elected not to do this.

Instead, under the new rewrite of his employment pact, he is to become an advisor two years from now at a payoff of \$1,700 weekly. The advisory job is to run a period of five years. Actually, Lichtman's contract could be amended again, as it has been in past, so that he would continue on the job full-time beyond the 1956 date.

As the deal now stands, Lichtman or his estate, in the event of death, will collect an aggregate of \$348,000 under the advisory section of the contract. Deducted from this will be any portion of the exec's borrowing from the company. His indebtedness as of April 17 was \$82,000. Company is collecting this at the rate of \$200 per week up to March 7, 1955, and \$300 weekly thereafter until paid in full.

Remuneration of other 20th toppers is as follows: Skouras, \$247,660; Darryl F. Zanuck, v.p. in charge of production, \$260,000; W. C. Michel, \$100,360; Murray Silverstone, president of 20th-Fox International, \$128,960.

Annual stockholders meeting is set for May 18 with the present slate of directors all candidates for reelection. Incumbents are Skouras, Michel, Robert L. Clarkson, Daniel O. Hastings, Robert Lehman, Kevin C. McCann, B. Earl Puckett and Gen. James A. Van Fleet.

Unending 'Line'

Hollywood, April 27. As far as Tyrone Power is concerned, Columbia's "The Long Gray Line" is a long, long role. As Marty Maher in West Point, yarn he will be in every scene of the two-hour picture.

Number of scenes—365.

Holy Week No Excuse to Censor, Says Showman

Pittsburgh, April 27.

Neither legit Nixon nor Art Cinema, downtown foreign film house, both owned and operated by Gabe Rubin, have restored their advertising yet to Sun-Telegraph, Hearst afternoon daily, as a result of newspaper's action recently in yanking display copy during Holy Week on Jules Pfeiffer production of "Good Night Ladies" and the Italian film, "Rome 11 o'Clock."

According to Rubin, the principle involved goes beyond the mere matter of censoring copy, which he says wasn't the case with "Good Night Ladies" and "Rome 11 o'Clock." Paper had accepted advance ads with the similar copy for "Ladies" and had been running them for "Rome" for the previous two weeks that the picture had been playing the Art Cinema.

Then at the beginning of Holy Week, and sans consultation with the theatres' management, order went out from office of Sun-Tele publisher to the composing room to yank Nixon and Art Cinema ads. It apparently wasn't a case of the ads being considered in poor taste, inasmuch as they had been run without question for a week or two before.

A Catholic church group called newspaper and protested the attractions being played in Pittsburgh during Holy Week, so the Sun-Tele promptly pulled the copy and first Rubin knew of the action was when the paper hit the streets.

Rubin also pointed out that "Rome 11 o'Clock" wasn't even on the Legion of Decency condemned list but carried a "B" rating, same as "Act of Love," which was concurrently at the Penn. So he wants to know why Sun-Tele, by that token, didn't pull the Penn ad too, for similar reasons, since like objections could have been raised by the group which prompted the action in the first place.

So far, Sun-Tele hasn't made any explanation, and until it does, Rubin expects to stand on the principle that no newspaper has a right to tell any theatre what it should or should not play, and will continue to eliminate the paper from the advertising budgets of both Nixon and Art Cinema.

TRY FOR KNOCKOUT OF OHIO CENSORSHIP

Columbus, April 27.

Frontal attack against Ohio's censor board was made Monday (26) when an injunction was filed in Common Pleas Court asking that the State Division of Film Censorship be restrained from further operation. After refusing to grant temporary injunction, Judge Ralph G. Bartlett admitted the request for a permanent injunction and set April 30 for a hearing.

Plea was filed by two organizations and two individuals, namely RKO Pictures, Inc., New York; Independent Theatre Owners of Ohio, Columbus; and theatre owners Martin G. Smith, Toledo, and Horace Adams, Cleveland.

The petition for injunction, is aimed at knocking out Ohio's 40-year-old censorship law in the light of the U. S. Supreme court's decision in the "M" case last Jan. 18.

Red Films, Legit

Continued from page 7

Italian film week will be held there next month with a French film week in the offing.

French dailies are giving a lot of frontpage attention to the Comedie-Francaise sojourn in Russia. Stories are all enthusiastic about the warm welcome meted out by the Russians with every presentation a sellout, and with the troupe taking as many as 20 curtain calls a night. Last presentation of Moliere's "Bourgeois Gentilhomme" had Malenkov, Molotov and cultural minister Alexandrov attending the show in person, and going backstage to congratulate the actors. Reciprocity will take place when the Moscow Ballet plays the Opera here in May, with ballerina Ulanova in the company.

Alexandrov, Russo director and head of the film delegation at Cannes, is now here, and the Russian films shown at Cannes will be presented here under special auspices. Alexandrov also had a special statement to make on the first prizes, in which he opined that the fest kudos showed that the eastern entries were of an extremely high calibre due to the amount of prizes garnered. He got in some propaganda by saying that the prize to the French film, "Before the Deluge," showed an awareness of the terrible influence on adolescents of the bellicose hysteria of the West.

Then Alexandrov outlined new projects for the first Russo-French coproduction, which he would direct himself, and which would be a filmization of the present stage hit, the Alexandre Dumas-Jean Paul Sartre "Kean," starring Pierre Brasseur. Brasseur is to repeat his role of the great English Shakespearean actor torn between his legit personages and life. This looks like Alexandrov has given up the project he outlined in Cannes, which would be a comedy poking fun at certain Russo institutions by showing five foreigners travelling around Russia.

Mature Public

Continued from page 5

harm the U. S. abroad or that it should not have been shown at Cannes. Some Americans have voiced opposite views.

Graetz pooped as "unrealistic" the statement made on the Coast last week by John A. Vizzard, Code exec, who had declared in a speech that PCA was consciously refusing to "pursue the phantom of a 'mature' audience, and of denaturing the screen by making it try to imitate the legitimate stage." The producer said he couldn't understand the Vizzard view in the light of the companies' experiences abroad where, he held, even American film execs are concerned over the lack of "maturity" in Hollywood films and the resultant lessening of their box office appeal.

While he reasons that, basically, there should be no production code at all, that picture content should be left up to the conscience of individual directors and producers, Graetz maintains that at least there should be separate standards set up for judging European imports. "It is not fair that these pictures should be hurt," he declared. "If they are artistically valid, they should not be boycotted the way they are by the American majors just because they don't qualify under a set of standards that pertains to productions made in Hollywood."

Contributing to the difficulties of the French film at the moment is what Graetz called "the crisis of imagination afflicting scenarists." The overall result, deriving in part from fear of U. S. censorship, was a flood of remakes, many of them of poor quality and lackadaisical appeal.

Graetz, who was also responsible for "Rome 11 o'Clock," an Italo pic which got circuit breaks in the U. S., said he was working on a film, "Les Hommes En Blanc," a story of medical students at the U. of Paris. It's based on the novel, "The Doctor," and rolls in Paris in three months. No cast has been set.

'Subconscious' Unfairness?

Graetz, while he feels there is a certain "subconscious" unfairness to U. S. films at the Cannes fete, believes that international film

ests serve a definite purpose. He said he would favor an international event in the U. S. Suggestion has been made several times but has never been carried out. Individual countries, however, have staged their own national film events.

The trouble with the American entries at Cannes and Venice, Graetz thought, was that few on the jury understood English and that subtitles are inadequate. His own "Ripols," which ran into rough weather at Cannes also, was submitted in the French rather than the English version even though it was entered as a British film.

Reverting to the code subject, Graetz pointed out the inconsistency of the American majors. While in the U. S. they wouldn't touch a film without a seal, in Europe and elsewhere they not only readily handle these pix but go to some length to stress that they've had trouble with censors in the American market.

He further cited the example of "God Needs Men" which was kudoed by the Catholic orgs in Europe while running into firm opposition from the American Catholic Legion of Decency. Film, according to Graetz, has never received a Legion rating on account of this split in the Catholic viewpoint.

Foreign Exhibs

Continued from page 1

may be getting ready to clamp down on imports from the major distributors which stand to take a good many dollars out of the country. In turn, exhib-distributors have been coming to N. Y. and contacting the companies with offers to buy films for flat sums.

Theory is that, faced with quota limitations, a distrib or indie producer would be glad to make a dollar deal even if the amount is less than hoped for. The local government concerned closes its eye to the dollars paid out in N. Y. on the theory that they may well prevent a much larger dollar drain later on. Indies have, on occasions, gotten good money for their pix.

Two major foreign market problems currently facing the companies are in France and Italy. In France, some of the distributors are running out of permits and the French can't be expected to extend themselves until and unless there is implementation of the agreement signed in Paris last year by Motion Picture Export Assn. proxy Eric Johnston.

Latter is skedded to go to Italy sometime next month to renegotiate a deal. The Italians have threatened a quota and higher dubbing taxes, both measures aimed to reduce the number of Hollywood imports. At the same time, they want continuance of the American subsidy to the Italo industry. For the term of the current agreement, which expires in August, MPEA forks over 10% of its Italian earnings to support Italian Film Export. Exact amount paid so far by the Americans over a three-year period is unavailable but it is believed to run around \$4,000,000. Johnston is expected to fight a subsidy in any new agreement.

Allied Watchdogs

Continued from page 3

point of definition and clarity that we have ever seen."

The watchdog committee, consisting of Wilbur Snaper, Sidney Samuelson and Irving Dollinger, was accompanied to the Par showing by proxy Ben Marcus, board chairman Abram F. Myers, and Edward W. Lider, of Allied's New England unit. The group further stated: "In addition to the superior quality of the picture, we were pleased by the emphasis placed by all speakers on the exhibitors' opinion to play VistaVision pictures with standard optical sound for which all theatres are equipped or with the new Perspecta sound, with which prints will be compatible, in the uncontrolled discretion of exhibitors."

Allied men were also impressed by the compatibility of V-Vision "with standard projection equipment now in use and the flexibility in accommodating the picture to the size of any screen now in use or which may be installed."

Group attended the q. and a. session sponsored later in the afternoon by Par. The committee is currently preparing a report to forward to Allied regional units.

Reeves

Continued from page 7

knowledge," he maintains. "The other systems being currently advocated are only an expansion of the single soundtrack. You can't expect to put three speakers behind the screen and automatically come up with stereophonic sound."

Just Learning How

While admitting that the C'Scope sound is far from perfect, Reeves says Hollywood is just learning to use it and, once the knowledge is obtained, great improvements in sound reproduction will be forthcoming. Reeves, a veteran sound engineer, alleges that the industry's standards of reproduction are below what they should be. A staunch advocate of magnetic reproduction, system used in both Cinerama and CinemaScope, Reeves flatly states that "optical reproduction is mediocre at its best." Sound expert avers that with optical tracks you cannot obtain high frequency without distortion. "With a magnetic sound track," he says, "you can cover the whole audio range, something that is not possible with an optical track."

Reeves discounts reports of technical difficulties and breakdowns with the C'Scope magnetic track. "We don't have it with Cinerama. Why should they have it with CinemaScope?"

Cinerama, he explains, employs seven sound tracks, with five behind the screen and two which he terms "roving tracks." He stresses that for high quality stereophonic sound at least five tracks are necessary. Reeves says that if C'Scope decides to go to five tracks the change can be made by theatres without too much difficulty.

Reeves lists four departments in which improvements must be made in order to obtain high quality sound reproduction in films. They are: (1) recording; (2) the making of proper copies; (3) the proper installation of equipment; and (4) the proper maintenance of this equipment. Technicians charged with these tasks, he says, are still in the process of learning, but are developing quickly.

"The concept of stereophonic sound has been with us since 1940," Reeves says, "but no attempt was made at practical application." He says Walt Disney made a stab at it with "Fantasia," but that Cinerama represented the first commercial use of true stereo sound. "The mere use of two or three loud speakers with sound coming from different directions is not stereophonic sound," Reeves stresses. "You need multi-recording channels for real stereophonic sound. I defy any current system to demonstrate opposite Cinerama."

Censors and Tax

Continued from page 5

ers already have urged the trade to be on the alert against municipal law-makers looking to grab the tax coin relinquished by the U. S. Treasury. But when it comes to coming face to face with the problem, who's to do it?

COMPO is credited with doing a job in winning special tax benefits on the national level. But MPAA has a legislative "in" in many key areas. These contacts are maintained as part of the MPAA "undercover" program of combatting all adverse legislation, whether on the city or state level. This MPAA operation, which includes cooperative work with theatre groups, including Allied States, is never placed in public view. But it's nonetheless a definite program. Attributed to it is the fact that new censorship bodies haven't been set up in over 20 years.

Key film company execs are hep to this, or, at least, are familiar with the broad pattern of the operation. So it's a question whether they would want to support COMPO in taking on the tax matter in view of the MPAA facilities.

There's no hint, of course, of any abandonment of COMPO. This all-industry organization, it's widely felt, has won itself a lasting place in the scheme of things. Point is that film company presidents might balk at supporting the outfit in a major campaign when MPAA is available for the same job.

COMPO's board of governors, comprising Sam Pinanski, Al Lichtman and Wilbur Snaper, is to meet shortly to map out future projects. The matter of the tax work doubtless will come up at this session.

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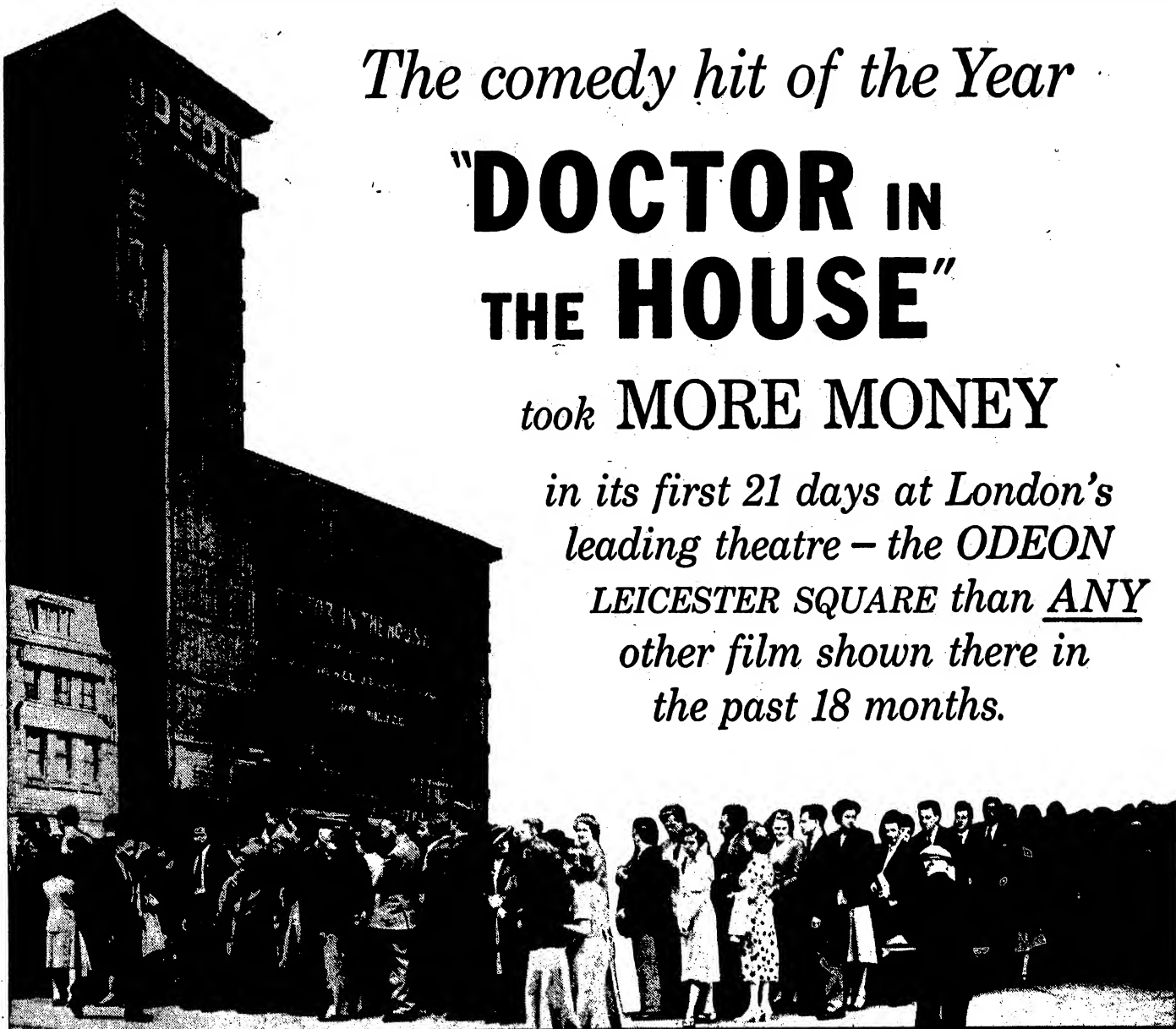
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'Keep It Wide But Also Tall'

Continued from page 3

and desirous of using the V-Vision trademark, must match the technical quality of their product with the quality of Par films, it was announced.

Details of V-Vision, in both layman and technician terms, were laid out by Loren Ryder, Par's top technical exec, in a 24-page brochure distributed at the showing.

Following the screening, press reps adjourned to the Music Hall's exec studios to engage in a q. and a. session with Ryder, Par prez Barney Balaban, board chairman Adolph Zukor and studio boss Y. Frank Freeman.

But first, an appraisal. This departure from the photographic conventional rates as another giant step ahead. Comparison is demanded; it must be said that the picture quality surpasses CinemaScope. The images meet the claims. There's no loss of clarity, no fade or loss of pictorial consistency, when viewing from any angle or the front row.

V-Vision brings the screen characters and action closer to the spectator. There was no time to poll the audience of close to 3,000. But that all were impressed, in one way or another, seemed for sure.

Clips and dailies from "White Christmas," "The Big Top" and "Strategic Air Command" came across vividly, distinctly, for the most part. An area of darkness in a few instances was noted, representing a relatively minor (by comparison, again) flaw in the presentation. The problem of lighting the huge (68-by-38-foot) Hall screen might have accounted for this. Also, claim was made that future printing in Technicolor's imbibition dye process will mean another "substantial" improvement.

How about merchandising values? Here's where CinemaScope has it. Or, had it. The C-Scope, developed and tremendously touted by 20th-Fox, outdistances V-Vision in audience impact, that is, measuring C-Scope when first introduced against V-Vision now. For C-Scope was new and exciting, offered a sudden sweep, and was the sharper switch in picture making and presentation. As for C-Scope's role in the picture business of the future, this is not on trial here today.

V-Vision presentation in the 1.85:1 aspect ratio, seemed more normal for the eye to accept. It accommodates a screen that accents height as well as width, in what appeared to the appraiser as the natural proportion.

Other than the two-to-one limitation on screen size, Par has no hard and fast rules governing V-Vision presentation. Underlying that the system is flexible and compatible, the company said its pix can play in any ratio from 1.33:1 through to two to one. The V-Vision film plays best in 1.85:1, Ryder advised. He said the two-to-one should be limited to theatres only where the sight line from rear auditorium seats is limited by a low-hanging balcony. Ratio of 1.66:1 was suggested where the screen width is limited to under 30 feet.

Par, asking theatremen to do their share in advancing the stature of pix, and thereby take advantage of the gains made in production techniques, urged investment in the best projection and screen equipment. Exhibs were advised to buy the biggest feasible screens, b.h. as to height and width. Strongly recommended were seamless screens for, said Par, flaws are apparent in those with seams and these worsen with wear.

Repeated throughout the sales presentation was V-Vision's avowed objective of "filling the screen."

Shooting technique with a V-Vision camera is the same as with any other camera. However, instead of the conventional run-through of shooting film vertically, the film is fed horizontally and exposed two frames at a time. The large negative image is reduced to standard release print image. "This is the feature that others must follow if they are to reduce grain and gain bigger, brighter and better pictures," claimed Ryder.

He added: "VistaVision release prints will play in any theatre anywhere in the world with an improvement in picture quality. Some improvement will be apparent even on the old 'postage stamp' screens in theatres where not one cent has been spent to improve the presentation. Theatres that have large seamless screens

and good projection equipment will gain full advantage of VistaVision without further change or expenditure."

In production, cameramen compose for a "loose" 1.66:1 picture. This provides for headroom. "A picture composed in this way will play equally well at 1.85:1; it will play very satisfactorily at two to one and it can be played at the old standard of 1.33:1," Ryder stated. He rammed home the fact that the release print is standard in all respects.

Printing complications set in for foreign theatres which use subtitles on their pix. These houses should focus on 1.33:1 or 1.66:1, avoiding where possible the 1.85:1 and the two to one.

For exhibs wanting projection flexibility, Par suggested variable prismatic expander lenses such as those put out by the Tushinsky Brothers as "Superscope." As part of the V-Vision program, Par will make available "squeezed" prints for any theatre operator wanting them. In line with this, Ryder commented: "In addition to gaining about 40% in light on the two to one picture, this squeezed print has the possibility of having slightly better color saturation and possibly (still to be proved) slightly better picture definition for large-screen projection."

Single Sound Track

Concerning the audio, all V-Vision pix from Par will have a single photographic sound track in standard position that will reproduce in any standard projection. Track also will carry below-audibility signals controlling the direction of sound reproduction for theatres equipped for this feature. Par recommends Perspect-A stereophonic sound for exhibs who want multi-horn reproduction. Added is the note that stereosound is of questionable value for smaller theatres, this on the basis of present indications. Ryder remarked: "It may add to the effectiveness in large theatres with very large screens. The decision as to its use rests with the exhibitor."

For theatres already equipped with multiple horn systems, wiring for Perspect-A would require only a control unit which, Par estimates, will cost about \$800 plus under \$500 for installation. Loudspeakers and amplifiers, for theatremen unequipped with them now, would mean a cost of about \$2,000, including installation. May be higher for very large theatres.

Press Questions

Press confab produced the query, will the licensing of anamorphic prints mean higher rentals for exhibitors? Freeman took this one on jokingly: "In all instances we will get the most possible rental we can." Balaban at this point stepped in to address a humored reminder to the studio chieftain: "You're in production; you're not in distribution."

Other quotes:

Freeman—"I personally am of the firm conviction that audiences are interested only in what is taking place on the screen. Stereophonic sound confuses."

Balaban—"I go along with that. But I must add that directional sound has some value."

Zukor—"You cannot have realism if you have sound coming from any place but behind the screen. Also, the sound must be controlled according to the size of the audience. The volume should be raised as people come into the theatre. And it should go down when playing to an empty, or half empty, house."

Ryder—"Magnetic sound may be superior but it presents problems in theatre maintenance."

Balaban—"White Christmas" was shooting two days when it was decided to make the complete switch to VistaVision. This meant a big risk, for it's a \$3,500,000 picture. And there are no deferments."

Joan Weldon to Chirp

Hollywood, April 27.

First freelance role, and first singing role for Joan Weldon will be in the Sigmund Romberg biopic, "Deep in My Heart" at Metro, where she will warble "One Kiss" with Tony Martin.

Actress played several dramatic roles at Warners but never sang there, although she once worked with the San Francisco Opera.

'Jungle' Great \$13,000, Mont'; 'Vadis' Big 11G

Montreal, April 27.

Two holdovers, solid new entries and good reissues are sparking biz at all deluxers this week. "Khyber Rifles" and "Money From Home" are still big in second rounds. "Naked Jungle" is top newcomer with great total. "Public Enemy" and "Little Caesar" are smash at the Imperial.

Estimates for This Week

Palace (C.T.) (2,625; 60-51)—"Khyber Rifles" (20th) (2d wk). Fine \$14,000 following \$26,000 last week.

Capitol (C.T.) (2,412; 45-75)—"Money From Home" (Par) (2d wk). Big \$14,000 after rousing \$23,000 opener.

Princess (C.T.) (2,131; 40-65)—"Naked Jungle" (Par). Wow \$13,000. Last week, "Dangerous Mission" (RKO), \$8,800.

Loew's (C.T.) (2,847; 60-51)—"Rhapsody" (M-G). Big \$27,000. Last week, "Glenn Miller Story" (U) (4th wk), \$19,900.

Imperial (C.T.) (1,789; 34-60)—"Public Enemy" (WB) and "Little Caesar" (WB) (reissues). Smash \$12,000. Last week, "Taza" (U) and "Death Jump" (U), \$8,000.

Orpheum (C.T.) (1,048; 40-65)—"Q.Vadis" (M-G) (reissue). Solid \$11,000. Last week, "Monte Carlo Baby" (Indie) and "Square Ring" (Indie), \$8,000.

Music Hall Test

Continued from page 3

of CinemaScope; and VV's partiality to its own 1.85/1.

It was a forthright pitch for a compatible all-industry system, and apparently industry men and women present in the Music Hall agreed that Par's V-Vision perhaps came closest to this standard of compatibility, simplicity and economy. He stressed that Par will not lend or sell cameras, that manufacturers will however; that Par doesn't want to make any over-riding profit from equipment; that it has a flow of product available in the new VV, and the clips therefrom incidentally were all compelling want-to-see product. Par's demonstration, of course, can't overlook the fact that this was a rather fancy tradeshowing of upcoming product, showcased in the most ultra auspices.

Freeman reprised that "1953 was a most momentous year in the history of our industry," and he proceeded to quickly credit "the Fox organization for awakening Hollywood" to the need of new audience values. He touched on 3-D, and the rest of it. (The details of the intra-trade progressions were skillfully projected as part of the cinematic trailers, including also a highly effective press book.)

The statesmanship, in short, focused on a recognition that there was a limit to trick screens and lenses. Paramount too takes cognizance of all the newer techniques, and seems particularly partial to the "squeezed" print for unusually large screens as in drive-ins (giving the Tushinsky lenses credit by name) and to Perspect-A-Sound (giving Metro and Warners billing, for also favoring this).

Paramount made picture business history yesterday morning in a manner which should have a far-reaching and lasting industry effect. All good.

'Foul' Sex 20th

Continued from page 3

that, or there would have been a much more effective closeup.

As for Y. Frank Freeman's statement that there are only five or six theatres in the U. S. or the world that can compare in size with the Music Hall, a 20th spokesman pointed out that there are at least 2,000 drive-ins with screens equally as large, if not larger, than that of the Hall. Also, no reference was made by Par to the curved screen used in connection with C-Scope and which, 20th engineers say, is necessary for the system. While acknowledging the quality of the VV definition, 20th maintains that its CinemaScopes, shot with the new C-Scope camera lenses, are at least equal and likely superior in clarity to the scenes paraded by Par.

As for Par's claim that VV reduces grain on the wide screen, 20th was frankly doubtful. It also complained that VV added to the confusion.

Picture Grosses

MINNEAPOLIS

(Continued from page 8)

Colt (M-G). Light \$2,500 in 5 days. Last week, "Beachhead" (UA) (2d wk), \$5,000.

Radio City (Par) (4,000; 65-85)—"Casanova's Big Night" (Par). Hope a prime favorite here but this one is lagging somewhat. Slight \$9,000. Last week, "Prince Valiant" (20th) (2d wk), \$8,500 at \$1 top.

RKO-Orpheum (RKO) (2,890; 65-85)—"Lucky Me" (WB). Well-liked musical looks big at \$11,000. Last week, "Creature Black Lagoon" (U) (3-D), \$11,000 at 76-81.

RKO-Pan (RKO) (1,600; 76-81)—"Creature Black Lagoon" (U) (m.q.). Satisfactory \$4,500. Last week, "Pinocchio" (RKO) (2d wk), \$8,000 at 65-85c scale.

State (Par) (2,300; 65-85)—"Siege at Red River" (20th). Mild \$7,000. Last week, "Top Banana" (UA), \$5,500.

World (Mann) (400; 85-150)—"Julius Caesar" (M-G) (4th wk). Good \$4,000. Last week, \$5,000.

'BANANA' RIPE \$5,000, BALTO; 'PRINCE' 12G

Baltimore, April 27.

Fair grosses are indicated here this week with holdovers predominating. "Top Banana," is brisk in first week at the Mayfair. "Act of Love" looks modest at the Century. "New Faces" continues potent in second week at the New while "Prince Valiant" is also staunch in second at the Town.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-45-75)—"Act of Love" (UA). Moderate \$8,500. Last week, "Rhapsody" (M-G), \$10,000.

Hippodrome (Rappaport) (2,100; 35-50-85)—"Wild One" (Col). Starts tomorrow (Wed.). In ahead, second week of "Pinocchio" (RKO), okay \$8,800 after \$12,500 opener.

Keith's (Schanberger) (2,400; 30-40-46-75)—"Casanova's Big Night" (Par) (2d wk). Modest \$7,500 after \$10,000 opener.

Little (Rappaport) (310; 45-60-95)—"Captain's Paradise" (UA) (8th wk). Holding at big \$4,500. Last week, same.

Mayfair (Hicks) (980; 25-44-70)—"Top Banana" (UA). Brisk \$5,000. Last week, "Creature From Black Lagoon" (U) (2d wk), \$4,000.

New (Mechanic) (1,800; 35-50-70-11)—"New Faces" (20th) (2d wk). Still strong at \$10,000. Last week, \$14,500.

Playhouse (Schwaber) (420; 50-11)—"Moon Is Blue" (UA) (11th final wk). Winding up long run with good \$4,000. Last week, \$4,200.

Stanley (WB) (3,200 25-51)—"Lucky Me" (WB) (2d wk). Fair \$7,500. Last week, \$11,000.

Town (Rappaport) (1,600; 30-51)—"Prince Valiant" (20th) (2d wk). Brisk \$12,000 or near after \$17,500 opener.

LOUISVILLE

(Continued from page 8)

and "Cease Fire" (Par). Opened big Saturday (24), but Derby Week may show it up at the wickets. Last week, "Red Garters" (Par), most \$4,500.

Mary Anderson (People's) (1,200; 65-89)—"Lucky Me" (WB) (2d wk). Opened second week April 24. Last week good \$9,500 at upped scale.

Rialto (Fourth Avenue) (3,000; 50-75)—"Siege at Red River" (20th) and "Racing Blood" (20th). Okay \$11,000. Last week, "Prince Valiant" (20th), \$14,000.

State (Loew's) (3,000; 50-75)—"Act of Love" (UA) and "Fort Algiers" (UA) opened nicely Saturday (24). Last week "Rhapsody" (M-G) and "Give Girl Break" (Col), medium \$7,000.

WASHINGTON

(Continued from page 9)

Colt. Fat \$13,000 after \$19,000 initialer.

Metropolitan (SW) (1,200; 70-81)—"Lucky Me" (WB) (2d wk). Oke \$6,500 in 5 days. Last week, \$11,700.

Palace (Loew's) (2,370; 50-95)—"Prince Valiant" (20th) (2d wk). Strong \$13,000 after \$20,000 opening semester.

Playhouse (Lopert) (435; 55-81)—"Knock on Wood" (Par) (2d wk). Husky \$9,000. Last week, \$11,000.

Warner (SW) (1,300; \$120-\$240)—"Cinerama" (Indie). Hefty \$19,400. Last week, over estimates at \$20,000.

Trans-Lux (T-L) (600; 60-81)—"Beat the Devil" (UA) (3d wk). Big \$8,000. Last week, \$9,000.

'SASKATCH' STOUT 9G, SEATTLE; 'SIEGE' OKE 8G

Seattle, April 27.

Trade is on the spotty side currently. "Siege at Red River" is okay at Coliseum while "Saskatchewan" is shaping sturdy at Orpheum. "Top Banana" looms slow at Liberty. "Prince Valiant" is good in second round at Fifth Avenue. "Glenn Miller Story" on moveover at Blue Mouse, still is good in seventh week downtown.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-125)—"Glenn Miller Story" (U) (7th wk). Good \$3,500. Last week, \$4,300.

Coliseum (Evergreen) (1,829; 65-90)—"Siege at Red River" (20th) and "Racing Blood" (20th). Okay \$8,000. Last week, "Casanova's Big Night" (Par) and "Killers from Space" (RKO) (2d wk), \$5,300.

Fifth Avenue (Evergreen) (2,500; \$1-\$1.25)—"Prince Valiant" (20th) (2d wk). Good \$8,500. Last week, \$18,700.

Music Box (Hamrick) (850; 90-125)—"Rhapsody" (M-G). Good \$6,000 or close. Last week, "Heidi" (UA) (2d wk), \$3,800.

Music Hall (Hamrick) (2,300; 90-125)—"Rose Marie" (M-G). (2d wk). Oke \$7,000, after \$11,700 last week.

Orpheum (Hamrick) (2,700; 53-90)—"Saskatchewan" (U) and "Rails Into Laramie" (U). Sturdy \$9,000 or close. Last week, "Taza" (U), \$5,300.

'Riot' Mildish \$10,500, St. Lo; 'Prince' 8G, 2d

St. Louis, April 27.

Opening of free shows in Forest Park zoo plus near midsummer temperatures over the weekend slowed down biz at the big cinema here. Result is that grosses are below average with exception of "Cinerama," with delegates to two big conventions helping it. "Riot in Cell Block 11" is best of new films but only fair at the huge Fox.

Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Cinerama" (Indie) (11th wk). Sturdy \$20,000 after \$23,000 last week.

Fox (F&M) (5,000; 51-69)—"Riot in Cell Block 11" (AA) and "Highway Dragnet" (AA). Fair \$10,500. Last week, "Should Happen to You" (Col) and "Combat Squad" (Col), \$10,000.

Loew's (Loew's) (3,172; 51-69)—"Big Heat" (Col) and "China Venture" (Col). Good \$8,000 in 5 days. Last week, "Rhapsody" (M-G) and "Tennessee Champ" (M-G), \$13,000.

Missouri (F&M) (3,500; 51-69)—"Siege at Red River" (20th) and "Racing Blood" (20th). Mild \$4,500. Last week, "Jubilee Trail" (Rep) and "Hell's Half Acre" (Rep), \$6,000.

Richmond (St. L. Amus.) (400; 90)—"Man Between" (UA). Good \$3,000. Last week, "Heidi" (UA) and "White Man" (UA), \$2,500.

St. Louis (St. L. Amus.) (1,600; 78)—"Prince Valiant" (20th) (2d wk). Fine \$8,000 after \$13,000 opening stanza.

'People' Tall \$15,000, Cleve.; 'Suite' 15 1/2G 2d

Cleveland, April 27.

"Night People" looks brisk at Palace in current frame to pace city. "Riding Shotgun" is rated okay at the Allen. "Executive Suite" shapes big in second session at the State while "Prince Valiant" is stout also in second week, at the Hipp.

Estimates for This Week

Allen (S-W) (3,000; 60-90)—"Riding Shotgun" (WB) and "Iron Glove" (Col). Okay \$11,000. Last week, "Lucky Me" (WB), \$18,500.

Hipp (Telema) (3,700; \$1-\$1.25)—"Prince Valiant" (20th) (2d wk). Stout \$15,000. Last week \$22,000.

Ohio (Loew's) (1,200; 80-90)—"Eternity" (Col) (2d wk). Strong \$8,000 following \$9,500 last week.

Palace (RKO) (3,300; 60-90)—"Night People" (20th). Brisk \$15,000 or near. Last week "Pinocchio" (RKO) (reissue) (2d wk), \$13,500.

State (Loew's) (3,500; 60-90)—"Executive Suite" (M-G) (2d wk). Smash big \$15,500, and staying. Last week, \$18,000.

Stillman's (Loew's) (2,700; 60-90)—"Tennessee Champ" (M-G) and "Gypsy Colt" (M-G). Fair \$5,000. Last week, "Red Garters" (Par), \$4,000.

35TH ANNIVERSARY
CONGRATULATIONS!

1919

1954



FROM THE NSS
Prime Baby!

Clips From Film Row

NEW YORK

Oscar A. Doob, of Metro, returned from Syracuse where he has been setting up a test campaign for forthcoming fifth reissue of "Gone With Wind."

Maurice Druker, manager of Loew's Midland, Kansas City, in New York looking at new shows and for h.o. confabs.

Stanley Warner ad-publicity men called to N.Y. last week to set plans for upcoming product. Harry Goldberg, ad-publicity director, conducted the confab.

Carl Fishman, of Loew's Theatres publicity department, vacationing in Florida.

PITTSBURGH

Charlie Mergen, formerly with Par here, joined Abe Weiner's Allied Artists sales staff; replaces George Tice, who resigned to manage new drive-in near Millfin Borough.

Tony Stern, ex-WB here and later with same company in Cleveland, now in the premium dish business tied in with the Kroger grocery chain.

Leon Reichblum is retiring from the theatre business with the transfer of his State in Charleroi to the Manos circuit.

Cuppies Drive-In near Brownsville leased by its owner, J. K. Kaupp, to the Basie Bros. Circuit. The Basies, who operate the Plaza and Bison, standard houses in Brownsville, recently bought another zone in the same area. Ladies Theatrical Club turned over \$2,000 to the Variety Club during its campaign to raise funds to build a new wing on the Rosalia Foundling Home.

ST. LOUIS

Wehrenberg Theatres leased additional ground at its 66 Park-In zone in St. Louis county, and will increase the car capacity to more than 1,200.

A curfew ordinance aimed at curbing juve delinquency passed by the St. Louis Board of Aldermen.

Members of the Missouri-Illinois Theatre Owners requested to wear western dress during three-day powwow of the Kansas-Missouri Theatre Assn. at Arrowhead Lodge (in the Ozarks), May 18-20.

Richard Klages, recently retired as shipper for 20th-Fox here, now booker for United Artists exchange.

Frisina Amus Co., Springfield, Ill., booked "Martin Luther" for entire circuit.

The Aubert, a St. Louis Amusement Co. house, being converted into a supermarket.

MEMPHIS

The Esquire, Negro nabe house here in recent years, bought by a Negro church for \$40,000 this week. Bishop S. C. Johnson of the Lord Jesus Christ of the Apostolic Faith came here this week from Philadelphia to complete deal with Esquire owner Jim Catsodas.

James McCarthy, manager for downtown Warner here for last seven years, being transferred to Madison, Wis., where he will skipper Warner's Capitol. McCarthy originally made his home there. The local house undergoing facelift, Eli Arkin, vet exhib from Miami and Chicago, will replace McCarthy here.

PHILADELPHIA

Stanton Friedman took over management of Lawndale Theatre because of illness of his father, Henry Friedman. The Lawndale, in heavily German North Philly district, began showing first-run German pix recently.

Steve Cochran in for personal appearance at Mastbaum opener of "Carnival Story," accompanied by Hyman King, producer, and Hank Howard, RKO flack. Cochran's visit was tied up with promotion by Philly Daily News which ran letter contest.

Following a meeting with city council's finance committee, Coun-

cilman Thomas L. Guerin introduced a proposed ordinance to exempt basic admission prices of 50 cents or less from the city's 10% amusement tax.

U.S. Court of Appeals in unanimous decision sustained U.S. District Court Judge William H. Kirkpatrick's finding for defendants in suit of the Bryn Mawr (Pa.) Theatre against Paramount, et al in antitrust case which sought treble damages and an injunction.

C. C. Pippin, vet Metro salesman, has retired and gone to Florida for rest. Office manager H. Bache moves into the slot of Philadelphia and suburban salesman while booker Charles Kaselman was upped to office managership while still handling circuit bookings.

CHICAGO

James Coston, theatre circuit topper, back from 12-week vacation in the Mediterranean.

Herb Greenblatt, central division sales manager for RKO, resting in Florida.

Ed Borgan, assistant to Universal publicist Ben Katz, resigned to take position as advertising manager for Royal Blue stores; replaced by Harold Pearlman, formerly of Filmack Trailers.

Duke Shumow now managing the De Luxe Theatre vice Charles Golan.

Ralph Mooney appointed by executive committee of the operators union to fulfill unexpired term of local's past prez, the late James Gorniva.

Universal holding trade preview of "Magnificent Obsession" at Esquire May 4.

L. E. Goldhammer, eastern division manager for Allied Artists, in town on tour of exchanges.

MINNEAPOLIS

Charles Winchell and Ray Niles of Minnesota Amus. Co. helping to launch fishing season May 1.

Charlton Heston in this week to plug "Naked Jungle," playing the Gopher.

"Heidi" and "White Mane" teamed at arter Suburban World with daily matinees during spring school vacation, to resounding box-office.

Warner Bros. screened "Dial M for Murder" in deluxe showing at Uptown theatre.

Charles E. Perrine, Minnesota Amus. Co. vespee, profiled in Minneapolis Star.

Joe Lawler, of Universal Hollywood publicity staff, on swing around country to newspapers in principal cities.

Book distributors here going all out in plugging "Executive Suite," to hypo sales of parent novel.

LOS ANGELES

International Film Distributors, Ltd., of Toronto, closed five-year deal to handle release of all Allied Artists product in Canada. Currently J. Arthur Rank Film Distributors, Ltd., is handling AA product there.

Victor Saville closed deal to hold world preem of "The Long Wait" May 12 at Balaban & Katz's Chicago Theatre, with Peggy Castle, Dolores Donlon and Shawn Smith making personals.

DALLAS

Southern preem of "Sunderlin" slated to be held here May 7 at the Coronet.

J. Sid Hall Jr., appointed general manager of the Hall Industries Theatres at Mathis; succeeds the late F. D. Nance.

Bellaire Theatre at Houston completely facelifted and reopened April 18.

George Letson, owner and operator of Relax Theatre, at Muenster, bought Texas Theatre at Saint Jo from the Harris Amus. Co.

Ed Laird added to sales staff of RKO exchange here. For last 14 years he has been associated with United Artists.

Bill Samuels, formerly with the Jefferson Amus. Co., in Beaumont,

named manager of the Texas Theatre, in Oak Cliff here operated by Rowley-United.

Mrs. L. A. Woodward made manager of Strand in Harlingen, operated by Low Bray Valley Theatres; replaces John Danher, who resigned to become manager of Capitol, Brownsville, recently taken over from Interstate Circuit by Trans-Texas Theatres.

Entire community of Denton, including other theatre operators, pitched in to rebuild Colonial Drive-In in which owner George Franklin lost his life in a severe windstorm. Carpenters, painters, electricians donated their services to put the zone in order for its opening date April 1. Harold Robinson, owner of El Rancho Drive-In, loaned and installed equipment while J. P. Harrison, Interstate city manager, helped with all arrangements. Women of the community furnished food for the workers.

Mr. and Mrs. Wilford A. Smith are new owners and operators of Cameron Drive-In at Cameron. They came there from Temple where they had been active for the last 10 years in theatre operations.

Tom Summers purchased El Capitan zone in San Antonio, and will operate with same policy of one Spanish and one American film.

Frank J. Vaca, former manager of the El Capitan Drive-In, is now manager of Fiesta zone in San Antonio.

Briefs From the Lots

Hollywood, April 27.

Chick Chandler snagged featured role in Warner's "Battle Cry." Western Screen, Inc., of California has been set up by Charles L. Prescott, Jr., and Jack P. Shallow, Jr., to produce industrial films. Ann Byrd signed new long-term pact with Metro. Audie Murphy in Universal-International's "Destry" sequel to "Destry Rides Again." George Marshall who megged the first will direct.

Deborah Kerr will play femme lead in "The Magnificent Bastards" for Paramount. Yes—title will be changed. Rodolfo Acosta set for a featured role in "Where the Wind Dies," a Benedict Bogeaus Production. Grace Kelly assigned to top role in "The Long Day" at Metro. Don Haggerty cast in Paramount's "Strategic Air Command."

Willard Sage added to Warner "Dragon" cast. Mitchell Kowal and Robert Simon join "Rogue Cop" cast at Metro. Allan Dowling's "Night Music" retitled "This Is My Love." Raymond Burr signed for role in Cornell Wilde starrer, "Where the Wind Dies," RKO release. Jeff Chandler snagged star role in Universal-International's "Five Bridges to Cross." Judy Walsh, RKO contractee, set for femme lead opposite Johnny Weissmuller in Sam Katzman's "Cannibal Attack."

Charles Fitzmaurice, actor-brother of Maureen O'Hara, signed Universal-International as production consultant for "Captain Lightfoot."

Cecilia Maris past thep stint in "Mambo" for Paramount. James Ryan, ex casting director for 20th, has been linked by Universal-International to handle casting for "Captain Lightfoot."

Minor thesp Donald Crichton's 20th pact, seven years with options, approved by Santa Monica Superior Court. Alfred Hitchcock collabing with John Michael Hayes on "To Catch a Thief" script polish. Katharine Warren to play a maternal role in "Rough Company." Arnie Freeman, NY thesp, makes his film bow with "Phffft" in Columbia's "Jerry Hunter's" option for another year. Producer Frank McCarthy negotiating with Anthony Mann to meg "1984," upcoming McCarthy indie lensing in West Berlin late this year. Mary Field set in Universal-International's "Shadow Valley." Budd Boetticher and Carroll Case's initialer with Tele-Vis Productions is "The Number One."

Joe Bassett, Bert Wenland, Murray Alper and Steve Clark join cast of William F. Brodsky's "Wanted By the F.B.I." Irving Shulman to screenplay "Back Alley" for Columbia exec producer, Jerry Wald. Robert Cohn will produce role in Metro's "Rogue Cop." Vernon Rich for thesp stint in "Strategic Air Command" at Paramount. Jay Adler, Suzanne Alexander, Myra Marsh, Alan Dexter and Claude Aiken added to Arthur Gardner and Jules Levy's "Case File: F.B.I." Universal-International pact Richard Collins to screenplay Jon Reed Lauritzen novel, "The Rose."

Inside Stuff—Pictures

Distribution committee of the Motion Picture Assn. of America, at a N.Y. meeting heard a polite suggestion by Leonard Goldenson that it's time to get off the ground with the projected MPAA regular weekly tv show. Goldenson, president of American Broadcasting-Paramount Theatres, commented that the Academy Awards show (wee) last month firmly established the value of tieups between the two media. MPAA program has been in the works for nearly a year and a half. Working with MPAA on the broadcasting end are Earl Hudson and Robert M. Weitman, v.p.'s of ABC. Continuing as a major problem is the format for the show. Various Hollywood studios seem to have their own ideas.

With 300 additional bookings set for April and May, Metro is discovering that "Julius Caesar" is proving a smalltown as well as big city attraction. In addition, picture, while drawing big student trade, also has developed mass appeal. New bookings are mainly in three and four-day situations while previous ones were in large centres where long runs were possible. Unable to send a field man to each of the small situations, a policy Metro has followed with the big city bookings, the company has prepared a special kit for the smaller outlets. Kits include campaign ideas followed successfully in previous engagements of the picture. In addition, the M-G field reps will confer with the exhibs by phone and help set the campaign.

Rebuke of Republic's national advertising for Honolulu-filmed "Hell's Half Acre" appears in Honolulu Star-Bulletin editorial denouncing ad copy which refers to presumably-staid tourist mecca as "City of Sin . . . toughest spot in the Pacific." Paper says "our friends of the picture industry can, in their enthusiasm to paint Honolulu in shocking terms, do us not only an injustice but considerable harm," and adds: "Fact that occasionally public officials and police are genially inveigled into appearing in such pictures doubtless will be accepted by Mainland audiences as proof that the advertising is accurate."

Mary Pickford, who founded United Artists with Charles Chaplin, Douglas Fairbanks and D. W. Griffith, will be given the guest-of-honor spotlight at UA's 35th anniversary testimonial dinner May 5 in Philadelphia. Variety Club An that city is sponsoring. Miss Pickford who, like Chaplin, continues as a part owner of UA, has participated in trade get-togethers in South America in connection with the company's annl. Jay Emanuel, Philly theatre owner and trade paper publisher, is chairman of the dinner committee. About 600 exhibitors, distribution reps, etc., expected to join in the UA salute.

Joseph M. Schenck, for 19 years with 20th-Fox and exec head of production when he left last year, was one of the two employees earning more than \$500 weekly who retired in 1953. Having earned \$2,500 a week, he'll receive a life-long pension of \$4,125 a year. Schenck is board chairman of United Artists Theatres and of Magna Theatre Corp. Retired, too, was Fred L. Metzler, studio treasurer, whose salary on retirement was \$1,000 a week. He'll get an annual pension of \$6,025 for life. Both men participated in the 1953 salary reduction plan.

Editorial in the Lynchburg (Va.) Advance denounced Virginia's state censorship as "piddling, outrageous and unbecoming." The censor board, consisting of three women, was described as "a sort of pension setup." The editorial said there was no other way for describing it "unless it is conceded that three women have a right to tell Virginians what they can or cannot see in a movie." The paper also blasted the argument that fees paid to have each film submitted more than cover the board's operational costs.

Clash between billing clauses in two contracts caused the withdrawal of Robert Ryan from a co-starring role with John Wayne and Susan Hayward in RKO's "The Conqueror." Ryan's non-exclusive pact with RKO has a clause calling for billing above the title. In Miss Hayward's loanout deal from 20th-Fox is a clause stating that only she and Wayne may be billed above the title. Meanwhile, Ryan's one-picture-a-year contract with RKO is still on.

Robert Bassler's indie, "Suddenly," is getting seeds of publicity because Frank Sinatra won an Oscar. Actor, who plays a heavy in the picture, has been interviewed thus far by the N. Y. Herald Tribune, the N. Y. Times, three wire services, Hedda Hopper, NANA and numerous others. In addition the production of "Suddenly" is being covered by Life, Look, Globe Photos and Collier's. As a result of the publicity United Artists will rush the film into release in September.

"Magnificent Bastards," novel by Lucy Herndon Crockett, will undergo a title change in its picturization by Paramount. New nomenclature hasn't been selected as yet but earlier Par was toying with the idea of keeping the original for the film. Meanwhile, Deborah Kerr has been set to play the femme lead in the pic, which rolls next year. Story centres on the U. S. Marines in the South Pacific during World War II.

Simone Silva, the gal who busted into publicity with Bob Mitchum, signed a term contract with Bor-Peffer Productions, a television outfit planning to make five theatrical features. Miss Silva will star in one of them as her Hollywood debut.

At long last, Edward G. Robinson knows how he looks in Technicolor, even though he had to drive 200 miles to find out. Actor covered that distance, from the location spot to the Columbia lot for a gander at daily rushes of "Rough Company," his first tinter.

and "The Flame" for producer Sam Marx. Exec producer Walter Mirisch set Bowers Boys comedy, "Jungle Gents," for May 7 with Ben Schwalb producing.

Gotham thesp, James Westerfield, snagged featured role in Columbia's "Rough Company" (formerly "The Bandits"). Producer Vincent M. Fennelly signed Dan Ullman to script original western for Wayne Morris. Jack Milner associate producer with Roger Corman on Palo Alto Pictures' John Ireland starrer, "Crashout." William Hopper set in Allan Dowling Pictures' "This Is My Love." Don Siegel acquired film rights to "God and Mister Augustus," original by Ted Pezman for indie production. Suzanne Tafel in William F. Brodsky's "Wanted By the F.B.I." Metro signed Jim Backus for role in Sigmund Romberg biopic, "Deep In My Heart."

New York Theatres

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LIEBMAN'S NEW 'SPECTACULARS'

TV's Lockouts and Sellouts

Situation is such at NBC-TV and CBS-TV today that major clients, with shows all ready to go, are practically begging for time that's unavailable. Campbell Soups and Toni, for example, are anxious to grab off the \$42,000-weekly budgeted Claudette Colbert vidpix series which Rockhill Productions is bringing out, but it's been necessary to put the product on the shelf pending time availability on either of the two webs.

Similarly, Texaco is all set to reenter the bigleague program sweepstakes next season with a \$50,000 half-hour music-comedy series; but the client insists on either NBC or CBS. Neither of the two webs is able to clear time (both are trying to juggle rosters, but this has become a sensitive situation today, requiring the utmost tact and diplomacy in the wake of the "Firestone Hour" and "Martin Kane" ouster repercussions.)

ABC-DuMont Boxing Battle Boils As State Probes Tax on TV Payments

The apparent coup that ABC-TV scored a couple of weeks ago in luring boxing promoter Emil Lence's Monday night fight program away from DuMont may have backfired. Lence and his Eastern Parkway Arena (N. Y.) are being investigated by the N. Y. State Athletic Commission over his tax payments to the state.

If the Commission finds anything wrong, it's conceivable that Lence won't be allowed to operate in N. Y., thus complicating affairs for ABC-TV. While the investigation isn't a direct consequence of the switch of the telecast, the bitter battle between ABC and DuMont is a factor, with the latter having bared its financial relations with Lence to the Commission this week.

For several weeks Commission investigators have been digging to find out whether Lence has been paying the 5% state tax on all of the coin he's collected from DuMont. At issue is some \$4,000 weekly out of the \$12,000 Lence collected in the form of payment for post-fight broadcasts and arena costs. DuMont made public the figures this week, only a short time after Lence decided to move to ABC.

Disclosure of the investigation and the DuMont move brought an instantaneous reaction from Lence.

(Continued on page 32)

Goodrich Eyes AM-TV Moves

B. F. Goodrich Co. has broadened its New York state charter powers to include the broadcast media. Move is believed incepted by the success in AM-TV of General Tire & Rubber.

Veepee J. W. Keener, in Akron, informed VARIETY that there is nothing definite calendared in radio and video. Proviso in the corporate charter was made in the event that the company should decide to add broadcast interests to corporate holdings, he said. A list of several industries, foreign to rubber making, was included by Goodrich to expedite any decision to enter new business. In most states corporate charters make broad inclusion for added interests, but in New York specific clauses must be made before diversification. Keener termed the move as a precautionary measure.

The rubber company had total sales in '53 of \$674,000,000 and assets of \$436,000,000 with \$30,000,000 laid aside for expansion. In light of Keener's remarks, it doesn't seem that Goodrich is actually in the market for radio or tv holdings at present, but that they are definitely interested, perhaps for the near future.

Goodrich stockholders approved possible expansion into radio-video at their recent annual convocation.

Keener thought that General Tire, through its subsid General Teleradio, had a "pretty good hold" on broadcasting among the rubber manufacturing firms. He noted that so far, General, Goodyear and Firestone all had more diversified interests than Goodrich.

Bing Crosby's 32.6

Bing Crosby's second outing for General Electric on Sunday (25) over CBS-TV was six points better than the total network opposition, rating a 32.6 Trendex. NBC's "TV Playhouse" was a slow second with 13.3, while DuMont's "Rocky King" chalked up a 7.

ABC-TV's 9 to 9:30 p. m. back-to-back combo of Walter Winchell and Martha Wright brought up the rear with 6.3.

Playwrights '54 Would Love to Be Mixed Up in Soup

Campbell Soup is currently reported as having the inside track on tv exposure of the script properties of Playwrights '54. Latter is the outfit formed by Al Levy and David Susskind under their Talent Associates wing and with producer Fred Coe (Philco-Goodyear "TV Playhouse," "Mister Peepers," etc.) as the other principal party. It's a commonwealth setup with an elaborate blueprint that embraces six of the top scripters in the Talent Associates stable.

NBC-TV, to which Coe is committed, has yet to move in on the first refusal, although not entirely out of the running. Meantime, the soup company is looking over the deal with an eye on a suitable replacement for its Friday at 9:30 p. m. "Campbell Soundstage" on NBC-TV, which it's scrapping but holding on to the time. (Campbell's other slot for the fall is 7 p. m. Sunday on CBS-TV, with "Life With Father" moving out of there and the soupy grabbing the period for the "Lassie" vidpix series sold them by Television Programs of America in latter's maiden voyage on a network basis.)

One of the skeins being pitched at Campbell is the Al Toolum characterization scripted by Robert Alan Aurthur. This was originally done on TV Playhouse as "The Glorification of Al Toolum" and a sequel to it is coming up Friday (30) on "Soundstage." TA's Playwrights '54 is working up a half-hour series with Tom Ewell as the probable star.

MEL FERRER FORMING TV PACKAGE OUTFIT

Mel Ferrer, costar of the legitler "Ondine" on Broadway, is forming a tv package outfit and has pacted Benny Goodman, Gene Krupa and Mel Powell for a quarter-hour jazz rumptus. Ferrer is to kinnie a set to with the trio in the next couple of weeks and approach NBC on a twice-weekly summertime exposure. He's whipping up the series at a fast clip, since he's due in Italy in July on a picture commitment.

William Morris office is handling negotiations.

TO DO 20 TINT BIGGIES FOR NBC

There will be no regular weekly Max Liebman tv production on NBC next season. As one of the super showmen among the NBC production hierarchy, Liebman, instead, will be responsible for a total of 20 90-minute "Spectaculars" it's reported some will go as high as \$300,000 each in talent-production costs.

Ten of these "Spectaculars" will be showcased in the Saturday night 9 to 10:30 time (currently occupied by the departing "Show of Shows"). These will be done on a one-a-month basis. The other 10 will get a Sunday night exposure, also on an every-fourth week basis. All 20 will be done in color, originating from the old Vitaphone studios in Brooklyn, which are now being redesigned to Liebman's personal specifications.

The decision to channel Liebman's talents exclusively into the color spectaculars has raised the question how NBC intends to utilize the cream 90-minute Saturday night periods on a three-weeks-out-of-four basis. Whether or not the web will install another 90-minute showcase along the lines of "Show of Shows" (for which, it's understood, some clients are already in the house) remains problematical.

By converting it into three separate half-hour program segments, which is considered likely, with the new Imogene Coca display taking over a 30-minute period, this would help alleviate a critical situation. Present sponsors are faced with a tv blackout (with the network facing the wrath of well-heeled clients), because NBC thus far has been unable to find a place for shows tossed out of their existing slots to make way for some of the ambitious programming on tap for next season.

For example, "Martin Kane" was ousted from the Thursday night 10 spot to make way for the upcoming hour "Lux Video Theatre" (with resultant threats of reprisals from U. S. Tobacco Co.). Both "Firestone Hour" and "Name That Tune" were tossed out of the Monday 8 to 9 periods to make room for the projected 60-minute Sid Caesar show (with a similar state of unhappiness and sponsor repercussions prevailing).

While Firestone may shift to a Sunday afternoon slot, it is considered possible that NBC may utilize the Saturday 9 to 10:30 (except the fourth weeks of Spectaculars) to resolve these ticklish sponsor situations.

However, all the maneuvering is strictly hush-hush and NBC gives no indication of what will go into the regular Saturday Liebman slots.

For Liebman, the new plan will mean projecting him into a new sphere of importance in the network scheme of color programming. The new Brooklyn studios, it's reported, will have stages and equipment exceeding anything yet devised. There will be a seating capacity, as well, for an audience of 500.

Shakespeare for Dunham As WCBS-TV Sales Mgr.

George Dunham is exiting as general sales manager of WCBS-TV, N. Y., for an upstate post as g.m. of WNBF and WNBF-TV, Binghamton, N. Y. Craig Lawrence, boss of the CBS flagship, is replacing Dunham with Frank Shakespeare Jr., effective Saturday (1).

Latter switches from CBS-TV Spot Sales, where he's been an account exec. His background includes a sales post with Procter & Gamble, assistant to the sales manager of WOR, N. Y., and N. Y. rep of WOIC, Washington, telestation then owned by WOR and now as WTOP-TV, an affiliate of CBS-TV.

CBS-NBC's 'You Won't Recognize Our Sunday'; Flock Of Axings On Tap; 'Father's' Future Very Hazy

CBS-TV's No. 1 Billing

Publishers information Bureau figures for the first quarter of the year show CBS-TV with a billing gross of \$32,058,441, up 49½% from last year's first three months.

NBC-TV pulled \$30,878,994, a hike of 36½% over the corresponding period of 1953.

ABC drew \$7,965,352 against last year's \$4,806,870, for a 65½% rise and best percentage showing.

DuMont score was \$3,739,351, versus \$2,899,950, a climb of 30%.

Few if any nights of the week will be subjected to a greater programming upheaval in tv next season than that facing the Sunday rosters on NBC and CBS, with at least six of the present season's entries due for axing or refurbishing.

Perhaps the most unusual situation pertains to the Sunday evening 7 to 7:30 period, where it's a case of the two competing shows knocking each other out of the picture. Specifically, they are the Procter & Gamble-sponsored Paul Winchell entry on NBC, which is headed for the cancellation route, and the "Life With Father" show on CBS, bankrolled by Johnson's Wax, which is being yanked from the CBS at 7 period in favor of the kid-slanted "Lassie" show, with Campbell Soups inheriting the time.

(Just what happens to "Father" either in terms of Johnson's Wax continuance or finding a new time period, remains up in the air. If the show goes off, it will represent one of the most costly single-program casualties in tv annals.)

Although Reynolds Metals will ride through the summer with playbacks of "Mr. Peepers" kinnies in the 7:30 NBC time, the client has yet to commit itself for the fall. Uncertainty of show's future stems from the fact that the competing stanza on CBS, "Private Secretary," consistently outpicks it on the Nielsen tallies.

The "Colgate Comedy Hour" in the 8 to 9 NBC period has been renewed, but under circumstances that will invite a drastic revamp, with the Bates agency taking over 20 productions with its own programming.

Practically all the CBS-TV Sunday shows in the post-"Toast of the Town" segments are in a state of flux, cancellations or revamping. General Electric is knocking out the Fred Waring stanza and replacing it with a new Ronald Reagan series, with other stars also booked in. It'll be a half-live, half-film showcase. What Bristol-Myers intends doing about the 9:30 "Man Behind the Badge" is still to be resolved, though it's anticipated in some quarters there will be a change. As for the 10 o'clock "Web" entry, this, it's understood, will get the Kent cigarette axe in favor of the new Robert Young "Father Knows Best" series.

NBC-TV Quartet Of Salomon Segs At \$50,000 Each

NBC's newly created tv documentary unit under Henry Salomon Jr. has a \$200,000 tag attached. Its four one-hour formats covering the country's most important issues are being offered to sponsors for a production and talent invoice of \$50,000 each. On the documentary agenda under overall title of "State of the Nation" are the GI Bill of Rights; the A and H-bombs, particularly with regard to peacetime uses; a stanza on mental health, and one on the "New Look" in national defense. They are being readied on a blueprint that calls for premieres within three months of a sponsor nod, with the one-shotters to be slotted in prime time.

Salomon, creator, scripter and producer of the web's "Victory At Sea" series, is masterminding the four documentaries in addition to the "Men of Wisdom" and Lowell Thomas Jr. skeins, under Davidson Taylor's Public Affairs aegis. Included on Salomon's staff are Isaac Kleinerman, Donald Hyatt and Richard Hanser.

HENRICH QUITTING TV FOR CINCY BIZ DEAL

Tommy Henrich, former N. Y. Yankees star first-sacker, is quitting tv to set himself up in business in Cincinnati. He did his final show last Saturday (24) on the WCBS-TV (N. Y.) "Junior Sports Session" and will be succeeded in that chore by Frank Frisch this week (1), coincident with a new slotting, 8 to 8:30 a. m., instead of its erstwhile 8:30 berthing. Latter time goes to Bob Clamptt's "Time for Beany," which is returning to the station after an off-and-on career dating back to its preem in January, 1952. (Clamptt is the cartoonist also known for "Bugs Benny").

"Beany" was formerly a cross-board film strip on the CBS Gotham flagship that will tee off May 1

Jewelers Assn. Maps Big Variety Show on DuMont

National Wholesale Jewelers Assn. is huddling with DuMont on a high-cost variety show for a fall start. Prospective sponsor is seeking a full-hour evening spot.

Deal, being arranged by Lewin, Williams & Saylor, includes room for participations to be brought by non-competing jewelry lines. Each show will have a maximum of six bauble underwriters.

Although talent has not been pacted yet, the Association expects to get the stanza on the boards in September, for a 39-week run.

WCBS-TV \$6,000 Tap for 'A' Hour

A New York tv flagship station is about to climb to the \$6,000-per-hour bracket to reach a U. S. high in local rate cards. Effective May 15, WCBS-TV, the Columbia anchor, will rise from \$4,800 for Class A time in a 25% boost. The station's hike for 20-second announcements will be even greater percentage-wise in the prime Class A-Group I grouping, going from \$1,075 to \$1,500 for an ascension of about 40%.

Typical of the upswing for one-minute spots will apply to two of the outlet's feature film showcases, with "Early Show" getting a 25% increase, from \$725 to \$900, and "Late Show" rising by one-third, from \$450 to \$600.

Craig Lawrence, general manager of WCBS-TV, based the up-beat rates on three considerations, (1) saturation of the tv audience, (2) gains in daytime and evening circulation, and (3) penetration outside the station's primary area for "bonus" circulation. Flagship's last increase was in September, with its "Lucky 13" rate card. Current contracts are given the usual six-month protection.

It's Extravaganza Cross-the-Board In CBS-TV's Bid for Breakfast Mob

"The Morning Show" has come to the realization after seven weeks that a Presidential inauguration, national political convention or Congressional hearing is a romp when set alongside this cross-the-board-waker-upper in which each presentation is an extravaganza equal to anything CBS Television has done in the special events department. As "Columbia's" latter-day rival to NBC's "Today," the Garraway & Muggs 7 to 9 longrunner (27 months) with an \$11,000,000 sponsor intake gleam in its 1954 eye, "Morning" is gradually building and hopes to end the year with a respectable showing in the aym sweepstakes.

Since its launching March 15 the show has lured 38 units of one-minute participations with each spot averaging out to about \$3,045 gross. Compared to the competition it's a paltry sum, but Paley, Stanton, Van Volkenburg & Co. have shown in the past that they have a stranglehold on patience when there's faith in the project. Latest to board the Paul Levitan-produced ship is International Harvester for a 15-week ride in the Wednesday and Friday 7:30 to 7:55 segment to push its airconditioner. Pact starts May 15. Just ahead of that came Avost Co. with its Qwp pressure creamola for a 13-weeker on Thursdays (8:30-35) and Friday (7:30-35) and Florists' Telegraph Delivery Assn. for a May 7 pre-Mother's day one-shot bally. Since the opening, the other spenders have included Continental Motors, Carter Products and Kiplinger's Changing Times newsletter.

Made To Order?

Sig Mickelson, chief of the news and public affairs department for the tv network, and Levitan figure that their particular format is made to order for early aym viewers. Within five-minute segments the show is on a catch-as-catch-all basis in that anchorman Walter Cronkite, the relaxed conferencer, and one or two of the other components are in there pitching. If a looker has 15-20 minutes, he gets what amounts to a full sweep of the show's ingredients, including Charles Collingwood on the newscasts, a remote interview and, if he's lucky, the Baird Puppets.

(Continued on page 34)

Colgate's 'Brooks' Reruns for CBS

Hollywood, April 27.

Harry Ackerman, CBS v.p. here, set three shows for the summer schedule, with "house" shows to bridge the hiatus season pending possible renewals. Late buying season delayed summer planning. "Life With Father" vacations May 16 with "Earn Your Vacation" subbing; "Favorite Husband" drops off in July with panel show, "What Do You Have In Common?" coming in.

Colgate decided to rerun 13 selected "Miss Brooks" pix for the summer hiatus. Ackerman goes to Frisco Thursday (29) for further huddles with the police department on "Lineup," which stars Warner Anderson and Tom Tully.

Mull 'New Faces' Format For New 'Comedy Hour'

Ted Bates agency, in sole charge of the 29 Colgate "Comedy Hour" Sunday nighters next fall, was reported last week considering a format of "new faces" either in whole or in part for several of its stanzas.

But an old face may be around in Sid Caesar, with Bates understood dickered the comic to make a couple of appearances as emcee when these would not conflict with his own Monday show.

Battersby Up

Roy J. Battersby, director of publicity at publications firm of Hill & Knowlton, has been elevated to a v.p.

Prior to joining H & K in 1949, he was with NBC.

KWK WINS CHANNEL 4 PERMIT FOR ST. L. AREA

St. Louis, April 27.

KWK last week won the Channel 4 permit for St. Louis when the FCC okayed the recommendation of a FCC examiner made 10 days ago. The grant, FCC said in Washington, was "without prejudice" to any action it may take in the future on applications to put into effect a merger agreement between KWK and stockholders of KKOK, Inc., and those of the Missouri Valley Television Co., both of which recently withdrew competing applications for Channel 4.

Their stockholders were given an option to purchase an interest in KWK. The FCC also ruled that no interest in KWK should be transferred to Elzey N. Roberts Sr. or any member of his family, if any of them retain an interest in KKOK without written approval of the Commission. A last-minute objection by the Signal Hill Television Corp., owner-operator of WTVI-TV, Belleville, Ill., to the issuance of the permit to KWK was turned down. WTVI offered to exchange its present Channel 54 permit for Channel 4.

Center Theatre TV Fold Shunts NBC's N.Y. Shows

Conversion of NBC-TV's Center Theatre in New York into offices starts Saturday (1), although the network has received special dispensation from the Rockefeller interests, owners of the property, to retain access to the color tv monitoring station in the basement until May 7. On that day, 75 Congressmen and their wives will be junketing in Manhattan and will witness the Dave Garraway Friday night show in tint.

Milton Berle Tuesday night show, which has been originating from the Center, will finale there May 4 and then be shunted to the web's Burbank studios on the Coast for balance of the season (principally because of lack of N.Y. studio facilities). "Show of Shows" and Martha Raye will originate from the web's International Theatre in Gotham, but June 5 finale will be from the recently acquired Century Theatre. "Mister Peepers" and "Voice of Firestone" will transfer to Studio 8-H.

4th Estate's Color TV Playdown

The tv manufacturing industry's description of color video as a "monster" retarding the sale of monochrome receivers has a kind of silent partner in a sizable portion of the nation's radio-ty press. "Monster" stigma was flaunted in Washington week before last when Glen McDaniel, prexy of the Radio-Electronics-TV Mfrs. Assn., testified before the Senate Finance Committee to urge repeal of the current 10% excise on telesees.

There's been a good deal of local pressure around the country to persuade tv columnists to "lay off" the color video subject for fear that any mention of the rainbow era would automatically hit dealers in their black and white eyes. And dealer advertising, while not in a position to dictate newspaper policy, is based solely on moving b&w sets out of their warehouses and is in no way concerned with color receivers, since there aren't any to speak of.

Thus it becomes a matter of being realistic and practical—meaning to advertise what's available and will be available for years hence, against a propaganda push for color at time when, even if there were a substantial number of sets in the retail stores, there would hardly be a rush to buy 'em because of the price factor. (Keyed to this, of course, is a twofold negative: Insufficient color programs scheduled to warrant expenditure of \$1,000 and more plus service for the new blue and not enough stations currently geared to carry the tinted shows.)

As a result, scribes specializing in television wordage for dailies, weeklies, magazines, etc., feel it is incumbent upon them to protect dealers by writing as little as possible about the "Color Era." As one veteran radio-ty columnist in the west put it last week when quizzed on the subject, "If I talk color too much, too many potential purchasers will decide to wait until they can buy color sets. That's bad for the dealers. I don't want to spoil the sale of black and white sets for dealers who advertise in my paper."

VARIETY characterized the paradox "way back" when the FCC approved the NTSC compatible tint standards: "Color in Hands of Receivers."



WM. KEENE

What have I done for you recently?
LE 2-1100

ABC-TV Eyes Daytime Spread

ABC-TV is beginning to explore the daytime properties currently available with an eye toward expanding its morning network schedule once "Breakfast Club" gets off the ground. There's no definite plan or commitment for expanded programming yet, but the web is casting an eye over all available product, possibly for a fall start.

As of now, web has "Breakfast Club" as its only daytime show. Program, in the 9-10 a.m. slot, is currently one-quarter sold and is still operating in the red. Once the net manages to get into the black with the segment, presumably when it's half-sold, web will move to program at least a couple of hours more around the Chi origination.

Tentative plan is to schedule a service show preceding "Breakfast" with at least a pair of soapers to follow. Web gave notice to all packagers that it's interested in available properties, but is doing no more at this time than merely looking them over.

BERNS ROAMIN' WORLD IN QUICKIE FOR BANK

Bill Berns' global roaming for WNBC-WNBT, N. Y. (he's news and special events chief for the NBC flagships) will be underwritten by the National City Bank. Berns hops a Pan-Am plane Saturday (1) for a seven-day round-the-worlder covering about 26,000 miles to gather film clips and tape for use on the o&o stations' "Travelcade" supplement styled along Sunday magazine lines. (National City picks up the tab to bally its worldwide banking facilities and travelers cheques.)

Berns' stops will include Honolulu, Tokyo, Bangkok, Beirut, Karachi, Rome, Paris and London.

Revolt in Detroit; Ballplayers Demand Pay for P.A.'s on AM-TV

Detroit, April 27.

STRONG GABBER LINEUP FOR 80TH DERBY RACE

Louisville, April 27.

Fred Capossella, vet of 33 years in racing, will call the 80th renewal of the Kentucky Derby Saturday (1) on CBS-TV, race being carried locally on both WHAS-TV and radio. Mel Allen of CBS will announce the race color, and Phil Sutterfield, WHAS sports announcer, will conduct the interviews in the winner's circle for the Derby telecast.

Sutterfield called the Downs Handicap Saturday (24) over WHAS-TV, with Lee Jordan of the WHAS-TV staff handling color. The station teed off its airings and televiewings of the Churchill Downs meet Saturday (24) and will carry feature races from the track during the entire three weeks meeting.

Sales Exits Trim Robt. Q. CBS Sails To Hour; Drake Up

Robert Q. Lewis' Saturday morning stanza on CBS Radio reverts back to its one-hour status on May 15, but the show will still be SRO. Program was upped to 90 minutes a few weeks back and had six sponsors for a sellout: Pine-Sol and Mutual of Omaha will quit after the May 8 airing, forcing the reduction to 60 minutes. Staying with the Lewis show, however, are Doeksin, Helene Curtis, Royal Crown Cola and Van Camp Sea Food.

Gainer on the trimming of Lewis' sails is the Galen Drake program—just ahead—which had been reduced from 60 to 30 minutes when the bespectacled comic obtained the added half-hour. Drake will get back his full hour starting May 15, with one segment provided for in Hunt Club Dog Food.

Longrunning "Theatre of Today," also a Saturday ainer (12:53 p.m.), is being dropped after riding as a sustainer since April 10, when Cream of Wheat checked out. With no underwriter in view, the web will probably slot its "Romance" series, which has been kicking around for some time, in the "Theatre" period next month.

Social Security's Beef: 'We're Not a Playtoy For Radio Giveaway Shows'

Washington, April 27.

Use of Social Security numbers in radio giveaway programs is causing the Government something of a headache. An official of the Social Security Administration disclosed yesterday (Mon.) that followers of various "lucky numbers" contests, which give prizes to listeners producing the right Social Security digits, besiege the agency with applications for new Social Security cards.

He added that some requests appear to be from persons wanting cards under another name, apparently to double their chances of getting prizes. Social Security, he said, "ought not to be made a playtoy."

Lewine Sets Coast Trek For Disney Huddles

ABC-TV eastern program director Bob Lewine flies to the Coast May 9 for another huddle with Walt Disney execs on the producer's upcoming film show for the networks. While there, he'll work on formats and program ideas preparatory to the start of actual production on the series of 26 hour-long segments.

He'll be out there a week.

The battle between broadcasters and Tiger baseball players has got so hot over the ballplayers' demands for \$50 for each tv appearance and \$25 for radio interviews that Tiger officials have promised to look into the fine print of contracts to see whether ballplayers can be ordered to appear on broadcasts—gratis, that is.

As far as station officials are concerned, they don't much care whether another Tiger gets his mugs on tv or exercises his tonsils on AM.

The Sports Broadcasters Assn. met on it last week. Don DeGroot, WWJ and WWJ-TV, commented: "The easy solution to this would be not to use ballplayers. If all of us agreed not to use ballplayers, the whole thing would die."

James Riddell, prexy of WXYZ and WXYZ-TV, said: "We can thrive very well without them. I don't know if they can thrive without us."

Fred Wolf, of WXYZ staff, declared: "This comes down to the newspapers and their interviewing of baseball players. Could the newspapers be asked to pay for quotes from players? Quotes are the reporters' ammunition. Our situation is not vastly different from newspaper reporters."

Muddy Ruel, Tiger general manager, who was at the meeting, said: "I think that under the contract signed by the players, the club has the right to ask the players to make an appearance for the ballclub promotionally. I think we have the right to ask them to go anywhere. The club is going to look into this. We would like to ask you for some time. I think this thing can be worked out."

Ted Gray, spokesman for Tiger players, said the dugout boys have a twofold purpose in asking for money for appearing on air shows: to ease encroachment on the player's time, and a chance to share the talent fees paid for tv and radio sports shows. "Radio and tv men are being paid well on sports shows," he said. "The players feel that they are entitled to something, too."

Agitation for tv and AM pay apparently started when some of the players appeared on shows in other cities and received expensive watches, radios and other merchandise as gifts. Gray said the players would accept their \$50 or \$25 fees in gifts at retail value.

NBC-TV to P&G: 'Welcome Back'

Procter & Gamble is coming back into the NBC-TV daytime picture. Sponsor, which recently served notice on the network that it was yanking \$9,000,000 worth of billings by moving "Welcome Travelers" and "On Your Account" to CBS-TV, has informed NBC that it will buy two 15-minute cross-the-board soapers when the web finalizes its new late-afternoon program structure.

Because of the P & G defection, NBC-TV chieftains decided to go on a soapopera binge with an eight-show, two-hour (3 to 5 p.m.) parlay. Shows are currently being blueprinted.

Chi NBC's Utley Back To Work After Long Illness

Chicago, April 27.

NBC newsmen Clifton Utley, who has been recovering from an illness since last June, returns to duty with the network as acting news director for the Chi operation for three months while Bill Ray, regular news chief, takes a three-month leave of absence to study and travel in Europe, starting June 12.

It'll be Utley's first fulltime assignment since he was stricken June 8 last year. Utley will confine his activities to supervising the news operation which embraces the web feeds and the two NBC o&o's—WMAQ and WNEQ. He plans no regular mike duty until the medics give the word, possibly next fall.

ALL YOU NEED IS \$1,250,000

This Is Real Hitch-Hiking

Some metropolitan-based auto dealers—and other distributors working on a dealer setup with national manufacturers—are beginning to wonder whether they're being taken for a ride. Cause is local sponsorship of tv shows, where they pick up the tab as "metropolitan" dealers of the product, but outlying dealers within the signal of the station carrying their show get a gratis ride via the product identification.

Case in point is Happy Felton's "Talk to the Stars," the post-Brooklyn-Dodger game segment on WOR-TV, N. Y. It's sponsored by the New York Desoto-Plymouth Dealers, which means New York only. The Long Island and New Jersey dealers' associations refused to contribute to sponsorship of the show. Yet WOR-TV's signal, out of the Empire State Bldg., gets into most of northern New Jersey and almost all of Long Island. The commercials are for DeSotos and Plymouths, and although N. Y. dealers are specifically plugged, a viewer who's swayed into buying the product is still going to visit his local dealer, who gets the customer without contributing the salestalk coin.

ABC's NCAA Coup Points Up Web's Competitive Status; \$4,000,000 Bundle

That ABC is going about its long-range planning with a "there's nothing too big for us to tackle" gleam in its eye was pointed up last week with its capture of tv's choicest sports plum, the NCAA football program. Coming on top of its pre-emptive pact with Walt Disney and its raid on DuMont's Monday night fights, it's a sure indication that the web isn't going to rest on the scattered laurels it's gathered in this first post-merger year.

The NCAA contract reportedly cost the network in the neighborhood of \$2,500,000 for the rights to 13 grid dates, but it's not so much the size of the bid as the fact that ABC took the games away from NBC (which has had them for three years) and all other opposition that has impressed the trade. The Disney deal also was more than a gleam in NBC's eye, yet ABC got there first.

Just how the network got the package isn't entirely clear, since the accompanying program of "fringe benefits" comprising radio coverage of college events on a half-year-round basis doesn't differ much from the web's bid of last year, when NBC got the nod. What is important, however, is the fact that the grid schedule will represent over \$4,000,000 (time, program, talent and facilities) in the network kitty for the games and the pre-game, halftime and post game segments. And there's little question that a sale will be forthcoming in a matter of a couple of weeks, with the network reportedly having offered the package to General Motors, which sponsored last year, on a first refusal basis. Understood GM would like to grab it again.

Under changes instituted by the NCAA television committee, there will be 12 Saturday dates (com-
(Continued on page 32)

ABC-TV Preems Stockholder Meet

Television audiences will get their first picture of a stockholders' meeting when John Daly airs footage of yesterday's (Tues.) Continental Can annual meet on his ABC-TV "Open Hearing" show. ABC camera crews moved into yesterday's meeting to lens the session at the invitation of board chairman Gen. Lucius D. Clay. Daly hasn't decided on which date he'll use the footage.

Daly's Thursday night show utilizes both film and live segments dealing with background and issues in current controversies. While there's no controversy involved in the meet, it spotlights the battle for control of the N.Y. Central, whose annual meet comes up next month. Continental session will be carried under the title, "How Democracy Works in American Industry." ABC commentator Don Goddard and a crew lensed the confab at the Hotel Biltmore, N.Y. Firm has some 30,000 stockholders.

Froman Subs Set

General Electric this week signed Betty Ann Grove and Merv Griffin to act as summer replacements for Jane Froman in the latter's one-a-week CBS-TV early evening slot. They'll start end of June for a 13-week ride.

Miss Froman, incidentally, opens at the Copacabana, N. Y., tomorrow (Thurs.).

Folsom's 3-Week Plane O.O. of RCA European Pard

RCA president Frank M. Folsom is making a three-week quickie to Lisbon, Madrid and Rome, by air, mid-May, on company business.

RCA Victor has been tooling up Spanish and Italian plants for its record and other outlets, with operations just about getting under way. Gabriel Soria heads up Spain and G. A. (Joe) Biondo is RCA's partner in the Rome operation. Folsom will formally dedicate the Madrid plant.

Mrs. Folsom and one of their married daughters (Betty) are making the flying trip with the RCA topper.

Folsom addressed the advanced class of the Harvard Business College, Monday (26) night in Boston.

NBC-TV in Good Shape For Summer But There Are Some Availabilities

NBC-TV is in the best shape it's ever been as far as the summer picture is concerned, but just the same there are a number of sponsor availabilities to be accounted for. For instance:

Monday, 9 to 9:30 p. m.: Successor to the Dennis Day vidpix series. Tuesday through Friday, 7:30-7:45 p. m.: Current with Dinah Shore; Tuesday and Thursday; Eddie Fisher, Wednesday and Friday.

Tuesday, 8 to 9 p. m. (Milton Berle slot): Despite previous reports, 8-8:30 is wide open; "Arthur Murray Party" (Five-Day Pads) is on the agenda for the last half.

Friday, 10:45-11 p. m.: Bud Palmer sports show will succeed "Greatest Fights of the Century." Saturday, 7:30-8 p. m.: Berthed is "Ethel & Albert."

Saturday, 8-8:30 p. m.: Spike Jones Show riding to May 15; expectancy, Masterson, Reddy & Nelson package, "Your Lucky Stars" (film clips quiz); May 15 to July 17, no show and no sponsor; July 14-Aug. 21, Green Giant and Pillsbury backing unspecified format; Aug. 28, teeoff of Mickey Rooney vidpixer.

Sunday, 5 to 6: Replacements for Kukla, Fran & Ollie and Hallmark Hall of Fame.

PAR FOR COURSE TO TV SPONSOR

Whatever the lamentations of the ad agencies and their clients about the spiraling costs of tv programming, the whole economics of network television appear to be boiling down to this one essential—that for roughly \$1,250,000 a season (spanning 89 weeks) a sponsor can have a half-hour nighttime network exposure weekly. Give or take a few thousand dollars weekly, this is par for the course in video today.

This, say the networks, is nothing short of a "steal," measured in terms of audience and sales impact. The networks, in fact, argue the case a point further in maintaining that, while program and talent costs have gone up, the advertiser share has now gone down, thanks to the patterns evolved for sponsorship (notably the alternate-week plan on half-hour shows and three-client participation on the \$60,000-\$70,000 full hour shows, but with the bankrollers in all cases getting weekly identity.)

Today, as the webs move to resolve the cost dilemma, the straight half-hour weekly sponsorship by a single client has become unique. Instead the Sunday-through-Saturday schedules are more and more studded with alternate-week clients who, even on the weeks when they "lay off," get an unmistakable exposure that practically amounts to an every week commercial ride.

Mathematically, it breaks down thusly: The average cost of a half-hour network tv show today (live or film) runs from \$30,000 to \$35,000 a week. Time costs average about \$30,000 a week, depending on discount structures, etc. Spanning the usual 39-week sponsorship run, it totals up to an approximate \$2,500,000, which, under the two-sponsor, alternate-week plan that's gaining increasing recognition and acceptance, brings the cost to \$1,250,000 per client.

Taking two shows at random within this average price bracket, CBS-TV's "My Favorite Husband" (Simmons and International Silver) and the same web's Burns and Allen show (Goodrich and Carnation), the commercial identification is such that the client's weekly impact on the show and audience is never lost. The same story repeats itself every night on every web.

The three-sponsor participation formula on the hour shows (Jackie Gleason, the upcoming Sid Caesar show, etc.) runs slightly higher on time and talent cost, but considering the \$60,000-plus productions entailed (Caesar show will run as high as \$92,000 per week), the webs here, too, claim it's a "steal."

Cost factor has resulted in a situation where only the clients with multiple products to showcase can afford to pick up the week-to-week tab without benefit of alternate clients, such as Colgate with its "Comedy Hour," Westinghouse with "Studio One," General Foods, etc.

Seek Margaret Truman For WINS Gab Show

Bob Leder, ex-WNBC'er and now manager of WINS, N. Y., has begun preliminary negotiations with Margaret Truman for a slot on his outlet. He intends using her, if the deal is consummated, as a regular femme gabber. No difficulty is foreseen about the singer's NBC contract which ends in May.

Miss Truman was signed by the web to do nine guest appearances on various radio and video shows. She made other appearances recently via other networks, but only with NBC permission. No word as to whether the web and the singer will repeat has been offered.

Since joining the Elroy McCaw-owned indie several weeks ago, Leder has gotten Bob & Ray and several administrators away from NBC and its local o.o.

Fireworks Galore Via Chi Channel 2 Battle; Multimillion Plum at Stake

'SNR' SRO Via GE

NBC-TV's "Saturday Night Revue," summer sub for the swansong "Show of Shows" 90-minutes come June 12, went sellout this week with General Electric all set to sign for the pair of 10-minute segments in the 10-10:30 p. m. time.

The other backers are Armour and Dow Chemical, alternating in the 9-9:30 slot; Lemon Products Advisory, Griffin Shoe Polish, American Chicle, 9:30-10; Cudahy Packing (Dutch Cleanser), first 10 minutes of the third half-hour, with GE aboard the final 20 minutes.

Ambitious GE Plans for Reagan In Exclusive Tie

General Electric is putting most of its eggs in Ronald Reagan's basket. Firm, which last week signed the actor to host and act in a series of 52 half-hour dramatic shows on CBS in the Sunday at 9 spot, has gone further than that. Under its deal with Reagan, set between BBD&O and MCA, which is packaging the show, he's tied exclusively to GE for television and he'll also go on the road for the firm six weeks out of the year, much in the same manner as Ed Sullivan does for the Lincoln-Mercury.

Additionally, Reagan will do lead-ins to commercials and some of the commercials themselves on the Sunday show. Program, incidentally, will consist of 26 live shows from New York and Hollywood, with Reagan shuttling back and forth, and 13 filmed segments to be shot by Revue Productions. MCA's telepix subsid. Films will probably be repeated over the summer of 1955, giving GE a 52-week run with the series.

WNEW's Summer Upbeat Reflects Buyers' Okay For New Owner Setup

Since WNEW, N.Y., summer billings are currently ahead of last year's, there's indication that ad agency execs and time buyers are not, with their usual cautious weather eye, holding off to see if there's the change in formula that often accompanies a shift in ownership. Evidently, Richard Buckley and a small group of friends, who bought the successful N.Y. radio indie from the William Cherry interests some weeks back, have given the status quo an okay stamp.

Station execs have been passing the "biz as usual" word with satisfactory results. The entire schedule of summer service announcements is SRO. Accounting for the upbeat have been purchases by a sponsor of ball scores and General Motors back again for a heavy lineup of traffic shorties.

Chi-Built Radio Shows Aimed at Negro Market

Chicago, April 27. Recognition of the importance of the Negro radio market continues to grow. Newest firm to get on the bandwagon is Raymond Gray's Broadcast Productions transcription outfit, which is prepping two series of open-enders.

First one, a 26-week series of three five-minute weekly shows featuring former Olympic sprinter Jesse Owens and scripted by Sun-Times staffer Fletcher Martin, is already in the can. Also in production is a half-hour weekly series featuring top Negro personalities.

Chicago, April 27. The comparative hearings between CBS and Zenith Radio Corp. over Chi's Channel 2 set for May 7 loom as one of the most explosive debates in Federal Communications Commission annals. At stake is a multimillion dollar plum—one of the four established VHF channels in the nation's No. 2 market. And the battle lines have already been drawn for what promises to be a no-holds-barred contest within the framework of the FCC groundrules.

On the one hand is the CBS legal contingent determined to hang onto the frequency, with all concerned privately agree it's worth much more than the \$6,000,000 the network paid the Balaban & Katz theatre chain for the old WBKB facilities, when it took over the station slightly over a year ago as part of the American Broadcasting-United Paramount merger. Even leaving aside the purchase price, plus the \$1,500,000 Chi CBS veep H. Leslie Atlas has shelled out for the Chicago Arena to be converted to video, the web has a future stake of tremendous proportions in a VHF outlet of its own in this city.

On the other hand is the Zenith delegation, equally determined to grab off the juicy asset. The upcoming hearings are the result of court action launched by the set manufacturing firm after the FCC washed out its long-standing application for the channel and assigned it to the then-WBKB when the latter's old Channel 4 was eliminated with the ending of the freeze.

The fact that Zenith prexy Cmdr. Eugene F. McDonald Jr., one of the most colorfully aggressive figures in the industry, is actively
(Continued on page 35)

Ike Seeking New FCC Head?

Washington, April 27. Failure of President Eisenhower to act on the chairmanship of the FCC may mean that he is considering someone other than Rosel Hyde for the post. Hyde is now serving as acting chairman by vote of the Commission. His one-year term as chairman expired April 18. VARIETY learned yesterday (Mon.) that certain key members of Congress have seen the President recently and have expressed opposition to Hyde, apparently for political reasons. Hyde, a Republican from Idaho, rose from the ranks in FCC under the New Deal.

Speculation continues that if a new man is brought in as chairman, Comr. John C. Doerfer of Wisconsin would be shifted to the Federal Power Commission to make way for the appointment. Gov. Walter J. Kohler of Wisconsin, speaking at the National Press Club yesterday, said he sponsored Doerfer for the FCC but did not know whether Sen. Joseph M. McCarthy (R., Wis.) supported the nomination. Doerfer's Wisconsin identification might be used against him if he were made FCC chairman since he would be subject to confirmation for reappointment to the Commission when his term expires in June.

WHOV Withdraws Bid For UHF; WNEW, WNYC Left

Washington, April 27. WHOV-TV Inc. yesterday (Mon.) withdrew its application for UHF Channel 31 in New York. The company, set up by radio stations WOV and WHOM, told the FCC it feels the problems of ultra high tv in a market with seven VHF outlets are "insurmountable." Withdrawal leaves WNEW and WNYC as the only contestants for the channel.

'DELUGE' OF PROTESTS ON MCCARTHY 'BLACKOUT' SMACKS NBC AFFILIATES

Washington, April 27. Things looked so gloomy at yesterday's (Mon.) hearings of the McCarthy-Army fracas that Sen. Karl Mundt, chairman, started off the afternoon session with a plaintively hopeful announcement that he had been receiving a "deluge of telegrams" complaining because NBC stopped its live television broadcast of the affair.

Mundt explained that his committee permits radio-TV provided there is no commercial sponsorship, as a "public service." His committee, he added, "has no control nor do we desire to exercise any" over whether the networks carry the show. "Any complaints, he advised, 'that the public has to make should be directed to the broadcasting companies and not the subcommittee.'"

Most interesting commentary on the situation is that WMAL-TV, D. C. affiliate of ABC, which is handling the pooled coverage, dropped the show after the first two days. Thus WTTG, the DuMont o&o outlet here, is the only Washington station offering the all-star extravaganza.

NBC-TV's 2-Day 125G Nick
NBC-TV capitulated to the "Columbia System" Monday (26) in a filmed highlight runoff of the Army-McCarthy hearings in Washington. CBS from the start (22-23) had passed up live coverage, leaving the field to NBC, ABC and DuMont tv networks. It was figured by the dopesters that the CBS method of slotting the celluloid from 11:30 p.m. to 12:15 a.m. was drawing a large audience without the necessity of preempting daytime shows. (NBC-TV reported a two-day loss of \$125,000.)

DuMont and ABC are continuing the on-the-spot coverage. NBC's mix after two days has the virtue of preceding Columbia's nighttime gimmick since National is starting its film at 11:15 and continuing to midnight.

Trendex 10-city measurement for NBC-TV disclosed the following ratings: Thursday afternoon, 6; Friday morning, 8.8; ABC-TV (six cities), Thursday afternoon, 1; Friday morning, 2.2; DuMont (3 cities), Thursday afternoon, 1.7; Friday, no report.

Hooperating in New York: Thursday afternoon, 10; Friday morning, 9; afternoon, 12; Monday a.m., 5; p.m., 7; Washington: Friday morning, 14; Chicago: 8.

L. A. Beefs Mounting

Hollywood, April 27. More than 4,000 Los Angeles television viewers protested since Friday (23) to KNBH, NBC affiliate here, over the weekend on web cancellation of hearings on the McCarthy-Army controversy and beefs are mounting. Switchboard operators told those who befeared that filmed highlights were to be shown nightly, and that they didn't know exact reason for the cancellation.

NBC toppers say move is due to a commercial beating during the hearings. KTLA, indie carrying the hearings last week, said it was forced to drop them since the web cancelling it has no means of continuing coverage. Strong telephonic protests were made locally in face of the web's declaration that little interest in coverage was seen.

Cleveland's Semi-Blackout

Cleveland, April 27. Cleveland was all but blacked out on the telecasts of the Army-McCarthy hearings with WNBK, the NBC o&o station, shut out when the web shelved live coverage beginning yesterday (Mon.) in favor of a late-night filmed condensation. Outlet received some 2,500 calls of protest.

WXEL, fed by ABC and DuMont, is continuing morning coverage but has dropped the afternoon session to carry the baseball games. "Several hundred" complaints came into the station.

Chi Sun-Times Share Costs

Chicago, April 27. In a unique newspaper-television tieup, Chicago viewers are continuing to have an opportunity to watch the McCarthy-Army hearings. ABC's WBKB and the Sun-

Times over the weekend worked out a deal whereby the station would air the marathon hearings as a joint public service venture with the newspaper.

Although an edict by the investigating committee precludes direct sponsorship, ABC veep Sterling (Red) Quinlan and Sun-Times publisher Marshall Field Jr. negotiated an arrangement that has the daily defraying a "major portion" of the \$12,000 weekly loss of revenue to the station as a result of washing out the regularly sponsored shows. Both WBKB and the Sun-Times view the tieup as public service and as such does not fall within the committee's rule-making jurisdiction on television coverage.

The hookup, which is slated to continue during the length of the Washington debate unless another Chi station also picks up the telecasts, is a direct result of NBC-TV's decision not to continue its live coverage this week. NBC's WNBQ was the only Windy City outlet to carry the full pickup (except the first half-hour of the afternoon sessions) of the first two days last week. The NBC-TV drop-out thus made possible the WBKB-Sun-Times exclusive coverage.

Seattle Miffed

Seattle, April 27. Television viewers found little satisfaction in the coverage of the Army-McCarthy hearings in the Pacific Northwest after CBS decided to carry its usual daytime commercial shows.

There's only one cable between Sacramento north to Portland and Seattle. While Seattle and Tacoma network tv outlets expressed willingness to take all McCarthy hearing programs offered, CBS-TV shows at noon broke up the telecast of the afternoon hearing.

KING-TV, which has dropped all cable programs, tried to accommodate public and hold its audience by arranging to obtain kines from ABC at Chicago, which were flown to Seattle and processed in the KING-TV Studios here. They were aired at 10 p.m.

KOMO-TV (NBC) carried the morning sessions complete. There was small commercial loss, however, as they aired live from 7:30 to 9:30 a.m. which is usually off-air or sustaining time. The afternoon sessions were aired at 11:30 a.m. and at 1 p.m. with the noon hour out while CBS-TV had the cable.

Lester's 2-Station 'Web' Cools Off Broil-Quik Post-Hearing Chi Deal

ABC-TV, with no network commitments in the afternoon, has been able to carry the hearings on the Army-McCarthy row in full without losing any business, but a "little network" hookup between WABC-TV in New York and WBKB in Chicago cost the former o&o a client for a daily post-hearing wrapup by George Hamilton Combs.

"Villain" in the piece is Jerry Lester, whose 4-5 p.m. show is beamed to Chicago and carried there by clients other than his Gotham bankrollers. On the first day of the hearings, last Thursday (22), WABC-TV got Broil-Quik to sponsor Combs in a summary (from the end of the hearings to the nearest quarter-hour) of both morning and afternoon sessions.

Combs signed off at 4:45 Thursday, allowing Lester to get in 15 minutes. On Friday (23), Broil-Quik said "let's do it again," but this time the hearings ran late, and Lester never got on the air. Chi let out a holler, and WABC-TV had to notify Broil-Quik that the happy romance was over.

What hurt is the fact that WABC-TV was the only local outlet to latch on to a sponsor for post-hearing wrapups. What hurt Broil-Quik is that it's one of Lester's sponsors in New York—but not in Chi.



NATALIE CORE

Hostess
"THE A & P PLAYHOUSE"
Wednesdays 9:30 p.m., WABC-TV
LEXington 2-1100
Personal Representative
ALBERT ROSS
132 West 43d St., New York 38
CHickering 4-3741

Coin Snarl Snags WKLO-TV, L'ville

Louisville, April 27.

WKLO-TV last week asked the FCC to allow it to suspend operations "for a temporary period, of time." "Economics which have beset operators of UHF is the reason," said Joe Eaton, prez of town's only UHF station.

Eaton said he thought it would be 60 to 90 days before the matter is cleared up, when he intended to resume operations. WKLO-TV began operation last Oct. 18, carrying locally-originated and ABC shows. The station ceased local programs March 31, depending on ABC for its programming. Some reports are that owners of the station have been seeking a possible buyer. WKLO radio will continue operation for the present.

Estimated that some 40,000 viewers in the Louisville area obtained converters, costing from \$15 to \$50. Station's investment in telecasting facilities is put at roughly \$400,000.

Shows no longer available to local viewers with the folding of WKLO-TV programming are John Daly's newscast, "Jamie," "Goldbergs," Ray Bolger, Bishop Fulton J. Sheen, panel show "Who's My Boss?," "The Mask" and "Facts Forum."

Battle Creek Suspends

Battle Creek, Mich., April 27. WBKZ-TV, UHF station here, suspended operations at midnight Friday (23) for financial reasons.

John Booth, of Detroit, prexy of Booth Radio & Television Stations Inc., said the station would be off the air for at least three months while the company seeks permission from the FCC to increase the antenna height to 500 feet and power to 12 kilowatts. He said it isn't economical to operate without an increase in the station's coverage.

A Tough Blow

McCarthy-Army hearings here haven't been devoid of hamminess. Participants wear no makeup, but are obviously conscious of the cameras and the audience of millions outside the crowded hearing room at all times.

On one occasion, Sen. McCarthy scribbled a note to the cameramen to point their lenses away from him so that he could blow his nose without the whole country looking on.

McCarthy Speaktacular

Continued from page 1

been in the role of chief counsel for the two investigating committees, although the techniques have been entirely different. There's a world of difference between Rudolph Halley and his slightly lispng approach-and the slambang operation of Mundt's chief counsel, Ray H. Jenkins. Yet the tv audience must admit that both delivered virtuoso performances.

Of two with top billings, Sen. McCarthy, a veteran performer under the tv lights, has shown considerable dash, but Secretary Stevens appears completely miscast in his role of a civilian St. George leading his army divisions over the top against the Dragon from Wisconsin. So the audiences have been melting away, both at the hearing room and before the video screens of the nation. Local gossip is that if things keep up this way much longer, they'll be offering "twofers" for this newest version of "The Greatest Show on Television."

Impressive Opener

Opening day of the hearing last Thursday (22) was an impressive one for the broadcasters, with an estimated 30,000,000 people across the nation watching television alone. Most of the affiliates of three national webs—NBC, ABC and DuMont—carried the opening-day program and it was estimated that a very large slice of the country's 28,000,000 tv receivers were tuned on to the hearing.

While there were reports from several sources that the audience was not so intensive as for the Kefauver crime hearings of 1951, the overall number of viewers was probably much greater, because there are now at least two and one-half times as many video receivers and about 300 more tv stations operating than in 1950-51.

What largely broke the camel's back on this one was the long legal wrangle which took up all of the afternoon of the second day and which was empty of drama for most set watchers. It was after this session that NBC announced it was pulling out.

A check following the more dramatic first-day session, made by ABC, disclosed only 48 of its 73 basic affiliates carrying the hearing in full. Eleven affiliates which normally did not handle the ABC daytime feed dropped their other commitments to latch on to the hearings, but other stations dropped off for the duration. The big Baltimore station, for example, was too busy handling the telecasts of that town's new big league baseball club, the Orioles, to worry about the McCarthy-Army hassle.

Some stations said they would come into the fold later if the hearings continued and maintained their interest.

Interest around the country varied from intense to indifferent, according to pollsters. In some cities it was very low. In others, such as Boston, where Senator McCarthy is very popular, and Washington, seat of Government, it was at a high pitch. Even the long legal wrangles of the second day were a lure in such spots as the National Press Club, where newsmen watched intently, even to the extent of failing to cover their beats, in a few cases.

From the start, this was recognized as a television hearing here. While it was officially being put on to help a Senate committee determine right and wrong in the row between McCarthy and Cohn on the one side and Secretary of the Army Stevens on the other, everybody knew the real pitch would be made to the American people via tv.

And that's the way it was from the moment the kleigs went on and the cameras began to swing from participant to participant.

The Caucus Room in the Senate Office Bldg., largest of the various Senate hearing rooms, has three television cameras spotted in it—one at the rear of the room and facing the Senate Committee at its long table; one behind the committee table and facing the witness table and the audience, and a third at one side of the room which could swing at various angles.

Pooled Coverage

Coverage is a pool job, with ABC handling and the other webs taking the feed and splitting the cost. At one side of the room, on a line with the committee table, a three-tiered stand for newsreel cameras

was erected. It holds 10 fixed position cameras, five for the newsreels and five for television. In addition, several newsreels men have operated hand-held Eymos, which enables them to work from various angles of the hearing room.

Most interesting was the fact that the opposing sides in the controversy were seated together at one end of the committee table. This was arranged to make it easier for the newsreel and television people to keep their cameras pointed at them. It provided a touch of added drama from the first, with the Army toppers and the McCarthy-Cohn team rubbing elbows while they belabored each other in the microphones.

Including the radio and television newsmen sitting in and making notes, as well as those operating the tv cameras, sound recorders, etc., hearing is being covered by at least 60 men and women in the broadcasting field, the largest number of them for television.

Stanton's 'Radio Dying Fast' Quote by AFM 'Misleading,' Sez CBS

New York.

Editor, VARIETY:

In order to avoid any possible misunderstanding, I feel that it is important to clarify a recent out of context statement attributed to Dr. Frank Stanton, President, Columbia Broadcasting System, Inc., in connection with the recent negotiations between the American Federation of Musicians and the broadcasting networks.

The statement appeared in Allegro, the official publication of Local 802, A. F. of M., and attributed to Dr. Stanton a statement to the effect that radio is dying fast and that if films continue to invade television, they will kill the networks.

I would like to say that I was present at the meeting at which this statement was alleged to have been made and to point out that the partial quotation does not accurately reflect the position stated by Dr. Stanton.

A certain amount of background is essential for a complete understanding of the situation. The purpose of Dr. Stanton's appearance at the meeting was primarily to try to persuade the Musicians Union to grant some relaxation of the restrictions imposed upon the networks in connection with the use of music and film.

In the first place, it should be made clear that he was speaking exclusively of network radio operation and not of individual radio stations. Throughout his statement he made the distinction between the economics of station operations and the economics of network operations. All of his remarks were expressly directed to the latter.

With respect to network operations, he pointed out that all the radio networks were experiencing great difficulty as the result of the undue restrictions growing out of union agreements applying to the use of recorded music. He emphasized that these restrictions were seriously impairing the flexibility and maneuverability of the networks and, in fact, were sapping the vitality of network radio. He added that if these restrictions were to continue in force they would ultimately lead to the drastic curtailment of network radio operation. He expressed the opinion that it was necessary for the union to recognize this problem in its dealings with the networks.

With respect to the use of film on television, he pointed out that the networks, through being forced into extra payment and royalty fees, were placed in a noncompetitive and uneconomic position. He cited the fact that independent film producers were not handicapped by the same restrictive fees and that the films produced under these more favorable conditions could put network film production out of business, unless the networks were granted some relief from existing restrictive working conditions and unduly high royalty payments.

William C. Fitts Jr.,
Director Labor Relations, CBS.

SOAPS WON'T WASH CUBA'S BLUE

Attack on Handouts Highlights Femme B'casters Confab; Tint TV's Hypo

Kansas City, April 27. Accent of the third annual convention of American Women in Radio & Television, which wound up a three-day session here last Sunday (25), was on color tv, programming, the selling and merchandising aspects of broadcasting, and the growing problem of requests for free plugs. A series of speeches by industry and Government toppers, plus four panel workshops, sparked discussions and exchange of ideas on these and other professional subjects.

NARTB prexy Harold E. Fellows unleashed the hottest volley of verbal fireworks when he urged that "broadcasters should not give away that for which they deserve proper payment." Addressing his remarks not only to the active broadcasters present, but also to the reps of advertisers, agencies and publicity and public relations groups, Fellows went on to say that exceptions must be made, but added that "we have permitted too many exceptions . . . and are not fulfilling our primary obligation to management and ownership of our stations to be selective enough." He labeled as "piracy" the efforts of commercial and industrial organizations to get free plugs under the guise of "public relations." He urged AWRT to establish standards for use of releases and handouts from service and business groups, and told the femmecasters to weed out those that hold out the hat for free time to radio-tv, but pay for space in other advertising media.

E. K. Hartenbower, manager of KCMO-CBS, Kansas City, heading a panel discussion following Fellows' speech, cited one flagrant example of the abuse of the "free time" privilege, stating that the head of station's farm department had received in a single day 18 different releases on subjects ranging from safety to a pharmaceutical product with a brand, many of which came from firms with big advertising budgets in every media but broadcasting. He urged that the standard of newsworthiness be employed in picking program material. He added that even such worthy causes as the Cancer Fund pays for space in newspapers.

Barry Wood, NBC's executive (Continued on page 32)

GE Still Mulls Use of Waring

Although General Electric has ousted Fred Waring from his long-time Sunday at 9 stronghold on CBS in favor of a 52-week live and filmed dramatic series to be hosted by Ronald Reagan, it hasn't completely severed its ties with the bandleader. GE, through BBD & O, is still in negotiations with Waring to do a series of telecasts next fall on more or less of a spot basis.

What GE wants to do is use the Waring organization as the bulk for special holiday shows or other one-shots the firm might want to sponsor. There's no indication of when a deal might be struck, but there are definite negotiations in progress.

STORER NET UP 56.4% FOR 1ST QUARTER '54

Storer Broadcasting Co.'s net profits after taxes for the first quarter of 1954 jumped 56.4% over those for the first quarter of last year. Storer announced profits of \$803,235, compared with \$513,460 for the first quarter of 1953.

Profits before taxes for this quarter were \$1,653,495. The net of \$803,235 represented 70c per share on the 1,106,000 combined shares of common and Class B stock outstanding. Last year's first-quarter net was equivalent to 44c a share.

Color TV Schedule

NBC-TV
Voice of Firestone—May 3, 8:30 p.m.
Dave Garraway Show—May 7, 8 p.m.
Metropolitan Museum of Art—May 8, 3:30 p.m.
Kukla, Fra & Oille (Hansel & Gretel)—May 9, 5:30 p.m.
CBS-TV
New Revue—April 30, 5:30 p.m.

ABC Eyes NBC 'Casualties'; In Firestone Bid

While all the indications are that Firestone will shift its NBC "Voice of Firestone" simulcast to CBS as a result of its ouster from its long-time Monday at 8:30 slot on NBC, there's a possibility that the musical segment may go to ABC. Later, in the face of a Sunday afternoon offer from both CBS and NBC, has been pitching an evening exposure at the firm and is reported to be receiving more than passing interest.

Firestone is being forced out of its Monday night slot to make way for Sid Caesar's hour-long show in the fall. It's considerably miffed at NBC over the ouster, and last week was reported receptive to CBS overtures for a 4-4:30 Sunday slot, despite NBC's offer to install it in the 5:30 to 6 slot on the Sabbath. Now ABC is pitching evenings, even the same Monday at 8:30 time, and Firestone is listening with interest.

ABC, incidentally, is seeking to capitalize on other victims of the NBC reshuffle. There's others, like U. S. Tobacco (with its "Martin Kane" forced out of the Thursday at 10 spot because of "Lux Video's" moveout), that are miffed over the treatment they're getting from NBC, and an entire roster of clients who'll have to be preempted for the series of NBC "spectaculars" that are being planned for the fall. Still another variety is the NBC sponsor who feels his show may be dwarfed by the surrounding "specs" and who's unhappy over the prospect.

With CBS at virtual nighttime SRO and ABC with plenty of choice evening time yet to be sold, the latter is romancing those NBC clients with every means at its disposal. And with such highly promising shows as Walt Disney's series, "T-Men in Action," the Joel Grey segment and the Sammy Davis Jr.-Will Mastin Trio show yet to be unveiled, it's expecting a fair measure of success.

TV Ad Bureau Plans

A group of tele station operators and managers met in New York on Friday (23) and Monday to plan establishment of a Television Advertising Bureau, evidently paralleling the operation of Broadcast Advertising Bureau, which was created some years ago to hypo radio sales. The proposed group, however, unlike its audio namesake, will include only the membership of stations and not networks.

At the conclave called by the Station Representatives Assn., the 17 attending outlets and eight proxy voters unanimously approved the new organization. Voting was done by an organizing committee which is arranging for a large-scale meeting shortly for all video station owners. The N. Y. group was headed by Richard A. Moore, veep and general manager of KTTV, Los Angeles.

Richard P. Doherty, former NARTB veep, and presently prexy of the Television-Radio Management Corp., will act as consultant

EFFORTS AFOOT TO END WEB FOLDO

Havana, April 27.

Some mystery and probably much politics surround the closing down of Cuba's Azur Cadena (Blue Network). The network has had several changes of ownership. Until recently it was ostensibly owned by the American nightclub operator, Ben Marden, and is now controlled by a Cuban syndicate in which it is believed Pres. Fulgencio Batista is the largest stockholder. Such matters are not, as in the United States, "of clear record."

Batista it was who brought in his amigo, Edmund Chester, Spanish-speaking Director of News and Public Events at CBS in New York. That was in the spring of 1952, after the Batista coup, and after Amado Trindad had sold out the network to Ben Marden. Chester was then reported getting the sock salary of \$98,000 to head up Azur Cadena. He and his Chilean wife came here but insiders remarked that he never gave up his New York apartment or acted like somebody who expected to spend the rest of his life in Cuba. Within a year Chester was not running the radio network, but was in charge of Batista's American public relations (with a partner) and was authoring the since-published biography, "A Sergeant Named Batista."

More Riddles

What makes the Blue Network situation stranger yet is that Marden was able to recover the \$1,000,000 purchase price, although suffering a loss on operations. The president of the network company, Roberto Smith, now is very frank in declaring "Economically the network could not be sustained. It was saturated with employees, many of whom received the highest salaries paid in Cuban radio." Smith's hope is to renegotiate contracts with all the broadcast unions so that, with sensible overhead, the network (11 stations) can resume operations. Meantime the unions charged they've been "locked out." Smith offers no concrete data but other sources estimate that Azur Cadena losses have averaged \$40,000 to \$45,000 a month. Combined with a 30% drop in advertising (Continued on page 34)

ABC-TV to Test Filmed Adventure Show in Tues. Slot Opposite Berle

ABC-TV, intent on filling the gaps in its nighttime schedule next fall, is moving into the 8:30-9 Tuesday period against Milton Berle with a filmed adventure show, with the specific property not yet picked. Web has kept the Tuesday 8-9 period dark for the past couple of years, figuring it didn't pay to program against Berle from a sponsorship, audience and station clearance standpoint.

Web is considering a number of shows for the slot, which precedes the Danny Thomas airer. Possibilities are the telephix Hal Roach is lensing for the web, with "Allas Mike Hercules," one of the shows mentioned. It's also possible that "T-Men in Action," which goes on film for ABC in the fall, might go into the slot, although that's been mentioned as a Wednesday entry.

Idea is to tighten up the entire Tuesday night roster, which for the web has proved its most potent programming night with the exception of the 8-9 period. "Cavalcade of America" goes on at 7:30 p.m. for duPont, then the web is dark till 9, when Thomas is on for Dodge and Lucky Strike alternately. Following that are the alternate-week "U. S. Steel Hour" and "Motorola TV Hour," followed by Robert Q. Lewis and "Name's the Same." Web, incidentally, hasn't found a replacement for Motorola, which departs June 1, but is including the presence of the new show as an audience-builder as part of its sales pitch for a Motorola replacement.

WNYC, N.Y., May Have to Curtail Sked Due to New FCC Findings on Signal

Washington, April 27.

Because of new findings regarding the strength of radio signals during the daytime, New York's municipally-owned station, WNYC, may be forced to substantially curtail its schedule. Instead of signing off at 10 p.m., it may be required to stop broadcasting one or two hours earlier. Similarly, it may be necessary to begin the broadcast day one or two hours later than its accustomed signon at 6 a.m.

The FCC, over a strong protest by Conr. Frieda Henckock, last week advised the station its annual application for temporary authority to stay on the air until 10 p.m. will necessitate a hearing. This action was taken because the Commission recently moved, following long-pending studies on daytime skywave interference, to give greater protection to Class I clear channel stations. Station WNYC operates on the 830kc clear channel reserved for nighttime use to WCCO in Minneapolis. The Commission made an exception in 1941 which permitted WNYC to start earlier than sunrise and close later than sunset in Minneapolis while it investigated the extent of interference. Such waivers have been extended every year since.

A.C.'s 10 Summer Shows on 50G Tab; Whiteman Prod.

Atlantic City, April 27.

With local business interests and the city due to pick up and split the \$50,000 tab, first of 10 summer tv shows will be aired from Steel Pier on Memorial Day with Paul Whiteman producing. Program will be on the ABC web and is expected to be carried by some 20 stations, coast to coast.

Plans call for guest stars and celebrities playing the pier or in the resort to appear on the show, which will be telecast Sunday nights from 8 until 9. Each show will be climaxed by talent competition among four teenagers, and auditions to obtain teenage talent will be conducted here, in Philadelphia and New York by Whiteman. Prizes will include two months' free instruction in the winners' particular talents.

A committee of local hotel and amusement interests has been working to get the resort on the TV airwaves since early in the year, finally ironing out an arrangement whereby the City Press budget was tapped for \$25,000 while the businessmen underwrote the other \$25,000.

Telephone officials preparing to install equipment said that it will be possible to televise not only the Steel Pier shows but any event occurring in the resort. One of these will include the big Shriners Parade in June. Another will be the night Pageant Parade in September as well as the finals of the Miss America beauty contest.

Committee's aim was to give the resort a permanent tv outlet and to this end they apparently have been successful. Equipment installed will remain to enable telecast of all big resort events, including on-the-scene shots of the big conventions plus the various events which might fit into the schedule of the broadcasting companies or sponsors of programs.

Steel Pier's midway theatre, where kid shows play in the summer, will be utilized for the Sunday night events, with a live audience assured from the pier's patrons.

Milwaukee's 55 Colorsets

Milwaukee, April 27. WTMJ-TV has completed its initial tally of the color tv set circulation in its signal area. As of last week the tint receiver count for this market stood at 55 sets.

The Milwaukee Journal station has been beaming NBC-TV colorcasts whenever available since last December.

Three New Coin Coups For CBS

Plymouth Division of Chrysler has earmarked a saturation series on CBS radio, picking up 13 airings of Robert Trout's capsule newscasts starting May 3. Car outfit has also taken an option on six more Trout newscasts through the end of May. Agency is N.W. Ayer.

In another CBS purchase, Ever-sharp-Schick will pick up the tab for a quarter-hour of "Arthur Godfrey Digest" beginning May 28. Show is full-hour Fridays at 8:30 p.m., with Schick buying 8:45-9 p.m. segment. First quarter-hour is sponsored by Bristol-Myers. Schick contract is limited to four weeks and is keyed to the graduation and Father's Day market. Web is hopeful Schick will extend contract after a month with AG. Agency is Blow.

In a third coin coup for the web, General Foods bought Galen Drake for a Sunday five-minute series, 8:55-9 a.m., via Benton & Bowles.

COLUMNIST FARRELL TAKES B'CASTING JUMP

Columnist Frank Farrell is the latest fourth-estater to make the newspaper-to-broadcasting jump. The N. Y. World-Telegram & Sun scribe has signed with WABC, N. Y., to do a series of daily afternoon interview shows for the ABC Radio flagship.

He'll ride in the 1-1:30 p.m. slot on an across-the-board basis. Interviews will be primarily with show bizites. Series starts May 17.

Facts Forum Eyeing Vidpix, Feature Films; Hunt's Solid Coverage

H. L. Hunt, Texas oil millionaire backing several controversial air shows on public affairs, intends to promulgate his Facts Forum through vidpix now and "possibly" through feature films. Should the pix deals be consummated, it would give the Texan solid air coverage, since he already has six radio and tv shows in tow and another planned.

Hunt's plans were disclosed at a press meeting in N. Y. last week. Also present was Hardy Burt, his associate and evidently official FF spokesman.

Merian C. Cooper, Hollywood film producer, has had confabs with Hunt concerning kicking off a tv film series, according to Hunt. The exact nature of the show was not made clear. However, it's believed that it will follow the "public affairs" pitch. Hunt said that a feature film "would not be out of the question."

Sponsor of the six existing FF shows once again refuted all reports of dealing with Tom O'Neill, either for Mutual or General Television interests. He said that he didn't believe O'Neill, who is making heavy coin on the properties, is interested in selling.

Hunt does want broadcast interests, though he doesn't own any at present. It was mentioned that a couple of months ago he received a grant for a video station in Corpus Christi, Tex. Finding it a UHFer, Hunt felt it wouldn't be profitable and sold out to Gordon McClelland of Dallas. He denied stepping aside for McClelland because of criticism levelled against FCC Comr. Robert E. Lee, a friend of Sen. Joseph R. McCarthy, for making the allocation.

Plans for a radio show were discussed by Hunt and Burt. Describing it as a completely non-partisan report, Hunt said he would like a liberal of the Elmer Davis stamp to stand opposite (in the same 15-minute strip) a man like Hardy Burt, who'd rep the conservative element. Davis has not been approached yet and Burt, who admitted a desire to do the stanza, felt he might not have enough drawing power to become a regular participant. NBC has been approached to do the five-a-week news report, but has indicated that it does not intend to air the stanza. Program would be a public service feature until a sponsor could be had.

Show Biz Strength

Among the existing FF shows is one recently taken over from Mutual—"Reporters Roundup," out of Washington. Burt said that Mutual let the word leak that the show couldn't be sold and rather than let the web drop it completely, FF chose to underwrite it. As for the reported axing of show gabber and Mutual exec Everett Holles, it was said that he wanted to quit anyhow and the hand-changing

(Continued on page 34)

275G KFEL Sale In Denver Okayed

Denver, April 27. FCC okay on the \$275,000 sale of KFEL by Gene O'Fallon to A. L. Glassman, publisher of the Ogden, Utah, Standard Examiner, has been issued, and the change will take place May 1. KFEL call letters will be changed to KIMN. O'Fallon retained KFEL-FM and KFEL-TV. Collin W. Lowder, manager of KLO, Ogden, owned by Glassman, moves to Denver to manage KIMN. No other personnel changes are anticipated. Several of the KFEL key personnel will stay with O'Fallon. KIMN is to become the key station in the Intermountain Network, with 36 affiliated in Idaho, Nevada and Utah, with additions expected from Colorado, New Mexico, Texas and Nebraska.

KLIR has been sold by F. Donald Hall to George Basil Anderson, owner of stations at Columbus, Neb., and Newton, Kans. Hall said the sale price was \$75,000 and "other valuable considerations." Request has been made of FCC to okay the sale.

'Morning' in Miami?

CBS-TV's "Morning Show" may soon be fed to Miami to become the 55th station on the network line for the 7 to 9 a.m. crossborder. Last week Columbia added WTVJ in the Florida city as a primary basic affiliate. The Mitchell Wolfson station is in its sixth year of operation.

"Morning" also has an eye on Columbus.

D.C. Won't Be The Same as Johnson Leaves; Big Void

Washington, April 20.

Washington will never be quite the same now that Sen. Edwin C. Johnson (D-Colo.) has decided not to run again for the Senate. As a powerful figure on the Interstate Commerce Committee for many years, part of the time as chairman, the Senator has exerted great influence on the entertainment industry. If there was anything he didn't like, whether it was monopoly in broadcasting, delay in development of color television, or Ingrid Bergman breaking up her home for Rossellini, he didn't hesitate to speak out. At one time or another, he blasted out at FCC, RCA, NABT, the Department of Justice, and, most recently, Anheuser-Busch (for planning broadcasts of St. Louis Cardinals' games in Minor League territory).

Probably Johnson's most important contribution was to shake color tv out of the laboratories. It was his prodding of the FCC which got the agency to hold hearings in 1950 and to authorize the CBS system. Although the manufacturing industry refused to make receivers for the system and CBS was unable to put it over, it was generally conceded that the FCC inquiry advanced color development by at least 10 years. It's noteworthy, too, that Johnson's threat of an investigation last year of the electronic manufacturing industry was followed by an almost immediate petition by the National Television System Committee for FCC authorization of the compatible color system now in use.

McCarthy-Army Sessions Delay Senate UHF Probe; Potter's Group Conflicts

Washington, April 27.

With indications that the Senate investigation of the McCarthy-Army row will not wind up this week, as was originally expected, it's likely that the Senate Interstate Commerce Committee hearings on UHF problems, scheduled to begin next Tuesday (4), will be postponed again. The hearings had been slated to start today (27), but were put off because of a conflict.

Sen. Charles E. Potter (R., Mich.), who is chairman of the Commerce subcommittee which will conduct the UHF hearings, is also a member of the Senate Permanent Investigating Committee which is looking into the Army charges against McCarthy.

Safeway Into Network Radio With 'No School'

Safeway Stores is making the plunge into network via its Table Products Co. subsid with a 52-week firm pickup of a half-hour segment of ABC's Saturday morning "No School Today" show. Product involved is Beverly Peanut Butter, and Safeway starts in the 10-10:30 a.m. slot May 15. "No School" is a WSAI, Cincinnati 90-minute original featuring Big John & Sparky.

Sale was set via the Hoefer, Dieterich & Brown agency on the Coast.

Over 3,100 Hours Weekly In Public Interest Shows Offered by TV Stations

Washington, April 27.

America's tv stations offer more than 3,100 hours per week in public interest programs, the National Assn. of Radio and TV Broadcasters estimates, on the basis of a survey of industry operations during the week of Jan. 11-17 this year. A projection of returns from questionnaires sent stations indicated that the nation's video outlets carry approximately 12,000 public interest shows in a typical week.

The average station, NABT found, carried slightly more than 47 hours of non-network programs per week, of which nine hours and 32 minutes, or 20%, consisted of public interest shows. Study further showed that 52% of the public interest programs were aired during Class A evening hours, with 31% in the afternoon and 17% in the morning.

The stations paid the tab for the greater part, 62%, of the public interest programs, survey disclosed. Only 38% were sponsored. NABT reported that 71% of the programs (or announcements) comprised "helpful information," with 17% dealing with educational subjects and 12% with cultural matters.

Spot announcements donated by 104 stations which answered the questionnaires totaled 6,053 and occupied 65 hours of air time. The announcements were identified with 133 causes or organizations.

Survey, directed by NABT Manager of Research Richard M. Allerton, if the first of two designed to reflect the role of broadcast stations in public service. The second study, to be devoted to radio, was launched yesterday (26) when reports on the tv study were mailed to members.

WBKB Plum In 14 1/2-Hr. Polk Buy

Chicago, April 27.

In what stacks up as this town's longest and hottest station-bank-roller tv romance, ABC's WBKB has finalized a new deal with the Polk Bros. stores, which with renewals and new shows involves a purchase of 14 1/2 hours per week. The Polk association with WBKB spans the past five years, with the station consistently getting a big hunk of the firm's ad budget.

Since neither party would tip its mitt as to the overall price for the new package, and since some of the time slots bought are in fringe time, it's understood the sale falls in the "package deal" classification.

Additions to the Polk WBKB spread include the cross-the-board takeover of "Chicago Parade," hour-long variety eyeopener in the 7 to 8 a.m. slot and Tom Duggan's half-hour Saturday evening sports show. Renewals are the seven-nights-per-week ride on "Nite Owl Movie" which closes the station; Stuart Brent's quarter-hour afternoon talk session four days weekly, and the Sunday morning "Flight Plan."

800-Star Show

The Kraft Anniversary Ball, to be staged May 6 in the main ballroom of the Waldorf-Astoria Hotel, N. Y., will probably be one of the most star-studded events in recent show biz annals. The leads of the Kraft TV shows over the past 400 weeks, two per show, are scheduled to turn out en masse, in masquerade, for the event.

On the basis of acceptances thus far, every Broadway play will be represented by major talent that has played Kraft leads over the past six years as well as a top Hollywood contingent.

This is the second Kraft Ball, which is now an annual event. On the preceding night (5), the NBC-TV Kraft show-case will have an all-star cast in "Alice in Wonderland," with Edgar Bergen doing the commentary. Others in the show include Blanche Yurka, Ernest Truex, Cliff Hall, Arnold Moss, Arthur Treacher, Una O'Connor and Joey Walsh.

Tint Grabs Spot at Greenbrier Meet; Network Heads in Bullish Pitch

Sues Over 'Party'

Hollywood, April 27.

Infringement of literary property is charged in a \$35,000 damage suit filed by writer Mel Curtis in Superior Court against Paramount Television Productions, Inc., operator of KTLA. Action involves the telecast of "Crash the Party."

Writer declares it is a copy of "Private Party," his own format which was aired locally over KECA in 1950. He wants general damages of \$25,000 and exemplary damages of \$10,000.

Chi May Regain Its Soap Opera Crown Via TV

Chicago, April 27.

Possibility is looming that the Windy City may regain in tv some of its lost identity as the soap opera capital which made this centre something of a thespian mecca during radio's heydays in the mid-30s.

The Chi NBC-TV programming crew headed by Ben Park is currently pumping out one daytime serial; has just got the nod for a second, and is awaiting homeoffice go-ahead on a third. And there is a chance, barring a hitch in the upcoming FCC hearings with Zenith Radio over the Channel 2 franchise, that CBS-TV may earmark some of its daytimers for Chi when the local operation gets its new quarters in the Arena going in the fall. It's known that Chi CBS chieftain H. Leslie Atlass is angling for some of the New York programming overflow, if and when.

Already well along on the NBC-TV blueprinting boards for a Windy City headline is a cross-the-board pegged around a femme newshawk, tentatively titled "Member of the Press." The strip is being packaged by Adrian Samish, who's exiting his NBC-TV berth. It'll be produced by Park and scripted by Bill Barrett, the same combination that works "Hawkins Falls," currently riding the web in a morning slot.

Starting date for "Member" and the greenlight for the third possible strip is contingent upon the daytime schedule juggling presently taking place to recharge the NBC-TV lineup in the face of the Procter & Gamble switch to CBS-TV with "Welcome Travelers" and "On our Account" slated for July.

Cal. Board Rules TV Acts Indie Contractors; Work Compensation Not Due

Hollywood, April 27.

State Unemployment Appeals Board, in a precedential decision, ruled that acts appearing on the Spade Cooley television show on KTLA, either as gueststars or regulars, are independent contractors and not eligible for unemployment compensation when laid off. Hearing on the thorny problem has been going on since last September, when the board took up the case of June Maney. A Cooley gueststar, she applied for unemployment insurance.

Cooley contended the gal, who's a member of a four-girl act, was not in his employ but was an independent contractor as are such "regulars" as Anita Aros, writer Les Ecklund and comic Hank Penny. Cooley's claim, which the state upheld, was that acts couldn't be considered employees since each was dependent upon other sources for livelihood, and each had own costumes and material, arrangement or script.

Rapid City Sale

Omaha, April 27.

Robert J. Dean, prexy of the Black Hills Broadcasting Co., op of KOTA and KOZY, Rapid City, S. D., last week announced the sale of that org to Mrs. Helen Duhamel of Rapid City. Sale depends on FCC approval.

Meeting last week (22-24) of the American Assn. of Advertising Agencies at the Greenbrier in White Sulphur Springs, W. Va., failed to uncork any open hassle which had been anticipated in connection with agencies versus networks on latter's stranglehold on talent and programming. Instead, color television romped off with the headlines as web brass converged on the poshery to contribute their thrashing of the tint era.

J. L. Van Volkenburg, CBS-TV prexy, projected average overall cost of colorvision advertising at only 10% more than monochrome (inclusive of time and talent) "when color television reaches full maturity." He estimated that by 1958 tv will reach 90% saturation in the 100 largest markets and that his webs nighttime b&w sponsors using those stations will reach 36,000,000 families at a cost-per-thousand-families "of about what it is today—\$2.31" with color averaging \$2.54.

"We estimate that our time and cable charges for a nighttime half hour on this 100-station black-and-white lineup will total about \$58,000 before discounts," Van Volkenburg declared. "So that we can expect a time-and-talent-and-production gross cost of \$83,000 per nighttime half hour for black-and-white in 1958. This means that television will cost no more at its full development than it does today—on the all-important basis of cost-per-thousand."

Prexy said talent costs for color "should be about the same" as for b&w, but that it was in the area of production and rehearsal time, plus cable charges, that "color will be more expensive." Taking all the added factors into consideration, he estimated the cost of studio rehearsal at more than triple, with about \$2,400 added to the typical half-hour program. "If all the suggested increase is charged to color, it would be my guess that extra costs of lines and terminal service would come to about \$2,000 per half-hour color broadcast" when tint matures, he stated.

The Time Is Now

Pat Weaver, NBC president, said "the color television campaign will determine the share-of-market of most consumer goods in color tv homes, and this will start within this coming year. And to those companies which need effective advertising to survive (all package goods, trademark brand items), the time to start color television is this fall. And the place to get the money is from management, as extra money to insure that the company learns how to use the most vital new force in its history, and at once."

Weaver asserted that tv is "too great and too powerful to be shackled with chains of custom and usage from radio." For tv to be a "great national service," he said that its costs must be broadly distributed, "its programming sold to respond to the many different needs of different advertisers. This need not rule out program sponsorship for the big companies who can divide up the time among their own products, but it does mean that the network must serve the same role for smaller advertisers," which NBC is doing by its magazine concept.

"All-night spectaculars, five-second billboards, 365-day continuity, once-a-year explosions—you name

(Continued on page 34)

NBC Tint Mobile Unit 10-City Tour

NBC-TV's \$600,000 color mobile unit (the only one of its kind in existence) is going on a 10-city roving assignment—settling something of a precedent in video's tint era. The mobile crew will do outdoor pickups which will be carried on both the "Home" and "Today" shows.

First stop in the 10-city tour will be Chicago; during the first week in June. In each of the cities visited there will be considerable hoopla (including tune-ins with RCA dealers, etc.

Tele Follow-Up Comment

"Comedy Hour" latched onto an offbeat show with its pickup of "Ice Capades" from Will Rogers Memorial Coliseum, Fort Worth, Sunday (25) over NBC-TV. This is one of the more successful touring attractions but, unfortunately, the camera work was such that the layout during the greater part of the show failed to project the sense of spectacle which is an integral part of shows of this kind.

Coming from an era of the coaxial cable, infrequently used, the picture was grainy, blurry, with very poor definition. There were also several spots in which the soundtrack got scratchy reproduction.

Because of the technical handicaps, the bill failed to hit expectations. In arenas, all the big numbers are particularly baffling. In the telecast, the tribute to Edison's 75th anni of the electric bulb invention didn't come off as any particular honor to the wiz of Menlo Park. The illumination was inadequate and the number was so indistinct as to be a near waste.

The sense of spectacle achieved in the finale during the hunt number, which provided a feeling of gallop and gaiety. The solo work of Donna Atwood was also impressive. One of the top skaters in the field, Miss Atwood came off with top individual honors. The Spanish number with Bobby Specht was another highlight of the evening.

Problem of bringing non-skater Herb Shriner onto the ice was solved by carting him on. His gab hit some good moments, affability impressing the house as well as the viewers. The antics of Jackson & Lynam, good on the arena, isn't top fodder for viewers. Same holds true of the badminton team of Fergie & Larson. The Snow White number had moments of charm which justified keeping the kids up after 9 p.m.

"Philco TV Playhouse" producer Fred Coe doubled in brass as director on last Sunday's (25) show over NBC-TV, and while the play came off smoothly, it wasn't one of Philco's best.

Title of J. P. Miller's original was "Old Tasselfoot," the nickname of a whooping crane which, while never seen, nevertheless played an important part in the lives of several of the characters. "Old Tasselfoot" was an uneven, obscure mood piece laid against a Texas or Louisiana background. It was also beset with an overabundance of dialog which, however, didn't seriously cramp the style of the performers.

E. G. Marshall played the part of a crusty old blacksmith, a kindly but determined man to whom the yearly return of the whooping crane symbolized strength and, in a way, the perpetuation of his way of life. When the crane failed to return, he was willing to change.

Jack Mullaney, in his first major role, played a lonely boy befriended by Marshall who helped him find his self-respect. Mullaney has an interesting face and carried off a difficult part to complete satisfaction. He was restrained and caustic, and yet radiated a certain warmth. It was an excellent, highly promising performance that rates kudos.

Marshall gave the old man a measure of hearty realism even in the less believable lines. He easily made the transition from stubbornness to sentimentality and sharply etched out the personality of a man devoted to his trade and fond of youth. Sada Thompson was a sympathetic listener in a brief part and little Kevin Coughlin carried himself well in a routine bit.

If the show lacked some of the haunting mood of earlier Philco efforts dealing with the South, it was largely the script's fault. Coe's direction was professional but without much imagination. The win-up particularly came as something of a letdown in a generally disappointing hour.

Bing Crosby obviously has a casual attitude toward tv. Almost before he stood up to be counted for his second General Electric filmed foray on Sunday (25) over CBS, he was delivering a whale of a plug for Decca Records. And he did it in such a manner as to give the impression that the blurb was more important than the fact that this was his first video outing since last January. About midway the Groaner came through with the second bullhoo for his waxworks, when he and pianist Buddy Cole squared off on "After You've Gone." Up front, Crosby one-two'd on "Dear Hearts and Gentle People" and "Young At Heart" in deadening standup style. After he gave Joanne Gilbert the buildup boffo, she

proceeded to give a tame treatment to "Singin' in the Rain."

There was a bit of needed spark in the fiddle-faddling, vocals and hoofing of the Wiere Bros. (3), but here's an act that cries out for live telecasting. Crosby wound it up with "Secret Love." With possible exception of the highly visual Wiere, it was probably a cracker-jack radio show.

One of the key factors that gives Ed Sullivan's CBS-TV "Toast of the Town" its staying power is its apparent effortlessness in blending the most diversified theatrical elements into a smooth-running show. Sunday night's (25) segment was a good example, with Sullivan bringing in the Korean Children's Choir, Joe Jackson Jr., Ed Wynn, Mata Hari, Victoria De Los Angeles and Moore & Lessy and whipping up a fast-moving hour of solid entertainment.

Children's Choir, here on a fund-raising tour fitted right into the "Toast" groove. They're a good-looking bunch of kids, and they can when the occasion warrants get off some fine tonal effects. But their greatest attraction is their English rendition of American tunes (barely understandable, but fun to listen to) and their Korean counterparts of the same type of tune. Joe Jackson Jr. followed with his tramp-bicycle stunt, a turn which he can repeat time after time without fear of losing any audience. Wonderful sense of pantomime and his gagged-up props and costume make it a top turn.

Wynn "previewed" his upcoming audience-participation show, and his alliance with Rube Goldberg on the new format should prove profitable to both. It's humor right up Wynn's alley, with the comic demonstrating one of the Goldberg inventions and then bringing it to life. Wynn was on a trifle long, but at his best with the Goldberg device (how to get a man out of bed in the morning). Miss De Los Angeles, on next, charmed with one aria and could have gone another without losing any steam. Voice is excellent, and she was gowned and coiffed very nicely.

Mata & Hari contributed a wonderful dance pantomime called "Marionette Theatre," in which they represented puppets dancing on a small marionette stage. Their simulation of the jerky movements of puppets was near-perfect, the choreography itself inventive and the entire effect highly unusual and vastly entertaining. Lother Pearl's score was an added plus. In the closing spot of a long show and perhaps overlong, since they got only about three minutes were Moore & Lessy, currently at La Vie en Rose, N. Y. Shortness of their turn was unfortunate, since it's the type of duo that takes a little while to warm up. Coming on cold with "Never Get Away" was a mistake, but under the circumstances it was understandable that they didn't click.

Under the miscellanea department, Sullivan had "Dick Tracy" creator Chester Gould onstage, and also opened the show with his stage crew on camera, praising them for their work the week before in a "One God" presentation.

230.00 WILL DIE
With Dr. Charles S. Cameron
30 Mins., Sunday (25), 2 p.m.
NBC-TV, from N. Y.

Purpose of this half-hour show was to alert the viewing audience to the symptoms of cancer and to stress that if caught in its early stages, the disease can be cured. Program, handled in a clinical manner, fell into the educational vein but had dramatic impact in the frightening aspects of its subject matter. Tver came out swinging via explanation of title that 230,000 people die of cancer each year.

Program highlighted "cancer's seven danger signals" and it's probably a safe bet to assume that a large percentage of show's viewers have sketched visits to the family physician to check on symptoms similar to those presented on air. In addition to pointing up the "danger signals," program also focused on seven cured cancer patients, giving brief case histories of each.

Conducting stanza in an authoritative manner was Dr. Charles S. Cameron, medical and scientific director of the American Cancer Society. Cameron's gab was effectively backed by diagrams and statements from the cured patients.

ANGEL AUDITIONS
With Paula Stone, guests
Producers: Howard Field, Tom Legate
Director: Louis Volpaccelli
Writer: Field

30 Mins., Wed., 10:30 p.m.
WABC-TV, New York

"Angel Auditions" should prove reasonably effective as a trailer for upcoming Broadway legiters despite generally subgrade film, jumpiness in continuity and lower-case production values. That these negatives are partly overcome is due largely to Paula Stone in the femcee role. Of the w.k. Fred Stone family and in recent years a producer with husband Michael Sloane ("Top Banana," etc.), she's attractive, hearty and articulate, able to meet trouper on their own terms, and hep to the "special lingo" that can elicit from them the "inside stuff" responses.

Back of the celluloid package is Broadway Angels Inc., which obviously can use the boxoffice stimulus this preview pitch provides for shows pegged around their coin-gathering activities. The stanza may possibly also lure televiewer largesse, although this particular intention was not clear on the preem.

Granting Miss Stone's savvy and personality, the series on the ABC flagship in New York will stand or fall on the talent that comes out. Is presented, Initiator's backstage chitchat turned on "The Pajama Game," Frederick Brisson-Robert Griffith-Harold Prince musiproduction due at the St. James Theatre, N.Y., May 12. It was adapted by George Abbott and Richard Bissell from the latter's novel, "7½ Cents," with Abbott and Jerome Robbins staging. Aside from chatter with Bissell and Prince, the talk route extended around the studio to songwriters Jerry Ross and Dick Adler, who also delivered some tune bits from the piano, and to several members of the cast, including costar John Kaiti (James Paige and Eddie Foy Jr.) and the other names. Featured singer and understudy Marion Colby (ex-Blackburn Twins &), with latter doing a nifty solo.

It was an interesting attempt to take the parlor prisoners behind the scenes for a minor examination of the what-goes-in legit production assembly lines. Making no pretense at extravagance in any department, "Angel Auditions" is okay on its simplicity and in its basic aim of providing a looksee of the Broadway upcomers before the pro critics get a crack at them.

UNCLE DICK'S CARTOONS
With Dick Jennings

30 Mins., Sat., 10:30 a.m.
A. GREENHOUSE INC.
WRGB-TV, Schenectady

Voice of Dick Jennings, WGY-WRGB announcer, livens cartoons televised for children, on new program sponsored by Albany specialties distributor. Low budgeter probably will please the moppets and, through them, sell three lines of food for humans and one for dogs. Animations on show viewed were old and somewhat rough on the eyes, but the smaller, presumably would not find either hard to take. Jennings' chatter and splicing were almost continuous; here again, the kids probably did not mind.

Jennings, who had video experience in the metropolitan area before coming to WGY, speaks with a peculiar clipped, slurring accent or emphasis not duplicated on the air hereabouts. Live commercials—there are filers, too—include a contest hook. Program is adroitly spotted between "Super Circus" and "Space Patrol," network originations.

Altering the Altar

Robinson Peepers (Wally Cox) got himself engaged to Nancy Remington (Pat Benoit) on his NBC-TV "Mr. Peepers" last Sunday (25) in an ingeniously devised stanza that, along with the regulars and gossipy supernumeraries, brought on Ernest Truex and Sylvia Field (Truex) as Nancy's parents. The Fred Coe-Hal Keith-David Swift-Jim Fritzell-Everett Greenbaum show will now begin to work toward the marriage, with the expectation that the duo will become one before the program goes off for the summer. The hot weather hiatus brings up an interesting situation, however, since "Peepers" will continue with kinnies for Reynolds Aluminum. So the reruns will have Peepers still in a pre-betrothed state in an unprecedented, play-it-backwards pitch.

LOVE STORY
(Norma Loves Mike)
With Betty Lou Holland, Perry Fiske, Rusty Lane, others
Producer: David Lowe
Director: Frank Telford
Writer: Howard Rodman
30 Mins., Tues., 8:30 p.m.

Sustaining
DuMont's program and production boys, unaccustomed as they are to getting any appreciable budgets for their sustaining shows, must have been dazzled by their affluence in mounting "Love Story," one of the new segments that the web is counting on to project it into something more than an also-ran. Producer David Lowe did himself proud in the initiator, securing some excellent acting talent, erecting a multiple-set background and securing the best of DuMont's Tele-Centre facilities. But he slipped up when it came to getting a good script.

Probably Howard Rodman's story of two newlyweds who discover they don't know as much about each other as they thought, looked good on paper. It was a string of incidents following the honeymoon, in which the groom and bride came close to parting but in the end realized they'd have to "rub each other smooth." And some of the incidents had touches of reality and flashes of truth.

But the sum total of the writing left this viewer wondering whether it wasn't all supposed to be farce. By carrying the illustrations of how to get on somebody's nerves to an exaggerated length, Rodman succeeded only in destroying the dramatic and realistic qualities of the story and making a sort of light comedy—and not too funny—but of the whole affair.

Otherwise, producer Lowe and director Frank Telford did a job well above the DuMont average. Miss Holland, although a little too intense as the bride, got the point across, and Perry Fiske scored as the bewildered husband. Rusty Lane was excellent as Fiske's father, Carl Huelglin's six or seven set were expansive and good to look at. As a longrange possibility, "Love Story" doesn't look too bright a prospect. It's opposite Milton Berle and Red Skelton, and although it provides a change of pace, the "romance only" tag is a little too one-sided to secure a regular following. The "Goldbergs" lead-in may help, but it's unlikely that DuMont will be willing to continue to put up the kind of coin that this show takes for any appreciable period.

THE COLLEGIANS
With T. Oliver Hughes
60 Mins., Sat., 1:30 p.m.
Sustaining
WMAR, Baltimore

The unlimited power of video as an important contemporary social force is indicated in the story of this local venture, "The Collegians." In answer to a letter from children in outlying districts of the city protesting the lack of adequate playground facilities published in the Baltimore Sunpapers in 1947, T. Oliver Hughes, a lumber dealer, volunteered a shed in his lumber yard in the hopes that his offer would aid in combatting juvenile delinquency. The club that was formed, "The Collegians," found quick acceptance in juve circles as it grew in membership and activities. With the endorsement of the Sunpapers, the club began a 15-minute tv series for WMAR, the daily's tv adjunct, in which club members displayed their song and dance talents.

In the past seven years, the project has mushroomed into a top-rated 90-minute Saturday noon spread, a touring troupe that has covered four states, playing the Kiwanis, Lions and Legion circuits, and a busy schedule of activities six nights weekly for Hughes and the club's 300 members, ranging in age from 4 to 18. With the double-barreled motif of entertainment and public service, "The Collegians" has enjoyed a consistent ARB rating indicating 40,000 weekly viewers.

What's making localities sit up and take notice is the quality of "The Collegians." Though viewers have been exposed to two talent via the Ted Mack and Paul White-man, exhibits, this hour-and-half layout is several cuts below par. Regular features on this one are a band, with 25 accordions, a hill-billy quartet, glee club, chorus line and a succession of diminutive torchsingers, acrobats and hoofers. Interspersed with the variety is "The Collegian Book of Poems," accompanied by semi-religious hymns to which Hughes lends his quavering bass in a deadpan manner.

If the pitch is public service plus entertainment, two points remain questionable. Is the calculated pursuit of a mannered type of imitation show biz an honest antidote for juvenile delinquency? And is

TONY MARTIN SHOW
Producer: Steve Matos
Director: William Sterling
Music: Hal Bourne
15 Mins.; Mon., 7:30 p.m.
TONI
NBC-TV, from New York
(Tatham-Laird; Leo Burnett)

Tony Martin seemed to be biding his time on the preem show of his new series Monday (26). The program switches to the Coast in a couple of weeks and a new production staff will then take over. Show gets only one more Gotham origination before heading west and the format will probably be entirely different once it gets there.

As a matter of fact, the New York boys didn't do too badly for Martin. They backed up his song-along with some lush settings and gave him enough time to belt out four tunes between the commercials. Martin had style but the show lacked form. The tunes were knit together by Martin delivering in the style of his "good friends" Perry Como, Dinah Shore and Eddie Fisher. It didn't make much sense and only Martin's sock vocal attack saved the quarter-hour. Repertoire included "There's No Tomorrow," "Secret Love," "Here" and "That's What a Rainy Day Is For."

Toni, incidentally, wasn't shy about letting the viewer in on who was picking up the tab.

THE BIG REVUE
With George Murray, Terry Dale, John Aylesworth, Frank Peppiat, Wally Koster, Marilyn Kent, Alfie Scopp, Joy LaFleur, Phyllis Marshall

Producer: Norman Jewisson
Writers: Frank Peppiat, John Aylesworth
Music Director: Samuel Hersenhoren
60 Mins., Fri., 8:30 p.m.
Sustaining
CBC-TV, from Toronto

In Canada's state-operated tv system, "The Big Revue" is the highest budgeted musicoed weekly series but it lacks in production values and technical possibilities; was notable, when caught, on too many longshots and accompanying lack of closeups, a bare stage, meager dance talent, and an overmeasure of amateurish presentation that would dismay even dotting parents at a "High School Commencement." Via the writing chores of John Aylesworth and Frank Peppiat, the material is there but the 60 minutes tenure fails to jell into a unit show despite certain individual standout performances. With a 20-man orch under the direction of Samuel Hersenhoren, plus a 10-voice mixed chorus and six dancers doing the choreography of Sylvia Barrett, the budget strings are loose but the 60 minutes musical chore series is manifestly non-satisfying to the taxpayers who are putting up the hefty weekly bankroll.

George Murray, Terry Dale and Wally Koster have separately splendid voices in their solos and duets; the Aylesworth-Peppiat sketches show good writing; but whole lacks that professional polish and timing that should be warranted on rehearsal and performance outlay. On the Easter theme, opener has Terry Dale on for a rain effect of "Lovely Weather for Ducks" with Wally Koster, and mixed dance sextet in raincoats trailing for "April Showers" and another rain song by Koster. Cross-patter by Aylesworth and Peppiat on topical matters—the H-bomb and income tax—are two subjects that can't be made funny. George Murray's Sweet Molly Malone is over on the tenor's delivery but marred by too many longshots that made him look like a midget; ditto for Phyllis Marshall's Easter blindman's-buff party in which she sings "Come Out Wherever You Are"; but still to that longrange bare stage.

Top turns, redeeming the 60-minute piece on comedy returns, is the burning house bit, written by Aylesworth and Peppiat, where former is calmly phoning about a fire insurance policy while axe-wielding firemen are knocking the dwelling apart; and the same team's Vienna travesty on the "Unfinished Symphony," handsomely costumed and abetted by Joy LaFleur and Alfie Scopp, plus a neat "Emperor Waltz" interlude by the dancers. Writing is excellent and individual singing bits are fine in isolation; but this unit need immediate directorial cohesion to offset the tv viewer lure of nearby competitive stations.

McStay.
WMAR answering the entertainment needs of an adequate cross-section of its audience with a 90-minute spread for "The Collegians." The answers are wrapped up in the enigma of taste and the sometimes wide gap between ratings and quality.

MART KENNEY REVIEW

With Mart Kenney and Western Gentlemen (27), Norma Locke, Bernard Braden, Wayne & Shuster, Judy Richards, Georgia Day, Eleanor Bartell, Roy Roberts, Art Hallman, Wally Koster, Bobby Gimby, Horace Stovin, Elwood Glover, Herb May. Producer: Frank Willis. Writer: George Salverson. 60 Mins., Fri. (24), 8:30 p.m. Sustaining CBS, from Toronto.

In a one-hour salute to Mart Kenney, celebrating his 20th anniversary on the networks, Canadian Broadcasting Corp. sent its tribute to 40 trans-Canada stations in a nostalgic stanza that brought back many of the former personnel for a get-together, including several oetime members of Mart Kenney's Western Gentlemen orch. Group numbered 27 sidemen for the program when Kenney's current band numbers 12, plus Norma Locke, vocalist.

Emanating from Casa Loma (where Glen Gray, another Canadian, first made his reputation), the one-hour session crowded in 20 years of the Kenney career, commencing in 1934 when he started out with five men in the Alexander Ballroom, Vancouver. Change in band styles were cleverly pointed up by having original groups playing pops of the periods and illustrating how Kenney progressively added trombones and guitars in 1936-37; a string section in 1942, and more brass the following year. Top tune in Kenney's current style, and symptomatic of the anniversary, was "No Tear Drops Tonight," with Norma Locke (Mrs. Kenney) in for the vocals.

Session also brought back such former vocalists on the Kenney payroll as Art Hallman, who now has his own band; Eleanor Bartell, Kenney's original singer at the Banff Springs Hotel, in "Thanks for the Memory"; Bobby Gimby and his trumpet for "Sugar Blues"; Judy Richards for "How About You"; a transcribed message from Georgia Day, now in Detroit; and Roy Roberts for his early "Old Man River."

Interpolated were other tributes from Kenney alumni, with Bernard Braden over from England to knit the story together; plus Johnny Wayne and Frank Shuster for okay cuss-patter and a neat harking back to the earlier days of radio for their own "Do You Remember?" lyrics; Wally Koster in his robust "Lucky Old Sun," and rousing company roundup seguing into Kenney's longtime sign-off of "The West, a Nest and You." Spirited direction of Frank Willis, and the reminiscence-writing of George Salverson, added to the success of the whole tribute to a Canadian artist who has preferred to stay at home despite other international offers. McStag.

GENERAL SPORTS TIME

With Harry Wismer, Bill Maher. Producer: Maher. 15 Mins., Sun., 6:45 p.m. GENERAL TIRE & RUBBER DEALERS. MUTUAL, from New York (D'Arcy).

General Tire & Rubber Dealers are sponsoring Harry Wismer in both radio and video. The audio edition, as it appeared in its preem stanza last Sunday (26), was merely a high-pressure delivery of the latest baseball scores with a mediocre interview thrown in.

Every score given and word said was made to sound earthshaking. Even when the commercial pitches were given, they were momentous in tone. Wismer's hard split left him short of breath so that his phrasing sounded awkward in spots.

When producer-announcer Bill Maher took over to interview Del Webb, Yankee co-owner, he was caught up in the same shouting style. After a few minutes, though, he lapsed into a normal conversational tone, but the nature of his queries were thoroughly commonplace.

FINALIZE \$2,500,000

MEMPHIS WHBQ SALE

Memphis, April 22. Sale of WHBQ radio and tv, in Memphis, by Harding College and the Church of Christ to General Teleradio for around \$2,500,000, was finalized this week. New owners are now in the process of unloading one of their other AM stations to meet FCC maximum ownership standards.

Groups began discussing the shift in early February. The radio operation is a Mutual affiliate, while its video sister is tied up with CBS-TV.

THE WORLD TODAY

With Edward F. Morgan, Blaine Littell. Producer: Robert Skedgell. 30 Mins., Sun., 4:30 p.m. Sustaining CBS, New York.

The CBS Radio special events crew on "The World Today" turned its documentary spotlight Sunday (25) on a long-simmering racial situation at a public housing project in Chicago that has resulted in individual tragedy and civic frustration. As effective radio journalism at its most effective, there was no editorializing other than to lay the background. The story was unfolded in all its ugliness and complexity by taped interviews with the principals involved.

Delimited in some 25 minutes of taut interviewing of the parties in conflict by CBS reported Blaine Littell was the so-called Trumbull Park situation, which dates back to last August, when the first Negro family moved into the housing project, per the usual non-segregation public housing policy. The project is located in the South Deering community, which had previously been all-white under gentlemen agreement realty standards.

As the first of 10 Negro families to move in, the Donald Howards and their two young children became the focal point for the white groups resentful of the "invasion" of their neighborhood. Bombings, arson, picketing and street incidents have kept the Howard apartment under constant police guard the past nine months. During the more violent demonstrations, the cordons have totalled as many as 1,000 patrolmen. The Howards live behind windows barricaded with plywood and Mrs. Howard is taken in and out of the area to her job in a police wagon. These grim facts of life for one Chicago family were recited by Mr. and Mrs. Howard. Littell made no comment; none was necessary.

To say that this CBS job, touching on all aspects including the position of the Howards' white

neighbors and the activities of the Mayor's Commission on Human Rights to ease the tension, was one of the most complete treatments of the Trumbull Park blot on the city's conscience, is not to say that the local radio-TV newsmen and the four newspapers have been ignoring the story. Working closely with the Mayor's Commission, the local media have been leaning over backwards not to sensationalize the situation, lest further violence be excited.

It's to editor Edward F. Morgan and Littell's credit that they carefully avoided the same sensationalism. Dave.

Radio Followup

WNEW, N.Y.: Something has happened to policy of "music and news" at WNEW. It's more yak-yak than either music or news nowadays. May run 50% talk to 25% music. It is particularly irritating Saturday mornings and reaches its nadir Sunday morning when, in face of the opposition stations' Sabbath and kiddie shows, it assumes the proportions of "the only game in town." At least on Saturday there are opposing NBC platterdances, the Ted Browns, the Benny Fieldses (Blossom Seeley), Ted Husing, Jack Lacy, et al., but Sunday with the religious and juvenile shows taking over elsewhere, WNEW is the only so-called "popular" recording station. That's when the staff announcers of the station seem to really lay it on with dreary talk for Barney's, Robert Hall, appliance stores and kindred sponsors. With it there goes an irritating pomposity which makes the listener wonder if station management is paying any attention. It should. Or it will drive light music listeners to religion—or turning off the radio. Abel.

Miami—George Callison has been appointed news director of WGBS, Storer Broadcasting station here. He comes from KVOA and KVOA-TV, Tucson, where he was news director since 1948.

Inside Stuff—Radio-TV

The trade has discovered a surprising friendliness between Newark, N. J., video station WATV and ad agency Benton & Bowles. While neither has proffered an engagement ring, the brace is apparently in the middle of New York television's most cockeyed courtship. B&B handles the Pepto Bismol account, while the Irv Rosenhaus station is controlled by Serutan, with its sub-product Sedgitol (similar to Pepto Bismol).

At the end of March, WATV housed a telethon for Retarded Children and the three big guns behind the scenes were not station men but B&B staffers. The agency's Bill Vallee megged the telethon and also on hand were Ollie Barbour and Len Levin from B&B. Of course, lots of other outside groups lent a hand through WATV for the charity, but none, it is reported, to the degree of B&B. Revealed too has been the friendliness between Pepto Bismol agency and Serutan-Sedgitol station, and the exchange of occasional ideas.

Peg Stewart, secretary to NBC prexy Pat Weaver, took matters into her own hands when the governor of her native Washington failed to respond to a request to send a sample of the state's soil for the "growery" on the web's "Home" show. She contacted influential friends in her hometown Vancouver and they airmailed a package of the good earth from the base of an historic apple tree. She then turned the soil over to "Home" editor Arlene Francis in a ceremony last week.

There's a postscript, however. Vancouver, Wash., viewers will see their soil on "Home" via KPTV, Portland, Ore.

In the last issue's story on censorship headed "Radio-TV's 'You Can't Say That!'" it was revealed that a Washington viewer took exception to a local cut-in for a wine on NBC-TV's "Today." Web's continuity acceptance department checked up on this facet when the Wine Advisory Board bought into that show last month, learning that all stations carrying the program had been cleared with as to the account's acceptability, with only Atlanta, Davenport and Oklahoma City refusing the spot. P. A. Sugg, general manager of WKY-TV in Oklahoma City, says the fact that Oklahoma is legally dry was the sole reason his station did not carry the portion on "Today" sponsored by the wine client. Sugg also observes that it's his belief Mississippi is the only other state legally dry.

Barry Wood, NBC color tv exec producer, spoke on the web's tint programming last week at a "Color TV" dinner-meeting of the N. Y. chapter of the Radio Pioneers held in Toots Shor's. A scheduled tint viewing of "Kraft TV Theatre" that night (21) didn't come off, however. NBC engineers couldn't get a proper color signal although they worked on the problem for several hours. (NBC headquarters are right across the street from the eatery.)

CBS Radio's promotion film, "It's Time For Everybody," won a recognition of merit at the first annual Golden Reel Film Festival sponsored by the American Film Council of America at Chi's Conrad Hilton Hotel. Top honors went to Eastman Kodak for a film which had to do with filmmaking, which moves the web to say that it is proud to lose out to the giant outfit whose business is celluloid. Fifty sales promotion pix were entered by such companies as Monsanto, General Electric, Sinclair Oil, Studebaker, Lockheed, Johnson & Johnson, International Harvester, Ford and Caterpillar Tractor.

"Are We Civilized?," which stars William Farnum and Anita Louise, will be screened on WGBS-TV tomorrow (Thurs.) for the sixth time. Picture, distributed by Orrin Pictures (Joe Ornstein), will go on at 5 p.m., and deals with bookburning and the fight of a newspaper editor to maintain freedom of the press in a foreign country. Picture likewise has been sold to WAPA-TV, Puerto Rico. Spanish titles have been superimposed for this particular station, which will begin operation shortly. Other tv networks and several additional foreign stations are dickering for the film, which has been trimmed to an hour, including commercials.

From the Production Centres

IN NEW YORK CITY . . .

Henry Howard, CBS business affairs chief, to H'wood for a spell . . . Charles R. Denny, v.p. of NBC o&o division; O. B. Hanson, web engineering veep, and Ray Guy, manager of allocations engineering, to WNK, Cleveland, Sunday (28) for dedication of station's new transmitter and tower . . . CBS soapopera "Young Dr. Malone" starts 13th year Monday (3) . . . "Wake Up Easy," WNBC early a.m. stanza, changes to "Allyn Edwards Show" this week. Show recently added live music in the Eddie Sanfransky trio and chirper Sandy Stewart . . . George Wolf, radio-tv v.p. for Geyer agency, in Miami today (Wed.) for combo biz-pleasure trip . . . Some 18,000 copies of CBS lecture series, "Man's Right to Knowledge," in the mail to listeners . . . Tex & Jinx McCrary celebrated eighth anni on WNBC . . . Joe DiMaggio narrating Huggins story on "Hallmark Hall of Fame" Sunday (2) over CBS . . . Larry Roemer assigned to direct WNET's "Conversation" vice James Elson . . . Harpsicordist Ralph Kirkpatrick starts CBS musicists Sunday (2) . . . Strauss Auto Stores launching a heavy spring and summer spot campaign via Product Services agency . . . Radio-tv thesp Jacquelyn Hyde into Equity Library Theatre's "Naked" May 5-9.

Maria Ray to do "Cafe Chardas" regularly via WOV . . . Ray Heatherton and producer Sandy Howard to do a benefit for the Mount Vernon Hospital fund drive . . . WOR newscaster Henry Gladstone off on a month-long tour of Europe, a regular yearly chore for the station . . . The recently arrived Korean Children's Choir sound off on Friday (30) via WQXR for the American-Korean Foundation drive. John Henry Faulk (WCBS) to speak on Americanism at Hastings High School May 14 and on June 1 will deliver a talk before the Paterson, N.J., B'nai B'rith . . . Bill Leonard has returned from a three-day trip to Mexico after interviewing William O'Dwyer, former mayor of New York and ex-Ambassador to Mexico . . . The Jack Sterlings and their newest arrival, Patty Ann, moving to Spring Lake, N.J., for the summer.

IN SAN FRANCISCO . . .

Total Bay area tv set census: 912,838 . . . Agnes Moorehead recreated her "Suspense" hit, "Sorry, Wrong Number," at Stockton's High School Aud (24) . . . KGO-TV is installing a new 12-bay antenna to boost power reception. Station is set to move into its new Golden Gate Ave. studio May 1 . . . Ralph Sacks joined San Mateo radio station KVSM as sales manager . . . Radio KEEN (San Jose) applied to the FCC for a power increase from 1,000 to 5,000-watts . . . Tom Harmon briefly in for visit . . . KROW deejay Bruce Sedley and wife infanticipating . . . Director Bob Glassburn recently unveiled kinescopes of KRON-TV's medical show, "A Life in Your Hands," at the L. A. convention of the Assn. of Western Hospitals.

Don Sherwood signed for two more KSFQ deejaying years . . . S. F. State Bill Switzer's "Don't Judge a Book," made its tele-prem on KPX (25) . . . Don Barksdale returned to his KROW (Oakland) "Harlem Holiday" airer following his basketball stint with the pro Baltimore Bullets . . . KSN's New teenager program, "Teen Tune Time," added another sponsored half-hour . . . "Captain Z-Ro" dropped from KRON-TV airing . . . Harry Babbitt will be acting CBS goodwill ambassador (30) during local "Straw-Hat Day."

IN CHICAGO . . .

William Kennedy and Tee V. Watson are new radio-tv time buyers at J. Walter Thompson. Kennedy is ex-Brooke, Smith, French & Dorrance, Detroit, and Watson is ex-Grant Advertising . . . WCFL, major-domoed by Marty Hogan, has pactured for Nielsen's new local area dialer tabbing service. It's a two-year deal starting in the fall . . . Homer & Jetton, WLS National Barn Dance headliners, play a return date at the Thunderbird in Las Vegas starting May 13 . . . Bob Fulton, ex-WNOK, Columbia, S. C., stationed in Chi to cover Mutual's baseball airers in the midwest area . . . Bill Wyatt has joined A. C. Nielsen as a sales-service rep headquartered in the company's New York office . . . Francis Edes has been elected secretary and assistant treasurer of the Raytheon Co. He's also prexy of station WFGM, Fitchburg, Mass. . . . WLS femme gabber Martha Crane and continuity director Kay Brady attended the Kansas City conclave of the American Women in Radio-TV . . . WGN sports director Jack Brickhouse named special events chairman of the Chi Heat Fund drive . . . Eileen Mack set for a daily deejay show on WCFL.

IN BOSTON . . .

Harvey Struthers, WEEI general manager, on seasonal visit to Chicago advertising agencies and confabs at CBS Radio Spot Sales offices . . . According to figures released last week, tv sets in the Hub coverage area now number over 1,171,000. This is an increase of 8,484 over the previous month's survey . . . Frederick S. Bailey has resigned as general manager of WTAO-TV . . . Lambert B. Eeuwkes, WVDA general manager, received citation from Gen. Daniel Needham, chairman of Hub chapter of Red Cross, for station's aid in airing appeals for "Operation Blood Donor" . . . Edward O. Smith Jr., has joined the sales staff of WBZ-WBZA. He was formerly mid-western manager of the magazine "Vision" . . . Peter McGovern has been upped from an account exec at WCOP to the station's sales manager, replacing A. N. Bud Armstrong, who recently took over as general manager of Yankee Network's Providence outlet, WEAN . . . Local toppers of Automobile Legal Assn. formally kudoed WEEI for its "distinguished leadership in promotion of highway safety for drivers" . . . Priscilla Dunn subbing for WBZ's Marjorie Mills at AWRT convention . . . Fifteen road games of the Red Sox will be televised this year with WBZ-TV handling nine and WNAC-TV the remaining six.

IN PHILADELPHIA . . .

Paul I. Woodland, promotion manager of KYW since 1946, has left to take over same post with Steinman Stations, of Lancaster, Pa. . . . Chain operates five radio and three tv outlets in Pennsylvania and a radio station in Wilmington, Del. . . . Atlantic City's Chamber of Commerce is buying an ABC-TV show, featuring Paul Whiteman, to be aired from Steel Pier for 13 weeks to plug resort's "centennial summer" celebration . . . Roxanne, tv starlet, will make guest appearance at the Philadelphia Camera Show, at the Arena (29) . . . Myron Taylor, who appears daily on WPEN (Mon.-Sat., 9:05 to 10 a.m.) as "Jack" on "Pat and Jack" show, has joined WPEN sales staff.

"Kitchen Kapers," WIP morning quizzer conducted by Mac McGuire and Johnny Wilco, starts its second consecutive year at Willow Grove, beginning Wednesday, May 26 . . . Tom Moorehead's month-long contest on "Stop, Look & Listen," with first prize of Nash "Metropolitan," drew record mail pull of 75,000 cards and letters to WFIL-TV.

IN PITTSBURGH . . .

Gloria Rodgers has chalked off four years on the WJAS staff . . . Bill McNamara, Pitt graduate, joined the KQV engineering staff for the summer . . . Jean (Mrs. Bill) Connelly, who conducts daily "Home Edition" on WDTV, has dated the stork for midsummer . . . Herman Hickman will be the guest of honor when Jeannette, Pa., (Continued on page 32)

WITH pride and humility WSM accepts the 1953-1954 Variety Showmanagement Award and dedicates itself to the continuance of the policies that earned it.

We at WSM know from more than 28 years experience in the field that radio has made for itself a permanent place in American life and culture. Radio, therefore, owes to itself and to the public its fullest financial and creative investment.

We are pleased beyond measure that the wisdom of operating a radio station on these policies has been confirmed by the Variety Award. This valued recognition will spur our further effort to maintain and expand our live talent staff of more than 200 entertainers and the production of live programs which they make possible, our origination of top-flight network shows, our services to the rural audiences and aids to community farm projects, our schedule of on-the-spot news broadcasts, our live coverage of regional sports events, and the many other features that have helped to make WSM one of the leaders in its field.

In other words, we pledge ourselves to continue the accurate interpretation of our people and our times in the full, live sound that is radio.

WSM

NASHVILLE
CLEAR CHANNEL
50,000 WATTS

Femme Attacks

Continued from page 27

producer of color coordination, highlighted sessions with unveiling of the first tinted kine, an experimental composite of such commercial colorcasts as the Dinah Shore and Donald O'Connor shows. Result of a new process, the kine can be made on either 16mm or 35mm color film by the use of three tubes, one for each color signal, and then rephotographed through use of dichroic mirrors.

Tint to Aid Femmes

Wood envisioned expanded opportunities for women with the expansion of color tv because of their "greater color consciousness," and predicted that the new medium would "mark a revolution as distinct as the one that put women on an equal footing with men." Speaking to an SRO audience, an indication of the intense interest in the subject, the NBC exec pointed out that, by July 1, network-owned stations and affiliates in "some 45 cities" are skedded to have color telephone circuits on demand to connect them to web h.q. in New York. He added that, by the end of the year, nearly 70% of U. S. homes will have coverage from color-equipped stations. He also revealed that plans for color studios in Chicago, Washington and Cleveland, in addition to the Brooklyn and Burbank studios under construction, have been blueprinted.

FCC Commissioner Frieda Hennek also accentuated potential of color tv for femmecasters, urging them, however, not to neglect radio. She pointed out that AM applications continue to pour into the FCC, that radio revenue is on the upbeat, and that "the advent of tv has not diminished the power and influence of radio."

Charter Heslep, chief of radio & visual information for Atomic Energy Commission, and ex-Washington manager for Mutual, highlighted the McCall Awards banquet, final function of confab, with suggestions for handling radio-tv news reports on atomic weapons. He urged that source of any comments quoted be clearly stated for security reasons, and pointed to a "wonderful storehouse" on the peaceful uses of atomic energy as program material. He told the group that AEC has over 100,000 pages of unclassified material available for their use, plus more than 100,000 feet of stock film footage tailored for tv.

Climax of convention was formal presentation of the McCall "mike" awards, winners of which had been previously announced. As each winner received the coveted gold mike and with accompanying citation, she made a short acceptance speech. Top award-winner, Helen Tullis, blind telecaster of WMAR-TV, Baltimore, who appeared on

dals with her lead dog, Prince, won a standing ovation for her moving and sincere words of appreciation. Other winners are Dolly Banks, WHAT, Philadelphia; Marian Gifford, WHAS-TV, Louisville, and Judith Waller, NBC, Chicago, in the executive class. Active broadcasters who topped awards were Bea Johnson, WMBC-CBS, Kansas City; Beulah Donohue, WTMJ-TV, Milwaukee; and Jean Sullivan, KMTV, Omaha.

New Directors

Mrs. Jane Dalton, director of women's programs and head of promotion for WSPA-CBS, Spartanburg, S. C., was elected president of American Women in Radio & Television at the convention. Mrs. Dalton, a vet of 15 years as an active broadcaster and radio exec, succeeds Doris Corwith, head of public affairs programs for NBC, for a two-year term.

Madge Cooper, WMRN, Marian, O., was named secretary-treasurer, succeeding Mrs. Dalton. A station staffer since it went on the air, Miss Cooper now heads femme shows and activities.

Four regional vice presidents, serving in areas blanketing the country, were also elected. Bette Doolittle, Washington, assistant to the director of code affairs for NARTB, and an ex-broadcaster from Atlanta, was tapped to head the eastern area, which includes New York, and all the states along the eastern coast from New England down to Washington. Other regional v.p.'s elected are Mrs. Lillian Lee, WABE-FM, Atlanta, for southern region; Mrs. Myrtle Labbith, CKLW, Detroit-Windsor, Ont., central area; and Mrs. Ruth Dunlop, KPHO, Phoenix, western area.

NCAA Coup

Continued from page 25

pared with 11 last year), plus Thanksgiving Day telecasts. With "panoramas" eliminated, telecasts will be restricted to a single game on Saturdays, but the sponsor can pick up as many games as he wishes on Thanksgiving, provided the games are telecast in their entirety. No major college can telecast more than once, and each of the eight NCAA districts must be represented at least once and no more than three times. There are no restrictions on theatre telecasts. Although this year the sponsor can schedule his games as late as two weeks before the actual telecast, one near-certainty is the Notre Dame-Southern Methodist game Dec. 4.

Complete Package

Deal under which ABC got the package (negotiated for the web by exec v.p. Bob O'Brien, and sports director Les Arries Sr.) provides for a complete radio-tv pack-

age emphasizing all aspects of college sports and campus life. ABC has a commitment to air two radio series during the grid season, one a Friday night half-hour show called "Rally," comprising a series of remote pickups from college rallies. It's tentatively set for 8:30.

The other is a Saturday night "Victory Dance" show, a two-hour series (8 to 10) comprising scores, college songs, etc. During the summer, the web will air an eight-week half-hour series starting the week of July 24 concerning college sports in general. And the week before the football season opens, ABC-TV will air a one-hour lead-off show featuring celebrities reminiscing about school in their college surroundings.

Reason for the upped pricetag on the package, aside from the competitive factor, is the increased station lineup and set saturation. O'Brien said the games will be carried on a substantially larger net than last year, and since games are in Saturday afternoon time, there's no big clearance problem involved. ABC hasn't decided on a sportscaster yet, with a final decision up to the sponsor, but it's likely that Bill Stern, under exclusive contract to the net, will be pitched.

Committee met for two days, then called a hurrup press conference on Friday (23) to announce the selection of ABC jointly with the web. Schedule begins Sept. 18.

Crosley, NBC Spot Sales Set Reciprocal Tieup With National Basis

Cincinnati, April 27.

Reciprocal national sales representation agreement between Crosley Broadcasting Corp. and NBC Spot Sales, signed here last week, goes into operation Sept. 1.

Thomas B. McFadden, NBC Spot Sales director, and Robert E. Dunville, Crosley president, who did the inking, said the new plan will effect a closer liaison between sales and client on a national level in some of the country's most important markets.

NBC Spot Sales will represent Crosley operations in Detroit and on the Coast. They are WLW and WLW-T here, WLW-D, Dayton, WLW-C, Columbus, and WLW-A, Atlanta.

Crosley will represent the NBC Spot Sales list of stations in the three Ohio markets, but not in Atlanta, where NBC Spot Sales has established representation.

Dunville said Crosley will continue to operate its own exclusive sales offices in New York and Chicago and that the reciprocal policy will not effect them. A training plan calls for NBC Spot Sales account executives to visit Crosley properties to become acquainted with the facilities and operational procedures. Crosley increased its sales force in the Ohio markets and instituted a training program for representation of NBC Spot Sales clients.

SHOW BIZ TO HONOR ELMER DAVIS AT SUPPER

National Arts Division of Americans for Democratic Action is honoring Elmer Davis with an after-theatre supper party at the 21 Club in New York on May 10. Party will honor the ABC commentator for his defense of free speech.

List of sponsors includes Kitty Carlisle, Thomas M. Chalmers, Virginia Gilmore, Moss Hart, Howard Lindsay, Sam Spewack, Dorothy Stickney and Beatrice Straight. It's by invitation only to entertainment world people at \$10 per plate. Presentation to Davis will be made by Eleanor Roosevelt.

Gosden Sets Brit., Italo 'Amos & Andy' Talks

Hollywood, April 27.

Freeman Gosden goes to London and Rome next week to confer with radio-television officials on airing of "Amos 'n' Andy" tapes and films.

Meetings were set up with BBC execs, also with Italian video execs, with latter to decide on whether to dub Italian voices on films or use subtitles.

From The Production Centers

Continued from page 30

Junior Chamber of Commerce holds its annual Man of the Year dinner on May 6. . . . Mario Bidee, announcer at WAKU in Latrobe, running for Congress on the Democratic ticket. . . . Bodge Wood, announcer at WBAD in Indiana, Pa., Jimmy Stewart's home town, is son of Bob Wood, public relations man and former assistant city editor of the Post-Gazette. . . . Jimmy Giamondi has been doing the same sportscast for the same sponsor, a Pittsburgh brewing company, for 10 years now. . . . Kroger grocery chain has added Jack Henry's 12:30 news on KQV to its schedule. . . . Joe Mann and Elaine Beverly will move into the new home they're building around May 15. . . . Bill Burns has taken his family to Miami Beach for two weeks and Ray Scott and Hank Stohl are sharing the Burns' newscasts on Channel 2. . . . Tom Mullen has gone with Pittsburgh and tri-state edition of TV Guide as business manager.

IN CLEVELAND . . .

Chef Lorenzo, onetime WNBK chef, now on a five-night-a-week WAKR pitch. . . . Bill Edwards leaving WNBK for film director's post on WMTV. . . . WGAR's Bill McColgan's evening sports stanza extended to 15 minutes at 6:10. . . . WEWS held week-long workshop to acquaint religious leaders with tv's role in religious education. . . . WNBK switched over from Channel 4 to 3 amid hoopla ceremonies (25). . . . Glen Bammann, who dubbed for Bill Mayer when the WGAR diskie vacationed in Florida, now preparing "Do-It-Yourself Show". . . . Rita Bates of WTAM "Morning Bandwagon" portraying Carole Arden in The Footlights' presentation of "Personal Appearance". . . . WXEL's Maggie Wulff doing "Fan Fare" interviews prior to Indians' out-of-town afternoon telecasts. . . . WHK's Bob Evans unopposed in upcoming AFTRA elections for president, as are Warren Guthrie, WXEL, veep, and Dotlie Gay, freelance, secretary. . . . NLRB expected to settle AFTRA-WXEL hassle.

ABC-DuMont

Continued from page 23

Arries Sr., ABC sports director, who declared, "This is just some disgruntled officials of a network trying to make trouble." Arries, incidentally, was once sports chief at DuMont.

Arries contested the validity of the Commission investigation into the \$4,000 on which Lence did not pay the 5%. \$2,500, he said, was for the post-fight 15-minute program and should be considered strictly as a package fee (as with any package producer) and not as part of total \$12,000. This, he said, was paid under a separate contract originally drawn by Chris Witting, ex-DuMont proxy for Lence. The remaining \$1,500 in question, Arries claimed, was coin laid aside to pay arena costs; chairs, arena announcer, etc., and is not taxable. In all, DuMont paid Lence \$1,010,134.95 during their dealings.

Schenkel Stays

A spokesman at DuMont, which is today (Wed.) in the process of finalizing its own Monday night fights with an unnamed N. Y. promoting unit to replace Lence's product, was angered by an official release out of ABC eight days ago which declared that Chris Schenkel, the announcer who has been handling the event, was likewise defecting to ABC. So far, apparently, Schenkel has made no statement about the move, Arries' office later said that it was not sure that the sports gabber was in town either. Original report was on word from Lence.

Lence quoted figures ranging from \$68,000 as the amount received from DuMont when he moved to ABC. DuMont issued the figure of \$12,000. A DuMont spokesman, speaking of the state investigation into Lence's dealings, said the web was "asked by the Boxing Managers Guild and by the commission" for info about payments to the promoter.

A decision anent Lence's rights under the 5% will be handed by the Commission on Friday (30). The Commission has refused to grant Lence another promoting license under the name of a Delaware corporation. Pretext was that only a N. Y. outfit can be licensed for bouts within that state. It is believed that the real reason is based on the current up-in-the-air nature of the Parkway finances.

When Lence and several witnesses go before the Commission, there will be hard feelings regardless of the outcome. Should Lence be declared guilty of state tax evasion, ABC might have to let the fights go. If they don't, whether the promoter wins or loses, there still remains the original issue of who gets the affiliated stations and their respective co-op sponsors for the Monday exposures.

St. Louis—John D. Scheuer Jr., recently with WFIL and WFL-TV, Philadelphia, will become general manager of the Signal Hill Telecasting Corp.'s tv station, WTVI, Belleville, Ill., May 1. Scheuer, a grad of Yale U., has been with the Philadelphia station for 12 years.

DU MONT UPS SAT. NITE GRAPPLERS' COVERAGE

DuMont's Saturday night wrestling program has been lengthened by an hour because of the shift in the "Colonel Flack" time slot. "Flack" has been pulled forward to Friday evening to replace the fading "Down You Go."

"Down You Go" is without a sponsor, and the web is having difficulty finding a new underwriter for the panel show. "Flack's" old time was 10-10:30, Saturday, but the web is expecting better station coverage Fridays at 10:30 p.m.

The wrestling matches out of Chi., which began right after the comedy-drama starring Alan Mowbray, are now set for 9:30 p.m.

Wallace Joins Henley

Lee Wallace is disbanding his Affiliated Artists agency to join Arthur Henley Productions, radio-tv packagers. He'll handle casting and will act as production assistant on the Henley shows.

Firm currently has "Make Up Your Mind" on CBS Radio for Continental Baking.

Houston—"Betsy and the Magic Key" a children's tv operaetta which started here, has been sold on 43 tv outlets and is currently showing on 14. R. G. Flato, Jr., prez of Children's Television Films of Houston, said Sterling Television Co., which has distribution rights on the program, has ordered 1,200 additional prints of the 30 completed shows.

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Fred Allen Show

NBC-TV, Tuesdays, 10 P.M.

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Management: VAL IRVING

Direction: WILLIAM MORRIS AGENCY

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Currently

"SUSPENSE"

"MAMA"

"WINKY DINK AND YOU"

BILLY NALLE

Radio Registry

Scoops PAY OFF!

VICE PRESIDENT NIXON astounded newspaper editors April 16 when he warned that US troops might be used in Indo-China.

DREW PEARSON, April 4, told THIS to his radio audience:

"The United States is closer to war today in Indo-China than we have been since Korea . . . The National Security Council has made a very vital decision . . ."

"If the French withdraw the US will remain. This means the possible use of US troops . . ."

"Vice President Nixon will deliver a major speech about the importance of Indo-China . . . part of an educational campaign aimed at preparing the American people for the possible use of troops."

The Pearson broadcast giving exact details of what Nixon would say 12 DAYS AHEAD of his speech, was only one of an amazing array of newsbeats Pearson has served up to his radio audience each week, consistently scooping his competitors despite the time lag necessitated by a recorded program.

This Is Why

- Drew Pearson is Washington's TOP REPORTER.
- His radio program is the MOST SUCCESSFUL once-a-week national news broadcast on the air, for local sponsorship, LIVE OR TAPED.
- 275 radio stations carry these broadcasts each Sunday.

If you are not carrying this program, you are missing a big audience builder and business getter.

For details, wire or write

WILLIAM NEEL, Business Manager
1313 29th Street N.W.
Washington, D. C.

Television Chatter

New York

Jayne Meadows and Steve Allen will be married this summer... NBC trade press editor Ellis Moore in Mt. Vernon Hospital for appendectomy just after returning with web prey Pat Weaver from AAAA meeting in White Sulphur Springs, W. Va. ... CBS head doorman Mike Donovan to exhibit his minnie furniture on CBS-TV "Morning Show" today (Wed.) after world-premiering on WCBS-TV's "Carousel." ... Dave Gordon (ABC-TV "Talent Patrol") and DuMont "Stars on Parade", of Dancer-Fitzgerald-Sample ad agency, and wife Arlene (publicist with Saul Richman office), celebrating first wedding anniversary last Saturday (1).

With Police Athletic League Month scheduled for May, WCBS-TV will give over the first week (3-9) to public service station breaks, plus live plugs by station's personalities, in a saturation sked devised by pub-affairs director Clancy Worden. Florence Anglin into "Justice" tomorrow (Thurs.) on NBC-TV.

St. Lewis, formerly with WPIX, joined Product Services agency as head of the radio and tv department. Don Russell's nightly WABD newscast sold to Amana Home Products via the Louis-King agency. Ben Z. Kaplan resigned as coordinator of national sales for CBS-Louis to join House of Louis Feder Inc., wig manufacturers, as v.p.-general manager. Doug Edwards, Don Hollenbeck, Larry LeSueur, Bob Sylvester and Florence Lustig among the judges in the annual Mike & Screen Press Queen Contest sponsored by the Radio, Newsreel & Television Working Press Assn.

John Savage signed to host the "My Hero" vidpix on WABC-TV.

Harry Townes, completing filming on the Coast in "Igor, the Spy," due back in town this week for tv work. Allen Funt speaking before the annual merchandising clinic of the American Marketing Assn. today (Wed.) on "Candid Camera Studies at the Retail Level" at the Roosevelt. Kaye Ballard, who made her color tv debut on CBS's "New Revue" Friday (23), guests on WNET's "Guy Lombardo Show" this Friday (30).

NBC column editor Bill Stein became the father of a second son last Thursday (22). Edwin M. Lieberthal, manager of broadcasting operations for WABD and the Du Mont Television Network, will give a summer course in "The Television Operation: Timing, Controls," at the New School for Social Research, N.Y.

Muriel Maron joined Rockhill Monday (26) to ink "Campbell Sound Stage" production staff. ... Martin Brandt into "Studio One" on May 3. Claude Dauphin to star in "Davega Stores have inked tennis star Don Budge to pitch the commercials on their film stanza via WPIX.

Betsy Holland and Joan Gilbert, of the Kate Smith Show, off to Europe last Saturday (24) for a four-month holiday. Hope Miller to play femme lead opposite Louis Jourdan on NBC "Robert Montgomery Presents" next Monday (31).

Jim McKay, with a dozen capsule sportscasts a week on WCBS-TV, took on his 13th video assignment within seven days on Sunday (25) by moderating the CBS "Youth Takes a Stand." With Billy Rose's production of "The Immortalist" closing May 1 at the Royale Theatre, costar Louis Jourdan grabbed himself an immediate tv booking via teleradaptation of Georges Arnaud's "The Wages of Fear" on NBC's "Robert Montgomery Presents," May 3. Adrian Spies did the tv treatment. ... Coca-Cola Bottlers (N.Y.) has bought into the George Shinner new WCBS-TV for 10 weeks, taking Wed. (Thurs.-Fri.) starting today (Wed.). Bob Dowling, after a stint in legit "Lullaby", returned to tv with appearances last week on "Captain Video" and in the Jack Carter "Love That Guy" (CBS).

Chicago

Chi NBC-TV sales bossman Ed Hitz recovering at St. Lukes hospital from a gallbladder operation. Noel Mills (Mr. Tommy Riggs) new member of the "Hawkins Falls" cast. Both WBKB and WNBQ erecting new transmitter sticks atop the Civic Opera Bldg. ... WGN-TV warbler Jackie Van on the mend after an emergency appendectomy, and femcee Connie Baxter, recuperating from a back injury suffered when she fell from a horse. Wayne Adams will call the turns on WBKB's Sunday night telecasts of the stock car races at Raceway park starting next Sunday (2). Talks are underway to offer the hour-long beamings as an ABC-TV co-op spread.

Fran Allison, substiting for Kay Westfall on WNBQ's daily "Bob and Kay" display while Miss Westfall is on a quickie air junket to Europe. Kling Studio and the Meyerhoff agency have completed filming a series of promotional blurbs for the Chi Cubs baseball team to be spotted on stations in the Cubs territory. Phil Patton, producer of ABC-TV's "Super Circus" back after combination bizzpleasure trek to Florida where he scanned some circus acts. Cadillac Heating has latched onto WNBQ's Sunday morning feature film.

Illinois Institute of Technology has scheduled a conference on educational tv May 21-22 with Mentor L. Williams, associate professor of English and Neil H. Mehler, Tech's radio-tv supervisor, heading up the arrangements. Burr Tillstrom, Jane Quinn and Daniel MacMasters, director of the Museum of Science and Industry, will make up the panel of "It's a Curious Thing" moderated by Don Herbert Thursday nights on WNBQ for Illinois Bell.

WNYC

Continued from page 27

she said, there are "no real issues" for a hearing. "The population which receives WNYC service and the type of character of WNYC programs are well known. The question of interference is negligible for the latest complaint of WCCO is now several years old. In any event, the network pro-

grams carried by WCCO (CBS affiliate), in its secondary service areas where the purported interference is said to occur, are duplicated by numerous other stations. In view of this no useful purpose can be served by a hearing on this request for a temporary authority."

Comr. Robert E. Lee also objected to a hearing but he favored flat denial of WNYC's request for special dispensation. "I believe it is within the complete discretion of the Commission," he said, "to terminate a temporary authorization given under emergency conditions no longer existing. This hearing will be long and involved. In the meantime a clear channel agreed to by treaty continues to receive interference. I would agree to a limited hearing but not as comprehensive as contemplated."

Extravaganza

Continued from page 24

Within a half hour, the musical figurines are sure to show, plus Carol Reed with her weather maps and Tommy Henrich with his sports sizeups (he's exiting, however).

Responsible for staging the various vignettes are Tom Donovan, who's on the entertainment end, and Vince Walters, the news factu- master, and there are two units ring- master the show in Ted Marvel and Don Hirsch, with Bob Stolfi as unit manager. Writing corps is headed by Jack McGiffert and includes Helen Markel, Tom Costigan, Marianne MacCalla and Alice Wallace. Vortex of the production is Studio 41 in Grand Central Terminal headquarters on East 45th St., N. Y., where 54 stations are fed from the network line.

As of the latest (April 13) special Trendex covering the 8 to 9 a. m. period, here's how CBS stacked up against its rival:

"Today" (NBC)	Rating	Cities
March 15-19	4.3	10
March 22-26	4.5	10
March 29	4.8	10
April 2	3.8	10
April 5-9	4.9	10
Morning (CBS)		
March 15-19	3.3	8
March 22-26	3.1	9
March 29	3.1	9
April 2	2.6	9
April 5-9	2.6	9

In the 10 cities compared, ABC-TV's "miscellaneous" programs scored 1.7, 2.8, 1.5 and 1.3 for the respective weeks.

Facts Forum

Continued from page 28

gave him the opportunity. Robert Hurligh was substituted.

John Wayne is a member of the FF advisory board, Hunt pointed out in answer to queries about how many followers he had in show biz. He mentioned Cecil B. DeMille, "and many movie people (who) have expressed approval of Facts Forum."

Shows, in radio and tv, now being done under Facts Forum auspices are "Answer for Americans," ABC, radio and tv; "Reporters Roundup," Mutual; "State of the Nation," Mutual; "Facts Forum," distributed to indie stations, and it's tv counterpart, handled the same way.

Gotham meeting was called ostensibly to announce that FF was going into the publication field. A monthly, under the FF title and devoted to "public affairs," is due on the stands for general consumption by May. It will be an enlargement of the FF "house organ" that has been printed since '51. A 32-page mag, it will be published in Dallas.

Cooper Denies Deal

Hollywood, April 27. Merian C. Cooper, in reply to a report that he and H. L. Hunt, Texas oilman, are planning a television series, denied it here.

He said he had met Hunt only once about a year ago and had not seen him since.

Des Moines—Orville Rennie, director of alumni public-relations at Cornell College, Mt. Vernon, Ia., has been named business and showmanship manager of KIOA, Des Moines. Also he will aid in production work for KMMJ, Grand Island, Neb., and KXXX, Colby, Kans., and other radio stations owned by Town & Farm Radio.

Greenbrier Meet

Continued from page 28

it and we'll have it in color," Weaver stated.

Frank Stanton, prez of CBS Inc., said bluntly that color tv is in a "locked-in" situation because of the interdependence of the problems of the manufacturer, broadcaster and advertiser. "In my judgment, the key to the lock is the color tube. Insofar as the set is concerned, today's tv market is conditioned by two things: the size and efficiency of the picture tube and price of the receiver.

"Despite the far more compelling aspects of color, it is unrealistic, I think, to expect today's viewer or potential viewer to be satisfied with anything less than these standards in an instrument which sells at a price much higher than he has been accustomed to pay. The receiver manufacturer is clearly alert to this condition, and in the absence of a color picture tube of size and price comparable to the 17- and 21-inch black-and-white tube, he will be slow to get production rolling. Production schedules for color receivers have had to be revised downward pending the development of larger tubes.

"Although I have indicated that, in my opinion, the development of a satisfactory picture tube lies at the heart of the problem, I should say that there are presently in the process of development and production various tubes which, according to their proponents, promise to fulfill the necessary conditions of size, performance and price. I can tell you of at least one such tube—the CBS-Colortron 205—so named because its picture area is 205 square inches. This is contrasted with the 99 square-inch picture area of the color sets now being offered commercially. Because of the simplicity of construction of the 205, it offers not only a larger picture than has been commercially available up to now, but also presents the opportunity for more economic production.

Support Any System

"However, I would like to emphasize at this point that in holding out the merits of the 205, I do not wish to imply that we will not go along with any other tube that fulfills the requirements of size, picture quality and price. Our relationship to the problem of the color tube is the same as our relationship was to the problem of a satisfactory color television system. CBS' fundamental position, stated publicly in 1949, toward a color television system was that we would support any system which best suits the problem, no matter by whom invented, no matter by whom suggested." This position applies equally to the color tube.

"Selling color television to the public not only involves telling them about it through advertising messages, but actually demonstrating it to them through programs. This is where the broadcaster must come in and expand his production and programming efforts. I would think such an effort would look forward in the near future to an overall color schedule which would provide an even distribution of color programs throughout the week. This programming would include both daytime and nighttime broadcasts scheduled in such a manner as to minimize duplication in order to achieve the maximum possible audience for each color program.

"It is clearly to the advertiser's longterm interest to supplement the efforts of the manufacturer and broadcaster during this transitional period by getting his programs into color wherever and whenever possible. Even now, the advertiser's interest will be served by the lead in knowledge and skills to be gained through such participation. The time is rapidly approaching when a substantial competitive advantage will attach to getting into color television early." Demand for colorsets will exceed the supply during 1954 and 1955, according to Joseph B. Elliott, RCA exec v.p. over consumer products. "Just before I arrived at this convention, I was told that our first production run of color sets has been nearly sold out, less than a month after the opening of our commercial production line." But he did not elaborate on the quantity involved. He said that continuation production of the 15-inch RCA colorset will be determined by future demand.

"If color television is to grow

with the same speed as did black-and-white, the manufacturers for the first time will have considerable responsibility in giving their support to color programming. Either directly or indirectly, we manufacturers will have to assist in this activity."

Cuba's Blue

Continued from page 27

ing contracts, this spelled disaster. Appeals to the soap companies, big advertisers here as in the United States, to divide their appropriations with the Blue and not concentrate spending at CMQ, the top network, were rejected.

Havana opinion is that Marden and Batista were partners all along, and that Batista gave Marden his investment back. Supposedly, behind-the-scenes management of the network is in the hands of Minister of the Presidency Andres Morales del Castillo and Antonio Perez Benitoa, Batista's son-in-law and head of the Technical (administrative) Offices of the Presidency. It is generally agreed that there are no longer any American interests involved in the network. Chester states he has not been connected with it since he worked for Marden.

Rumors have circulated in Havana that the network might be turned over to an actors-technicians cooperative to run it. Smith denied that this plan was being considered.

Marden had planned to install Cuban television, but his heavy radio losses prevented him from doing this.

FOR RENT

From May 1 to Sept. 15
Owner Going Abroad

Beautifully Located Home
in Redding Ridge, Conn.
Private Lake Boating
Swimming Pool Fishing

Completely secluded yet most accessible 7-room modern one-story building. Huge terrace facing pool and lake, large screened-in dining room, 3 master bedrooms, 2 1/2 baths, living room 33 ft., ultra-modern kitchen, oil-steam heat, extra-large outside barbecue, private 11-acre lake, excellent fishing (bass-perch), boating. Also new 1 complete unit knotty pine cottage.

ALL THIS PLUS

330 acres of complete privacy.
House 600 ft. in from road.

WRITE OWNER, S. EARL HONG
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Call Jack Moffat, CI 6-3200 or write
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SPECIAL OPTICAL EFFECTS
AND TITLES

ON FIRESIDE THEATER
Television Show
by
RAY MERCER & COMPANY
4241 Normal Ave., H'wood 29, Cal.
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Custom Shirt Makers

to Stage, TV & Screen Stars
SPECIALIZING IN
DRESS AND SPORT SHIRTS

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SEE

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Every Friday
10 TO 11 A.M.

on the
"JACK PAAR
SHOW"
CBS-TV

Press Agent: MERCURY ARTISTS
SETH BABITS 730 5th Avenue
New York 2, N.Y. New York



COLGATE COMEDY HOUR

Sundays

Mgt.: William Morris Agency

57th Street, 118 West CI 7-1900
GREAT NORTHERN HOTEL
Room with Private Bath
from 95.00
2 Rooms and Kitchenette
from 160.00
Monthly on Lease
Full Hotel Service for One or Two
Persons Included
Also Moderate Monthly Arrangements

Fireworks

Continued from page 23

masterminding his firm's case, is almost automatic assurance there'll be plenty of fireworks. His practically one-man campaign against the FCC's FM frequency switch in 1945 is remembered by Commission careerists as one of the classic battles of his history.

Fulfilled Zenith Plan

Zenith, it's been learned, will come into the hearings with a full-fledged plan of operation for its station should it win, including facility plans and operating staff. The personnel from a general manager on down has already been selected for the outlet, which would bear the WEFM-TV call letters.

Selected as general manager is John McCormick, currently mid-west sales rep for Gem Films. McCormick, like most of the others on the prospective staff list, has an NBC background. He left the network in 1952 after serving as general manager of WTAM and WNBK, the NBC Cleveland stations. Jack Ryan, formerly Chi NBC press chief and currently assistant to Zenith public relations toppler Ted Leitell, will hold down the assistant general manager post.

Bob Brown, who has filled several production berths with NBC in Hollywood, has been picked as program manager. Art Jacobson, formerly production manager at Chi NBC and currently a production director with the web in Hollywood, gets the production manager slot. Exec producer will be Jerome Cowan.

CBS, likewise, has been spending plenty of man-hours prepping its arguments. It's expected to bring its full national and local influence to bear in its documentation.

The chips being as blue as they are, and because of the parties involved, they'll be no angles overlooked on this one.

New Situation Comedy

Kinnie With Paul Tripp

Talent Associates is readying a kinnie on "Jody and Me," half-hour situation comedy series by Irving Gaynor Neiman, who did the first play, "The Baker's Sons," in TA's recently-premiered "Justice" package for Borden's on NBC. It would star Paul Tripp, in the "Me" part of the title, as a former professor engaged in cabinet making, with nine-year-old Jody as his motherless daughter.

Tripp hasn't had a regular tv show since "Mr. I. Magination" on CBS.

Int'l Metals Into 'Home'

Chicago, April 27.

International Metals & Chemicals has moved into NBC-TV's "Home" for a series of 10 participations. Ride will blur its Accent condiment.

Agency is BBD&O.



Eileen BARTON

Latest Coral Record

"JESSE JAMES"

B/W

"SIGNPOST"

Dir.: William Morris Agency

SPECIAL WEEKLY

rates

FROM \$17.50

TRANSIENT ROOMS ALSO AVAILABLE

HOTEL

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A KNOTT HOTEL
Madison Ave. & 55th St.
Ralph Hamrick, Mgr. • New York City

Hillbilly, Western Names For New Fort Worth Show

Fort Worth, April 27.

"All-Star Country Roadshow," featuring a group of hillbilly and western stars, makes its debut here at the North Side Coliseum Saturday (1).

The five-hour show will be aired by both WBAP frequencies and will spotlight some of America's biggest names in this field as well as talented newcomers. Two m.c.'s will be featured, Glenn Rich and Mickey Murphy, who will alternate every 30 minutes.

Among the stars are Jimmy Davis, former Governor of Louisiana and now a spiritual and hillbilly vocalist; Marty Robins and The Carlisles, both from "Grand Ole Opry"; Jim Reeves; Fernin Huskey and Jean Sheppard and Hank Locklin.

Music will be furnished by Chuck Wells and his band, who will play for the various acts as well as being spotlighted in a few numbers of their own.

Broadcast will be heard on WBAP-820 from 7 to 8 p.m. and 9:15 to 10 p.m. and from 10 p.m. to midnight on WBAP-370.

Albany — Elaine Drooz, former woman's program director for WROW, has joined WPTR, and started a five-a-week half-hour show last week. Gus Lampe, who recently became manager of the Schine-owned 50,000-watter, appointed Miss Drooz.

DENVER TV CO. ASKS REVIEW OF KLZ SALE

Washington, April 27.

Denver Television Co., which lost out recently in the contest for channel seven in Denver to KLZ, filed a request today (Tues.) to reinstate and grant its application and to hold up action on the sale of the video outlet to Time-Life.

Denver Television claims that KLZ sold its station to a company which would have had no opportunity in the actual contest for the channel. It further contends that were KLZ to have revealed its intention to sell the station shortly after receiving the FCC permit, it would not have won the hearing.

Ex-Pirate Infielders Helm KDKA Sports Shows

Pittsburgh, April 27.

KDKA has just signed Lee (Jeep) Handley and Frankie Gustine, former infielders with the Pittsburgh Pirates, for a new series of Monday-through-Friday sports shows. They've been given a quarter-hour slot at 7 o'clock and while baseball will naturally be their chief topic now, they'll also devote time to other sports.

Handley and Gustine aren't newcomers to the microphone. Couple of years ago they were teamed in a sports series on both radio and tv by the Duquesne Brewing Co.

Bid for N.Y. Market's Latino Dollar Sparks Keen WWRL-WHOM Rivalry

Some of the keenest competition for the audio dollar in New York is going on among the radio indies who thrive on specialized programming—between two 5,000 watters especially, WWRL and WHOM—who are chief protagonists for the Latino coin. WWRL airs better than 40 hours in the Spanish language weekly. WHOM has this week extended its block in that tongue from eight to nine hours: six days a week, giving them a total of 56 hours per week.

Execs at each station have indicated that they are most interested in the activities of the other, despite the fact that both have other types of specialized shows which fall into competition with still other stations in New York. WWRL and WHOM braintrusts have manifested almost as comprehensive a knowledge of the other's biz maneuverings as they have of their own.

While admitting that most of the ad agencies are aware that the station covers the same area with its signal as WHOM, a spokesman for the former wanted to go on record just the same as being employed by a "metropolitan" outlet. In the past, WWRL has erroneously been

called a "fringe" or "Long Island" station.

Approximately 20 advertisers plug for the Latinos on either station. No determination has been made as to just exactly which has the edge in billing. Concerning the basic rate structure, WWRL is lower.

Some time ago, two Latino market sponsors ankled WWRL for WHOM with shows in tow. It was said by WWRL that it would not lower the basic rate to accommodate the sponsors. WHOM contends that the advertisers surveyed the scene and found that they could get more for their money there. The actual answer is elusive, but it is seen as an indication of the strong competition between the similarly appointed stations.

WWRL broadcasts in the Spanish tongue from 5:30-9 p.m. throughout the week. WHOM, as of this week, airs for the same market 3-11 p.m., Monday through Saturday, with a couple of more added on the Sabbath.

Houston—Jack Harris, general manager of KPRC-TV, has announced that the first color telecast on the station will be transmitted May 3, and will be "The Voice of Firestone."

Television in Los Angeles gets more different every day— —and the difference is KTTV

Until you read this you won't believe what an independent television station can do in a 7-station market.

1. KTTV not only leads in quarter-hour firsts—but has more than the next two stations combined!

KTTV	146
Station A	48
Station B	57
Station C	35
Station D	20
Station E	14
Station F	4

2. Of all programs seen in Los Angeles five times a week—network or local, live or film—all of the top five are on KTTV.

Sheriff John	13.5
News—George Fennom	11.7
Rumor of the Jungle	11.2
Time for Beauty	9.6
Thunderbolt	9.4

3. KTTV leads all Los Angeles stations in national spot accounts.

KTTV	484
Station A	458
Station B	446
Station C	382
Station D	339
Station E	310
Station F	301

KTTV gets ratings like these:

	ARB	HOOPER
BADGE 714	35.1	28
LIFE OF RILEY	25.6	22
WATERFRONT	24.3	19
ANNIE OAKLEY	21.6	18

Add to audience facts such as these, the

merchandising and promotion leadership you'd expect from the Los Angeles Times station, and you get a partial picture of KTTV's amazing position. Knowing the whole story is worth your while—and Blair-TV, like anyone with real news to tell, is bursting with information. Make a date now with the Blair-TV man.

KTTV

Channel Eleven
Los Angeles Times Television
5746 Sunset Blvd., Hollywood 28, Calif.

Represented by **BLAIR-TV**

VARIETY City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors handle the national spot for which the film is aired.

LOS ANGELES

Approx. Set Count—1,730,000

Stations—KNXT (2), KNBH (4), KTLA (5), KABC (7), KHS (9), KCOP (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MARCH RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	35.1	59	59.7	Harry Owens	KNXT	8.4
2. Life of Riley (Com)	KTTV	NBC	Sat. 7:00-7:30	25.6	52	49.1	Medallion Theatre	KNXT	12.3
3. Amos 'n' Andy (Com)	KNXT	CBS	Tues. 8:00-8:30	25.2	35	71.0	Favorite Story	KTTV	17.5
4. Waterfront (Adv)	KTTV	UTP	Tues. 7:30-8:00	24.3	39	62.0	Name's the Same	KABC	11.4
5. Superman (Adv)	KABC	Leo Burnett	Mon. 8:30-9:00	24.2	35	69.0	Talent Scouts	KNXT	14.8
6. Annie Oakley (W)	KTTV	CBS	Tues. 7:00-7:30	21.6	42	51.2	Cavalade of America	KABC	10.0
7. Kit Carson (W)	KABC	MCA	Mon. 7:30-8:00	19.2	34	55.9	Studio One	KNXT	20.4
8. Captured (Myst)	KTTV	NBC	Sat. 8:00-8:30	18.2	30	60.2	Jackie Gleason	KNXT	13.7
9. Favorite Story (Dr)	KTTV	Ziv	Tues. 8:00-8:30	17.5	25	71.0	Amos 'n' Andy	KNXT	25.2
10. Foreign Intrigue (Adv)	KNBH	J. W. Thompson	Thurs. 10:30-11:00	16.0	55	28.2	City at Night	KTLA	9.3

BOSTON

Approx. Set Count—1,150,000

Stations—WBZ (4), WNAC (7)

1. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	43.8	77	56.6	Life With Father	WNAC	12.8
2. I Led Three Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	39.2	81	48.6	Hopalong Cassidy	WBZ	6.4
3. Superman (Adv)	WNAC	Leo Burnett	Fri. 6:30-7:00	28.0	78	36.0	Nightly Newsletter	WBZ	11.6
4. Liberate (Mus)	WBZ	Guild	Sun. 3:00-3:30	25.0	81	30.8	Hopalong Cassidy	WBZ	8.0
5. Annie Oakley (W)	WBZ	CBS	Sat. 6:00-6:30	22.6	57	39.8	Channel 7 Theatre	WNAC	5.8
6. Gene Autry (W)	WNAC	CBS	Mon. 6:30-7:00	20.4	63	32.6	Abbott and Costello	WNAC	16.0
7. Badge 714 (Myst)	WNAC	NBC	Sat. 2:00-2:30	22.0	99	22.4	Hopalong Cassidy	WBZ	12.0
8. I Am the Law (Myst)	WBZ	MCA	Tues. 10:30-11:00	19.2	58	33.2	Young Ideas	WBZ	0.4
9. Kit Carson (W)	WNAC	MCA	Mon. 6:00-6:30	18.6	69	26.9	Favorite Story	WNAC	14.0
10. Cisco Kid (W)	WNAC	Ziv	Thurs. 6:30-7:00	18.2	67	27.4	Science Sketches	WBZ	7.2
							News—V. Best	WBZ	9.6
							Life With Elizabeth	WBZ	9.2

DETROIT

Approx. Set Count—1,300,000

Stations—WJBK (2), WWJ (4), WXYZ (7)

1. Badge 714 (Myst)	WWJ	NBC	Sun. 7:00-7:30	30.9	57	54.6	You Asked for It	WXYZ	21.1
2. Cisco Kid (W)	WXYZ	Ziv	Thurs. 7:00-7:30	30.7	60	50.9	Liberace	WWJ	11.9
3. Superman (Adv)	WXYZ	Leo Burnett	Wed. 6:30-7:00	23.7	78	30.6	Telenews Ace	WJBK	3.7
4. Range Rider (W)	WXYZ	CBS	Fri. 7:00-7:30	23.2	64	36.3	Weather	WJBK	3.7
5. Wild Bill Hickock (W)	WXYZ	Leo Burnett	Mon. 6:30-7:00	23.2	74	31.5	Life With Father	WJBK	7.1
6. Dangerous Assignment (Adv)	WWJ	NBC	Sun. 6:00-6:30	21.9	66	33.4	Telenews Ace	WJBK	4.4
7. Ramar of the Jungle (Adv)	WXYZ	TPA	Fri. 6:30-7:00	21.1	77	27.3	Weather	WJBK	4.8
8. Biff Baker, USA (Adv)	WXYZ	MCA	Tues. 7:00-7:30	20.8	61	33.9	Omibus	WJBK	6.7
9. Boston Blackie (Myst)	WXYZ	Ziv	Sun. 6:30-7:00	20.7	48	43.4	Telenews Ace	WJBK	3.0
10. I Led Three Lives (Dr)	WJBK	Ziv	Thurs. 10:30-11:00	20.4	49	41.9	Weather	WJBK	2.6
							This Is Show Business	WJBK	6.5
							Victory at Sea	WWJ	18.1
							Hockey	WXYZ	14.8
							Mad. Sq. Gar. Highlights	WXYZ	11.1

CINCINNATI

Approx. Set Count—440,000

Stations—WLW-T (5), WCPO (9), WKRC (12)

1. I Led Three Lives (Adv)	WLW-T	Ziv	Thurs. 8:30-9:00	37.0	55	67.3	Four Star Playhouse	WKRC	19.4
2. City Detective (Myst)	WKRC	MCA	Mon. 9:30-10:00	30.9	48	64.8	R. Montgomery Presents	WLW-T	22.1
3. Cisco Kid (W)	WCPO	Ziv	Sun. 6:00-6:30	24.5	72	34.2	Meet the Press	WLW-T	5.5
4. Heart of the City (Dr)	WKRC	UTP	Wed. 9:00-9:30	23.3	33	69.3	Kraft TV Theatre	WLW-T	33.3
5. Liberate (Mus)	WKRC	Guild	Sat. 7:00-7:30	20.3	37	54.7	Midwestern Hayride	WLW-T	31.7
6. Kent Theatre (Dr)	WLW-T	Ziv	Wed. 10:30-11:00	17.5	42	41.6	Blue Ribbon Bouts	WKRC	21.2
7. Cowboy G-Men (W)	WCPO	Flamingo	Sun. 1:30-2:00	16.7	81	20.6	Ringside Roundup	WKRC	16.1
8. Times Square Playhouse (Dr)	WLW-T	Ziv	Fri. 9:30-10:00	16.4	26	62.4	Sunday Matinee	WLW-T	2.4
9. Wild Bill Hickock (W)	WLW-T	Leo Burnett	Sun. 6:30-7:00	15.0	38	39.3	Our Miss Brooks	WKRC	44.5
10. Badge 714 (Myst)	WLW-T	NBC	Mon. 10:30-11:00	14.7	31	48.0	Roy Rogers	WKRC	17.3
							Studio One	WKRC	16.9

ATLANTA

Approx. Set Count—340,000

Stations—WSB (2), WAGA (5), WLW-A (11)

1. Superman (Adv)	WSB	Leo Burnett	Wed. 7:00-7:30	44.2	88	50.4	Inside-Outdoors	WAGA	3.6
2. Kit Carson (W)	WLW-A	MCA	Sun. 6:00-6:30	26.9	63	41.4	Meet the Press	WSB	8.9
3. Annie Oakley (W)	WSB	CBS	Sat. 6:00-6:30	23.9	88	27.3	Variety Plus	WLW-A	3.1
4. Racket Squad (Adv)	WSB	ABC	Sun. 7:00-7:30	23.5	52	44.9	You Asked for It	WLW-A	18.1
5. Liberate (Mus)	WLW-A	Guild	Mon. 7:30-8:00	22.1	42	52.3	CBS News—D. Edwards	WAGA	17.2
6. Wild Bill Hickock (W)	WSB	Leo Burnett	Sat. 5:30-6:00	22.0	77	28.4	Perry Como	WAGA	17.2
7. Captain Midnight	WSB	Tatham-Laird	Sat. 5:00-5:30	18.3	77	23.6	Lucky II Ranch	WLW-A	4.2
8. Boston Blackie (Myst)	WLW-A	Ziv	Wed. 9:00-9:30	17.8	26	67.3	Lucky II Ranch	WLW-A	4.2
9. Badge 714 (Myst)	WLW-A	NBC	Wed. 9:30-10:00	17.5	25	69.1	Kraft TV Theatre	WSB	25.6
10. Favorite Story (Dr)	WAGA	Ziv	Tues. 7:00-7:30	17.1	59	29.0	I've Got a Secret	WAGA	26.1
							Captain Video	WLW-A	5.8
							News—J. Daly	WLW-A	5.8

PHOENIX

Approx. Set Count—110,000

Stations—KPHO (5), KOOL-KOY (10), KTYL (12)

1. Kent Theatre (Dr)	KPHO	Ziv	Wed. 7:00-7:30	36.6	75	48.5	Film Short	KOOL-KOY	8.1
2. Annie Oakley (W)	KOOL-KOY	CBS	Mon. 7:30-8:00	32.0	46	69.5	Red Buttons	KPHO	19.2
3. Range Rider (W)	KPHO	CBS	Tues. 7:00-7:30	32.0	49	65.5	Make Room for Daddy	KOOL-KOY	20.3
4. Liberate (Mus)	KPHO	Guild	Tues. 8:30-9:00	31.8	48	66.5	Mr. & Mrs. North	KTYL	23.2
5. The Visitor (Dr)	KTYL	NBC	Thurs. 7:30-8:00	30.3	53	57.3	Arizona TV Newsreel	KPHO	23.2
6. Duffy's Tavern (Com)	KPHO	MPTV	Fri. 7:30-8:00	30.1	53	56.3	TV Soundstage	KTYL	20.9
7. City Detective (Myst)	KPHO	MCA	Fri. 10:00-10:30	29.4	62	47.3	First Run Theatre	KOOL-KOY	9.8
8. Inner Sanctum (Myst)	KTYL	NBC	Sun. 8:30-9:00	27.2	52	52.9	This Is the Life	KPHO	17.0
9. I Led Three Lives (Dr)	KTYL	Ziv	Sat. 9:00-9:30	26.4	42	62.4	Jackie Gleason	KPHO	27.7
10. Waterfront (Adv)	KPHO	UTP	Thurs. 8:30-9:00	26.4	49	53.7	Ford Theatre	KTYL	15.8

N. Y. USING 50% MORE VIDPIX

Growing Use of Syndicated Film As Spot Carriers Sparks Flamingo Pitch

Growing use of syndicated film as spot carriers for stations is the principle behind a new wrinkle in sales technique being planned by Flamingo Films with its new quarter-hour science-adventure series being produced by Marion Parsonnet. Flamingo will pitch the series for use as a half-hour package, comprising two back-to-back quarter-hours. That way, according to Sy Weintraub, partner and sales chief of Flamingo, stations can accommodate more clients than with a single half-hour show.

Same principle is curing the firm to prepare for production of many quarter-hour segments. Aside from the Parsonnet series, 15 of which are already in the can, Flamingo has only two quarter-hour series: "Baseball Hall of Fame" and the "Superman" cartoons, but it plans new 15-minute dramatic segments for the fall and winter.

Using a half-hour show, Weintraub points out, a station can squeeze in five or six spots at best. With two quarter-hour segments, the station can get in four spots per quarter-hour, plus two and an ID in the break. Same principle holds in the use of half-hour shows instead of feature-length or hour-long films, where again the station breaks support more spots. Shorter the length, the more announcements can be accommodated, up to the point, of course, where programming quality is lost. Such thinking, obviously, would apply for those stations who are pretty well sold out, but Weintraub believes that's a large enough proportion of the vidpix market to make the scheme a lucrative one.

Flamingo, incidentally, brought its entire sales staff into New York last week for informal briefings on the company's new product. Also discussed were long-range plans—the firm was reactivated only the week before—and general sales strategy.

Leahy to Star In Vidpic Series

Don Sharpe and Four-Star Productions have signed Frank Leahy to star in a half-hour telepic series and have arranged financing for the series from ABC. Pix are aimed for a network slot in the fall, presumably on ABC.

Shooting on the series, which will have the former Notre-Dame coach interviewing sports celebrities and narrating dramatic vignettes of the human interest variety with sports background, starts end of the week at RKO Pathe on the Coast. Four-Star will produce, with Sharpe as exec producer and Warren Lewis as producer. Guests on the initialer will be Cleveland Browns' star Otto Graham and coach Mark Wilson. Deal was set by Sharpe with Bill Sullivan, Leahy's personal rep.

DAME ROBIN HOOD FORMAT FOR 'MARK'

Hollywood, April 27. Helen Ainsworth and William Hawks have combined to produce a new vidfilm series, "Mark of the Eagle," with Meridian Productions scheduled to produce the series and the John Gibbs agency (via its Meridian tieup) to agent it. It's a femme Robin Hood format, set in early California, with Theodora Lynch, a newcomer, starring. Pilot has been shot and merchandising campaign, mapped on the show, which will be produced by Miss Ainsworth, who's associated with Guy Madison in "Wild Bill Hickok." Hawks is exec producer, while Robert Hill is scripting. Shooting starts on remainder of the series in July under the Meridian banner. Series is also being taped for radio, a la "Hickok."

BUT SALES STILL IN BUSH LEAGUE

Use of syndicated film on New York's television stations has risen about 50% in the past year, a VARIETY survey shows, but Gotham continues to be the toughest market for vidpix syndicators to crack. While the upbeat in the use of film reflects a relaxation of the heretofore strict media standards of some sponsors and agencies and an upsurge in the budgets of some stations, it does not reflect the fact that for a top new syndicated series, New York continues to represent the toughest selling spot in the country.

Reason for this situation is the same as that which plagued vidpix distributors a year ago—the weakness of all the Gotham stations against WNBT and WCBS-TV, the two top network flagships. The NBC and CBS flags continue to dominate the rating pictures, yet because of their network ownership offer the least available time periods to the syndicators. When a distributor lands one of his shows on WNBT or WCBS-TV, it's more than a sale—it's a major achievement, in terms of coin, prestige and audience.

The rating situation in comparison with N. Y.'s other stations hasn't changed much over a year, but the attitude of sponsors is changing—they feel that with a good telepic property and the right price, they can make a go of it on one of the other outlets. This, together with the realization on the part of other Gotham stations that they've got to have quality programs to compete, has resulted in some relief for the distributors.

So while the use of film has gone up, the situation is pretty much unchanged in terms of price, prestige and audience. One of the changes, for example, that has brought about the new status of films, is the use by WOR-TV of seven, hours of syndicated (half-hour and quarter-hour only are included in the survey) film per week in April as compared to none the year before. On the other hand, WNBT's use of film has been slightly reduced to six hours a week, while WCBS-TV has cut down to two hours a week.

WABC-TV's 12 Hours a Week
Two biggest users of syndicated film are WABC-TV and WABD, the ABC and DuMont flagships. WABC-TV is showing more than 12 hours a week of syndicated film, compared to eight hours weekly a year ago, while WABD is using 10½ hours compared to six a year (Continued on page 38)

Steinbeck Reruns Into 13-Pic Series

United Television Programs made quick use of its rerun rights to the three John Steinbeck stories filmed by Brewster Morgan and Eugene Solow for "Omnibus," by packaging the pix with 10 other half-hour telefilms into a 13-pic series. Firm has already begun to sell the series, which also includes the four films Jack Gross and Phil Krasne (owners of UTP) made for "Lux Video Theatre" a year ago.

Other pix are six "General Electric Theatre" shows produced with end money from Bing Crosby Enterprises, which through its pact with UTP turns all filmed shows to which it owns rerun rights over to UTP for distribution. Three Steinbeck stories, which star Thomas Mitchell, Lew Ayres and Buddy Ebsen, are based on the author's "Pastures of Heaven" short stories and were shown on "Omnibus" this season. Four "Lux" films also star top names, including Ann Sheridan, Laraine Day, Virginia Bruce and Gene Raymond. "GE Theatre" pix have, among others, Joan Bennett, June Havoc, John Beal, Miriam Hopkins, Audrey Totter and Angela Lansbury.

Heller's Precedental \$3,000,000 Loan to TPA for 4 Properties

Connie Haines Featured Vocalist in Laine Series

Guild Films last week signed Connie Haines as featured vocalist with Frankie Laine in the latter's series of half-hour musical vidpix being produced and distributed by Guild.

Series starts shooting next month on the Coast for fall release. Duke Goldstone will direct, while Guild is dickering with Harry Zimmerman to baton the series.

Guild's \$250,000

Buyout of Snader On 'Liberace' Pix

Hollywood, April 27. Deal is reportedly being finalized whereby Guild Films is paying Louis D. Snader \$250,000 for his 20% interest in the Liberace telepic series.

Negotiations began last December. Understood both parties are in full agreement on deal, with contracts already drawn. Snader, initial producer of the series, is now prepping an extensive production program of his own and will announce plans in the near future.

TPA in Macy Tieup As Vidpix Now Moves Into Merchandising

Some of that old motion picture exploitation spirit is beginning to permeate the fledgling telepic industry. Television Programs of America, via its new merchandising-promotion subsidiary headed by Jerry Capp, has secured a place in Macy's Thanksgiving Day Parade for a group of "French Foreign Legionnaires" and "Moroccan tribesmen." They'll march as a unit next November with Buster Crabbe and his son to plug TPA's "Captain Gallant of the Foreign Legion" series and a line of products being merchandised from the series.

Products thus far set are a Legionnaire jacket and a cap being made by American Hat Co. Macy's has a six-month exclusive on the merchandise, which is also set in department stores in 25 other cities via a Macy's tiein. Items, of course, are also being made available to "Gallant" sponsors as premiums and prizes, etc. "Legionnaires and tribesmen" will be recruits from N. Y., of course, but the costumes will be authentic, according to Capp.

Baruch Joins CBS Sales As N.Y. Account Exec

Ralph Baruch, eastern sales manager of Consolidated Television Sales, last week joined CBS Television Film Sales as a N. Y. account exec. Baruch took over as eastern sales manager after the resignation from Consolidated of Halsey Barrett a couple of months ago.

Before joining Consolidated two years ago, he was with DuMont spot sales.

KTLA Icar to Films

Hollywood, April 27. KTLA's hour-long ice skating show, "Frosty Frolics," will be a half-hour filmed show when it resumes next fall.

Telefilmed version, to be syndicated nationally, will replace live show, which exits April 28 for the summer hiatus.

Walter Heller & Co., the Chl banking house which has been active in motion picture financing over a couple of decades, has made the plunge into telepic financing to the tune of nearly \$3,000,000, an amount more than matching its current revolving fund for indie theatrical production. Loan went to the Edward Small-Milton Gordon Television Programs of America, and involves four properties being produced by the firm for network sale and syndication.

Four properties being financed by Heller are "Ramar of the Jungle," now in more than 100 markets; "Adventures of Ellery Queen," which goes into syndication next week; "Lassie," which starts a CBS-TV network ride in the fall, and "Halls of Ivy," the Ronald and Benita Colman starrer, which is riding on a record budget of \$45,000 per half-hour pic.

Deal was worked out by Gordon, who formerly was a v.p. in the Heller concern, and Heller himself. Gordon helped reorganize United Artists (which gets most of the Heller theatrical coin) while with the banking house, and later established TPA with Small and Michael Sillerman. It's believed to be the largest single telepic production loan to date and the first loan of sizable proportions by the Heller organization, which reputedly does a business of \$500,000,000 a year.

Entrance of Heller into the picture widens the scope of bank-supported financing for telepic. Two of the traditional picture financing banks, Chemical Bank & Trust and Bankers Trust, are already active, but they are the only ones in the field on a regular basis. Others take occasional potshots at the field sporadically. Chemical and Bankers Trust, however, generally do not grant pre-production loans, but work on the basis of network, sponsor or station contracts.

In contrast, the Heller deal involves only one series already widely shown, with the other three not yet on the market, except for "Lassie," which has already snared a sponsor. In its picture dealings, Heller generally gets high interest rates and more often than not, a piece of the property, but in the case of TPA and the personal relationship with Gordon, ownership of the properties isn't likely.

1st Syndicated Negro Vidpix

Field of Negro programming, so successful of late in radio, has been extended to telepic with the completion of a series of quarter-hour films on progress of the American Negro in all walks of life, "One Tenth of a Nation." Series, produced by American Newsreel, for 12 years the producer of the country's only Negro newsreel, has been put up for national, regional and syndicated sale by Essex Films, N.Y. distribution outfit.

Series traces progress of the Negro in science, medicine, art, sports, politics and literature. Included are location shots of Negro universities, churches and businesses. It's the first syndicated telepic series to deal with the subject.

150G W'house Industrial Color Pic With Film Names

Westinghouse, with \$150,000 to spend for the project, turned to Roland Reed Productions for an industrial color film which will feature at least eight Hollywood stars. Included are Lucille Ball, Marie Wilson, Andy Devine, Edward Arnold, James Mason, Percy Kilbride, Maureen O'Sullivan and Jerry Colonna—and all just to pitch the new company line to salesmen. Pic is in production now.

Color Definition on 16m Telepix No Longer a Problem, Sez Sinn

Reduction of color telepix to 16m no longer represents a problem for the vidpix producer, says John Sinn, president of Ziv TV, which over the past year and more has been shooting all its shows in both color and black and white. Sinn declares that closed-circuit tests of his color prints show no appreciable loss of definition and color values.

The only problem currently involved in print processing and reduction, Sinn says, is question of time. Color labs are used to working on theatrical color prints over a period of months, and they're neither used nor equipped to handle processing on the rush basis television requires. However, Sinn declares, processing is coming along faster every day, with the labs installing new innovations and equipment to lick some of their tougher technical problems. He foresees that the time problem will be licked before local color-casting is widespread.

Sinn also believes that the current estimates of the date when color will be economically feasible are unduly pessimistic. He believes that once the public sees color used properly the demand for colorsets will cause a stepup in production and lowering of prices. He feels because of this Ziv will have a headstart on the rest of the vidpix distributors with prints of virtually all its shows ready to air in tint the moment a station installs originating equipment.

Number of questions on color-film haven't been decided yet. One is the question of price — Sinn hasn't figured out the price differential between a black and white print and a tint print, nor has he decided whether there will be one at first. Another is the use of negative and print stock. While Ziv has achieved satisfactory results with its experiments in color, Sinn says everything is still in the experimental stage and no definite preference has been made for one type of raw stock over another. Ziv meanwhile is using every available type of stock.

\$25,000 SUIT FILED ON HAL ROACH 'DEFENDER'

Hollywood, April 27. — Writer David Chandler filed a \$250,000 breach of contract, misappropriation of literary property suit against Hal Roach Jr. over the telefilm series, "Public Defender." He says he originally wrote the scripts in 1950, submitted them to Roach in 1951, and made a deal to get 5% of the gross, \$1,000 for each script, \$250 for treatment. Roach started photography on the series in January, pix have been on KNXT locally since March but Chandler is not doing them.

He asked \$100,000 for value of show, \$100,000 exemplary damages, and \$50,000 for loss of screen credit. Also wants interest on \$150,000 from March 18, when show started on KNXT.

Sutherland N.Y. Shift To Film Animated Blurbs

Sutherland Productions, the Coast-based commercial production firm headed by John E. Sutherland, has opened new studios in New York for the filming of animated and live-action blurbs. Net setup involves shift of general offices to N. Y. also, although production will continue on the Coast.

Reason for the switch is desire to operate close to agencies and also because of the growing use of animation in tele commercials. Sutherland has signed Dan Gordon, formerly with Transfilm, and Ray Favata, ex-Tempo Films, as a liaison team to assist agencies in planning commercials. Firm is currently shooting commercials for Piel's, Chevrolet and American Tobacco.

O'Seas Stock Footage

Stock Shots to Order Inc., the stock footage firm recently organized by R. A. Pheelan, is expanding its setup to include new stock footage shot abroad by a touring crew. Firm has sent a crew on an 18-month assignment to Europe and Asia to film scenery in 16 and 35m, black and white and color.

1st Vidpix 'Lone Ranger' Back in Saddle Again

Hollywood, April 27. — Telepix's initial "Lone Ranger," Clayton Moore, is back in the saddle again, set to ride the tele trail next season.

Moore starred as the "Ranger" in the first 78 telefilms produced by Jack Chertok. He wasn't available for the next batch, so was replaced by John Hart. Signing of Moore reunites him with Jay Silverheels, who's been Tonto all along.

William Thiele and Oscar Rudolph have been inked as alternating directors on the 52 vidpix, which Chertok puts into production May 5, locationing at various sites, including Apple Valley.

Robeck Sales Mgr. For O'Neil Vidpix

Two important facets of Tom O'Neil's vidpix operation have been finalized. After some delay, Peter M. Robeck was named sales manager this week and O'Neil fixed the company title as the Film Division of General Teleradio.

Robeck will be responsible for recruiting a sales force to handle the \$3,000,000 in properties now in tow. For the last several weeks, execs in the overall General Teleradio setup have been selling the several film products, including telefilms bought from Philips H. Lord and 30 features from the Bank of America.

Robeck will move to headquarters on the Coast before the week ends. Whether he remains there is not final. For the time being, at any rate, it's understood that GT execs, who apparently will not be officially attached to Film Division, will continue sales pitches in New York.

Sold in over 50 markets has been "Greatest Drama," original film property owned by GT. The package of 26 15-minute exposures was sold by the GT execs from the New York office. One of the most recent inkings has been with Michigan Bell Telephones in six state markets.

Before joining Film Division, Robeck was sales topper for Consolidated Television Sales and still earlier he was on the sales staff of KTTV, Los Angeles.

O'Neil's current plans for his newly-named General Teleradio subdivision calls for concentration in sales and distribution.

N.J. Police Assist For 'State Trooper' Series

Princeton Film Center has set an agreement with the New Jersey State Police for their files and co-operation on a new vidpix series, "State Trooper." Series, to be privately financed, will be in production at Princeton, N. J. in a couple of months.

If no network deal can be set, Princeton will syndicate the series itself.

Coast Kid Vidpix Co. Maps 260 Shows Yearly

Hollywood, April 27. — Charmil Productions has been formed by Glenn E. Miller and Charles Shows to produce kid vidpix, first series being "Adventures of Patches," starring Larry Harmon. Show has been on live.

Thus far 65 15-minute shows have been finished. Distribution will be handled by Cheryl TV Corp., and pact calls for a minimum of 260 episodes annually for three years.

Hausman's WM Post

Howard Hausman has been named head of syndication for the William Morris Agency. He had been special assistant to Nat Lefkowitz, treasurer of the agency. Harold Cohen, who had been in the legal dept., moves over as assistant to Lefkowitz.

ABC's 52-Wk. 'Playhouse' Sale on 8 Canada Airlers

One of the largest foreign vidpix deals on record was consummated this week by ABC Syndication with the sale of "The Playhouse" to Gruen Watch Co. of Canada and J-B Watch Bands for Alternate-week sponsorship over eight Canadian stations.

Deal is a 52-week firm contract, with pix to air over the full CBC network and on indie CHCH-TV, Hamilton. Deal was set through Lewin, Williams & Saylor, which repped both sponsors. "Playhouse" series are reruns of the most recent batch of 52 "Schlitz Playhouse" to be released by Meridian Productions. Pix will be first-run in Canada.

N.Y. Vidpix

Continued from page 37

ago. WABC-TV's increase is all the more heartening because it comes in the face of a restriction on station time due to the network's increased programming and sponsor lineup. WABC-TV's film is largely first- and second-run. WABD's lineup contains much third- and fourth-run product. WCBS-TV, WNBT and WPIX are almost entirely first-run, while WOR-TV's lineup is mixed between first-runs, second run and repeat showings of film sponsored on other stations. WABC-TV, WABD hours a week of syndicated film and WOR repeat some filmed shows twice weekly. All told, the N. Y. market uses a total of 44 1/4 hours of syndicated film weekly, compared to 29 1/2 hours a year ago. Of this, 39 hours are half-hour shows, five and a quarter hours are quarter-hour segments.

Reason for the status quo situation on WCBS-TV and WNBT is the fact that nighttime is all network. Webs occupy the 7:30 to 10:30 cross-the-board slot, with CBS also holding 10:30-11 and NBC slowly moving into that time also. Saturday mornings, CBS has built a network lineup that's forced the time away from the station. Hence, it's about as difficult to place a show on either station as it is to get a national deal with an outside film package on either network.

It's long been the hope of distributors that an indie station could be built to a strong position via the film route, as happened in Los Angeles. But none of the Gotham outlets seem disposed to go that kind of cash that's involved. For awhile, it looked as if WOR-TV might be the candidate, but since the departure of Jim Gaines as v.p.-general manager, the station has been retrenching its expenditures, and despite its association with Genco's Teleradio's new film distribution setup, it seems unlikely that it will spend the dough. WATV in Newark doesn't figure as a choice because a strong live structure and a heavy investment in features gives that station more than adequate exposure. WPIX similarly has gained an identity as a sports and feature film station, and despite an increase in syndicated filmbuying, doesn't appear disposed toward letting too much hard-earned dough go into an investment.

That leaves WABD and WABC-TV. Latter can expect less and less station time as ABC grows, and unless it's going to program film in the afternoon, it doesn't represent too great a market for the future. As for WABD, it will probably continue to be a good market for lower-budgeted and rerun product and in all likelihood will continue to offer good availabilities in prime time to the vidpix sponsor who's willing to climb aboard.

Equally important is the fact outside WNBT and WCBS-TV, vidpix have represented for the most part temporary program devices. When they're bought by the stations, it's usually for 13 weeks, at the end of which time they're dropped because the station feels they didn't do the job that it was hoped they'd do—namely, lift the ratings. And when a sponsor places them, he usually drops them at the end of the 13 weeks for the same reason—couldn't get a rating. It's a vicious circle, since no one show is on long enough to establish an identity with the station or sponsor, or even to establish itself as a contender against the network shows.

WCBS-TV's Filmflammer

CBS Flagship's CJ (Continuity Jockey) Touts
Televiewers on 56 Shows

Birthday Fete for Italo Pix Series on WABC-TV

"Italian Feature Film Theatre," the Erberto Landi-packaged series on WABC-TV, N. Y., celebrates its fourth anniversary this Saturday (1), with the regular filmed feature being replaced by "Spotlight on Italy" birthday party.

Program will feature interviews with columnist Igor Cassini, actress Marta Abba, singer Dorothy Sarnoff, moppet thespian Richie Andrusco and Italian consul Baron Ferrarri-Salzano. Added guest will be the cultural attache from the Italian embassy in Washington. Film utilized will be first-run shorts on Italy.

Talent Agents To Form Own Union

Group of television talent agents have decided to form a union for the purpose of combating a Screen Actors Guild proposal, which would cut or completely eliminate their commissions on reruns of commercials made by their clients. A dozen of the agents met last week and okayed the decision to combine, with nine more percenters lending proxy support.

Trio of agents, consisting of Henry C. Brown, who spearheaded the movement, Olga Lee and Sally Ferle, will sit in on the forthcoming SAG meetings to consider the proposal. They've gotten an okay from the SAG Council to rep the agents at the meets. Proposal, dealing with the SAG-producers' contract on filmed commercials agreed on last year, offers the alternatives of eliminating commissions on repayment fees, paying commissions on repayment fees for the first 13 weeks only or retaining the status quo.

Brown, keynoting the organizational meeting, called on the agents to combine for mutual protection, charging that "every year or so one or another of the unions decides to eliminate areas of our activity, lower our percentages and shrink our potential earning power. Yet we passively pay franchise fees and permit the unions to bite the hand that, at least, partially feeds them."

Vidpix Chatter

New York

Cornwall Productions resumes lensing of the third cycle of 13 "Janet Dean" pix for MPTV, Monday (3) at the Parsonnet Studios, with James Nelson again directing. . . Robert Lawrence Productions producing a third series of commercials for Shell Oil, via J. Walter Thompson. . . Mike O'Shea, MPTV back, back from regional visits this week. . . Ed Gruskin, producing partner in Inter-Continental TV Films, planned back to Europe over the weekend.

United Television Programs prexy Phil Krasne due in from the Coast today (Wed.), having been preceded by two days by exec v.p. Lee Savin. . . Two former Ziv salesmen, Everett Jarett and Bernard Benjamin, joined Television Programs of America to cover the midwest. . . Milton Hammer now producing and Nick Webster directing Motion Pictures for Television's Drew Pearson show, vice Charles Curran. . . Charles M. Welner joined Louis Weiss & Co. as sales rep for the upper midwest. . . Guild Films prexy Reub Kaufman back from Coast production talks. . . National Telefilm Associates moved into new Madison Ave. offices.

Fred Meyers joined Flamingo Films as southern sales chief. . . Animated Productions shooting an open-end commercial for Ames-Belle Co. . . Warren Steib, ex-Young & Rubicam, named assistant advertising-promotion manager for the NBC Film Division under Jay Smolin. . . Al Godwin new South-eastern representative of MPTV, after four years in the same territory for Ziv.

By LEONARD TRAUBE

The soft, purring words issuing from the mouths of sundry announcers assigned to WCBS-TV's various feature films have a common behind them. The con stands for "continuity" and the man is Glenn Hasselrooth, who has made an around-the-clock career of touting televiewers of Columbia's N. Y. flagship.

Hasselrooth's blurbs are fabricated in bakery style at a clip that requires him to turn in a script every 45 minutes, with these varying in length from one to 16 pages. The filmflammer is calculated to keep lookers interested between breaks and without hitting 'em between the eyes. That's where the cooing persiflage comes in. Idea is, like in burlesque, not to flash too much at one time and to exercise discipline and even a cold reserve.

Looker-inners, especially the stayups for the seven-a-week "Late Show" and "Late Late Show," appreciate the fact that their ears are not assaulted by the entracte editorial matter, however much they might be irritated by some of the plug-uglies 'bout even here, the station's commercials between takes are comparatively low-key. As slyly humorous Hasselrooth himself puts it, "It's like giving a woman a compliment. Be sincere, and be specific, without giving the full details on the pleasures and surprises to come."

Hasselrooth's sincerity even extends to the 'steenth-run low-budgeters of which there are bound to be a few. His text doesn't ballyhoo the film beyond its worth, but merely "writes around" the quality factor and teases the viewer into a decision. Keeping up with the celluloid vaults is a back-breaking chore since the plots of about 500 pix have to be kept in mind—and these are played at an average of two-month intervals. Prodigious memory feat also encompasses such ponderous trifles as what actor played what, certain lines of dialogue, what studio released what picture, ad infinitum.

All this and more amounts to Hasselrooth's grinding out roughly 200 pages of copy every week (four carbons for each page), covering 42 shows plus another 14 for the inspirational "Give Us This Day." He's turned out continuity for as many as 56 pic programs in a given week.

In addition to "Late" and the double "Late," Hasselrooth supplies the soothing syrup for "Late Matinee," "Early Show," "Saturday Show," "Picture For a Sunday Afternoon" and a few others. In the case of the nightowl programming, there a kind of public service facet in that viewers are regularly asked to keep the sound down. Each night Hasselrooth will choose a different area of the city or a suburb upon which to propagandize for lower volume. . . Some sections are reportedly starting to make book on the selections for a given night.

When "Late Show" comes on after the fanfare of "Syncopted Clock," this theme score is dropped in favor of the soft con—unlike most other theatrical vidpixers which use themes all the way. It's figured that the wordage helps to reduce resistance on the double plugs which are slipped in beginning with the first break. And apparently the resistance is down near zero since the "Late" lagniappes stand at SRO with a waiting list that long.

Hasselrooth has been at the word jockey stint at WCBS-TV for two years, having come over from the Saturday Review (of Literature) and before that was staffer of Columbia U.-Viking Press Desk Encyclopedia, where the lexicographic operation gave him background for his current phrase-making. Assisting him is Ann Cummins, a 23-year-old ex-schoolteacher from Kentucky.

TV-RADIO FILM PRODUCER, WRITER-DIRECTOR- ORGANIZER-PROMOTER,

Network-agency exp. Top credits—contracts, week connection of agency-package producers—TV station, Box V 1755, 221 W. 41 St., New York City.

JUKEBOX OPS FAVOR OWN 'ASCAP'

Hot Season for Off-Broadway Legit Reflected in 3 Original Cast Albums

Off-Broadway legit is developing as a new source for the diskers. Current season, one of the hottest for off-the-stem presentations, already has sparked three original cast albums.

The record company swing to off-Broadway product was spearheaded by RCA Victor, which latched on to the original cast rights to "The Golden Apple." Tuner, which premeed at the Phoenix Theatre, is now housed at the uptown Alvin Theatre. Victor cut the show last week and the album is expected to hit the market within 10 days. Score was written by John Lauche and Jerome Moross and toplines Kaye Ballard, Bibi Osterwald and Jonathan Lucas.

M-G-M Records hopped on the off-Broadway bandwagon this week, nabbing the cast album rights to "The Threepenny Opera," currently running at Greenwich Village's Theatre De Lys. Musical has been adapted by Marc Blitzstein from the German original by Kurt Weill and Bert Brecht. The M-G-M set will feature Lotte Lenya, Scott Merrill, Jo Sullivan, Charlotte Rae and Leon Lishner. (Latter three originated their roles in the De Lys production but are no longer with the show.) Label will put the musical on wax next week.

M-G-M already has hit paydirt with the Weill score in its release of "The Threepenny Opera Suite." Instrumental by Izler Solomon's orch is developing into diskery's top classical line seller.

In the dramatic field, the indie Rachel label is scoring with its album release of "The World of Sholem Aleichem." Show, which winds up a 38-week run at the Barbizon Plaza Theatre May 9, features Morris Carnovsky, Jack Gilford and Ruby Dee. It was scripted by Arnold Perl. The album currently is in its third pressing.

Decca Records also caught the off-Broadway fever with its pacting of Kaye Ballard after the thrush scored in "The Golden Apple." Label rushed out her first coupling this week. The platter paired "In Other Words" with "Lazy Afternoon," hit tune from the legituner. M-G-M also cut "Lazy Afternoon" with LeRoy Holmes' orch. The score for "Apple" is published by Chappell Music. Harms is publishing "Threepenny Opera."

Shapiro-Bernstein Nabs C. Lombardo-Loeb Score For Jones Beach Show

Shapiro-Bernstein has latched on to the score for "Arabian Nights," musical extravaganza set for a June 24 preem at Jones Beach, L.I. The score was penned by Carmen Lombardo and John Jacob Loeb.

Decca Records currently is dickering for the original cast album rights. Tuner, which is being produced by Guy Lombardo, a Decca pactee, stars Lauritz Melchior and features Helena Scott and Ralph Herbert. Pembroke Davenport will conduct the orch.

RUBINSTEIN KICKS OFF NEW LONGHAIR SERIES

RCA Victor is prepping a new longhair series with Artur Rubinstein in which the pianist will showcase various works by a single composer. Initial set is titled "Rubinstein Plays Brahms," and will be out this month. Five more albums on other composers will complete the series.

Victor is packaging the LP platters in a new-style jacket with a double fold. New jacket permits more liner material, with pictures, without the necessity of boxing the disks. Packaging was tested last month with a series of 12-inch jazz disks.

Defi to 'Papa'

Mitch Miller, Columbia Records artists & repertoire chief, has come up with a n answer to Eddie Fisher's RCA Victor click, "O, My Papa." He assigned Red Buttons to cut "O, My Mother-In-Law" this week.

Plan Seminars To Clarify ASCAP's Writer Payoffs

Although ASCAP's current distribution system for writers has been in basic operation for some four years, most of the Society's clefters are still in the dark about how the payoff works. As a result, ASCAP execs are planning to hold a series of seminars with writers in groups of 25 to 30 to explain exactly how the plan functions.

A special committee, which will conduct the seminars, held its first meeting last week to map the educational program. Sparkplug of the committee is Pinky Herman whose persistent criticism of the old payoff system was one of the factors leading to a revision.

ASCAP's writer payoff system is now based on a 30-30-20-20 division of the coin. The initial 30% is a sustained performance rating based on the last five years' average. The second 30% is an availability factor which is based on a performance average over the last five or 10 years, but which fluctuates less than the sustained performance rating. One 20% bracket is based on current performances and the other is a seniority factor determined by the number of years in ASCAP multiplied by the availability rating.

RCA UPPING RETAIL TAG OF 10 AND 12-INCH LPs

RCA Victor will bring its prices for longhair platters into line with other American labels via a boost in list prices starting in June. Twelve-inch LPs will go from \$5.72 to \$5.95 with the price on the 10-inches moving from \$4.67 to \$4.95. Prices on all other merchandise hold at present levels.

A group of five Victor execs have hit the road this week to brief the company's distrib on the price hike and of a summer stocking plan. Latter plan, launched last year, comprises increased return privileges, a dating plan of payment on all orders, a guarantee price on all merchandise and the issuance of a new catalog of 101 extended-play LP bestsellers.

Traveling execs are George R. Marek, director of artists & repertoire; W. W. (Bill) Bullock, acting general sales chief; Jack Burgess, field sales manager; Bill Alexander, advertising manager, and Irvin Tarr, syndicate store sales manager.

Conkling Joins Board Of Braille Music Inst.

James B. Conkling, Columbia Records prez, has been elected to the board of directors of the Louis Braille Music Institute.

Stanley Adams, ASCAP prexy; Carl Haverlin, BMI topper, and Fanny R. Wurliizer, board chairman of the Wurliizer Co., have been named to the advisory council. Org's function is to care for the music interests of the blind. The Institute's current campaign is to provide funds for cuffio distribution of records to the blind.

ALL-OUT FIGHT VS. LICENSING

Indicating a tooth-and-nail fight against any and all proposals for licensing of jukeboxes under an amended Copyright Act, the major coin machine operators have now set their sights on the eventual formation of their own performance rights organization. Top execs of the Music Operators of America, which represents 10,000 operators in the U. S., have categorically denied that they have been negotiating with either the American Society of Composers, Authors & Publishers or Broadcast Music Inc. for a licensing arrangement.

Setting up of the juke performance society by the major ops is a counter-measure being held in reserve of and when the pending McCarran Bill, which would remove the present exemption from coin machines in the Copyright Act, is passed. Many music biz execs feel there's now an excellent chance for the McCarran Bill to be okayed, in the next year or two, because of Sen. Pat McCarran's vigorous support and the solid public relations job being done by ASCAP. The recent White House Correspondents affair in the Capital, where top ASCAPites led by Irving Berlin entertained President Eisenhower and other political bigwigs, was a p.r. case in point.

Formation of a juke licensing society is a dead parallel to the broadcasting industry's creation of BMI back to 1940 to buck ASCAP's demands for higher licensing fees. Al Denver, MOA vice-prexy and head of the N. Y. coin machine operators trade association, asserted that the potential of the juke industry to give national showcasing to a tune would be a powerful factor in attracting the necessary writing talent.

Denver reiterated the juke ops' opposition to any ASCAP deal because of the threat of exorbitant licensing fees. Despite ASCAP's repeated assurances that it has no intention of driving any of its customers, present or future, out of the business, the juke industry fears an alleged ASCAP habit of demanding bigger bites each time a licensing deal is renegotiated.

Idea of forming a juke licensing organization stems from a proposal made by Barney Young, head of Life Music, at the recent MOA conclave in Chicago. A suggestion by publisher Larry Spier that the juke industry set up ASCAP and BMI publishing affiliates, as a way of getting rebates on the license payments, has met little enthusiasm among the juke ops.

Capitol Sales 20% Over '53

Hollywood, April 27. Growing popularity of albums is spurring Capitol's total sales tally to a new record, the company reported today. Coast diskery hit a record \$17,000,000 in sales in 1953—and sales for the first quarter of 1954 are 20% ahead of the corresponding period last year.

Boost in sales, which indicates a substantial rise in net income for the firm, is linked by the plattery to its consistent positioning in the top ten in recent months. In the most recent VARIETY compilation, three of the top 10 singles and two of the top six albums were Capitol offerings.

Spiritally to Reading

Reading, April 27. Phil Spiritally and his All-Girl Orchestra have been signed for three nights, May 3-5, by the Reading Consistory for its annual Ladies Night in Rajah Theatre. Spiritally played a similar date here six years ago for the organization.

Columbia Shelves Record Club Idea; Dealers Will Handle It in Fall

Great Collection

Hollywood, April 27. A chain letter writer got a free copy of a Margaret Whiting record last week in a new switch on an old gimmick.

Singer received a letter suggesting she join the chain by sending out a copy of her latest recording. Successful completion of the chain, the letter said, would give her a fabulous collection of current hit disks. She sent along her record and a few days later received the first "dividend" disk—a copy of Chauncey Olcott's "Mother Machree."

Sinatra's Fresh Jackpot; Oldies' Wide Reissues

Everything seems to be rolling right for Frank Sinatra these days. After copping an Oscar for his supporting role in the pic, "From Here to Eternity," he came up with his first disclick in many years in Capitol's "Young At Heart." Now that he's hot on wax again, his old sides are coming off the shelf by the other labels for whom he once worked.

Columbia Records, with whom the crooner had a long association before switching to Capitol, has put out an album of Sinatra oldies in addition to releasing several sides as singles. It's understood that Columbia is mulling release of numerous sides that never saw the light of day after they were cut since Sinatra was then ice cold as a disk seller.

RCA Victor is also cashing in on the new-found wax popularity of Sinatra with the release of a new album, "Fabulous Frankie," based on old sides made when he was a band vocalist with Tommy Dorsey and Axel Stordahl. Sinatra's current album of tunes for Capitol is a bestseller.

Same is true for his pix. Universal is now reissuing a film he made three years ago; "Meet Danny Wilson" is doing better now than originally.

REELECT ADAMS AND ENTIRE ASCAP SLATE

In an atmosphere of complete harmony, Stanley Adams was re-elected president of the American Society of Composers, Authors & Publishers at a board meeting last week. Other officers elected were Louis Bernstein and Otto A. Harbach, vice-presides; John Tasker Howard, secretary; Saul H. Bourne, treasurer; George W. Meyer, assistant secretary, and Frank H. Conner, assistant treasurer. Harbach was named to the veepee post held by the late Fred E. Ahlert, who died last year.

Under a new ASCAP bylaw, adopted last year, the president is limited to serving three consecutive one-year terms. Adams is now in his second year and the likelihood is that he will be in the top office for the maximum period. Although there was some opposition to his being named last year, Adams has impressed the other board members with his administrative and negotiating savvy. He was chiefly responsible for steering the recent negotiations with the video industry to a successful conclusion.

While officers are elected to one-year terms, board members serve for two. Elections for the full board by the membership will be held next spring.

Columbia Records is shelving its Family Record Club plan until the fall when it will be taken over by the dealers. In test-runs of Col's direct mail sales program during the past couple of months, the diskery had been handling the operation directly from its factory. Dealer opposition in a recent Chicago experiment, however, convinced Col sales brass to have the dealers handle the mailing mechanics with materials supplied by the homeoffice.

Col's disk club program is part of the general record industry's hunt for new marketing outlets. The major labels, especially, have been trying to get new consumers into the record buying habit via tie-ups with newsstand distributors, syndicated stores, etc.

The Col mail plan is similar to the Book-of-the-Month Club format. With a purchase of three longplay platters, the diskery gives a dividend of one cuffio LP. Fact that it's equivalent to a 25% discount and that the diskery also was cut-rating phonographs for club members stirred up dealer resentment in the Chi territory a couple of weeks ago. Diskery backtracked after the dealer squawks and withdrew the phono deal.

Col previously had tested the club-idea in Ohio and Indiana without any dealer opposition and the diskery sales execs believe that it has made more people record conscious. The majority of dealers surveyed by the diskery said they'd go along with the club plan when it's turned over to them.

Program is being held in abeyance until the fall because diskery sales brass believes that the summer season is a tough time to win a new disk-buying market.

Tennessee Ernie Shifts To Pops in Cap Buildup; Gets Billing as T. E. Ford

Hollywood, April 27. Tennessee Ernie moves out of the country field and into the pop class this month in a new campaign being launched by Capitol Records to groom him as a top male vocalist. He'll henceforth be billed as Tennessee Ernie Ford, a switch toward his real name of Ernest J. Ford.

Ernie already has cut four sides backed by Billy May's 22-piece orch, including 10 strings, and a chorus of seven voices. He checks in tonight (Tues.) for another session of four sides with the same backing. One of the four tunes will be the title song from the 20th-Fox film "River of No Return." Ernie warbles this number over the main title and credits on the film's soundtrack.

Ford has long mixed his vocal chores on the nitery floor: singing pop, semi-classic and country stuff, but his diskings have always been in the country vein. First sides to be released bearing the Ford moniker are those he recently dueted with Betty Hutton.

Singer also is getting a buildup at CBS where he has a daily radio show. Network is grooming him as an across-the-board television personality.

L.A. TUNE UNION IN JUNKIE CRACKDOWN

Los Angeles, April 27. Musicians convicted of the sale of narcotics will be expelled from AFM Local 47, under a new rule adopted by the board of directors. Those found guilty of using dope, including marijuana, will be placed on probation for one year, and expelled if they violate the probation.

Maury Paul, recording secretary, explained that the rule was adopted because the use of narcotics tends to "blacken the good name of this association and the reputation of all musicians."

Jocks, Jukes and Disks

By MIKE GROSS

Four Aces: "Three Coins In The Fountain"—Wedding Bells (Decca). There's a big diskery push on "Three Coins In The Fountain" but it looks like the Four Aces' etching has the edge. The combo gets a sock beat into the class ballad, making it a must for jock and juke plays. The Aces are in familiar form on the flip side.

Toni Arden: "Three Coins In The Fountain"—Where The Rolling Mountains Meet The Rolling Sea (Columbia). If current market tastes weren't for the "open sound" with the driving beat, Toni Arden would probably have the runaway cut of "Three Coins In The Fountain." It's a class wax performance that gives the nifty ballad's melodic and lyric values a standout showcasing. Bottom deck is a cumbersome item that won't get far.

Dick Hyman Trio: "Unforgettable"—"Out Of Nowhere" (M-G-M). Dick Hyman's trio has coupled some stand-out juke fodder for his initial M-G-M release. Sparked by Hyman's tasty keyboarding, the combo breathes new life into "Unforgettable" and "Out Of Nowhere." Former tune, which Nat (King) Cole kicked into the hit lists a couple of years ago, will draw more spinning time.

Wendy Wayne: "Press Me"—"I

The ballad, "Oh, Love Of Mine," is routine fare but Gaylord's vocalizing makes it strong spinning fare. "Wow" is in the rhythm & blues vein hand-he belted it with the kind of zest that that nabs the juke coin.

Don Cornell: "Little Lucy"—"Believe In Me" (Coral). There's a folksy gaiety in "Little Lucy," which Don Cornell turns into winning platter fare. The side has got enough bounce and spirit to push it into the payoff brackets. It's a surefire item for the coin boxes. Cornell segues to his balladeering form on "Believe In Me." It's just an average slice, however.

Pembroke Davenport Orch.: "My Restless Lover"—"Sinful Senorita" (M-G-M). Chalk up this coupling as a neat sampling of the instrumental form on wax. Davenport's orch delivers a rich and colorful sound that makes both sides intriguing listening. "Lover" is in a slow, melodic groove and "Senorita" is peppered with an okay chile beat. Both rate attention.

Eddie Lawrence: "Old, Old Vienna" (Coral). Eddie Lawrence moves in on the comedy-on-wax market with a strong entry in "Old, Old Vienna." Backed by a Blue Danube melodic line, Lawrence pours on a thick German dialect dissertating



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
139th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
THE MAN WITH THE BANJO
Vocals by Larry Hooper
and
UNTIL SUNRISE
Vocals by Alice Lon

'YAYA' ALLTIME TOP U.S. DISK IN SWITZ.

Zurich, April 20.

Musik-Vertrieb A.G., local disk distrib. reports that Capitol's Les Paul-Mary Ford etching of "Yaya Con Dios" now holds the Swiss all-time sales record for a U. S. disk, with the same couple's "How High the Moon" a strong second. Current Capitol best sellers also include, besides "Yaya," which is still tops, "Oh Mein Papa" (Ray Anthony), "Virgin of the Sun God" (Yma Sumac), "Sugar Blues" (Clyde McCoy) and "12th Street Rag" (Pee Wee Hunt), in that order.

Capitol Records, introduced here in 1949, has been going up steadily ever since and are now among the fastest-selling platters in the pop field. This is partly due to the fact that this company is well ahead of other diskeries in marketing U. S. hits while they're still hot.

Musik-Vertrieb, incidentally, is one of the country's oldest firms in the platter biz, founded a quarter-century ago and leading the field for about 20 years now. It handles Capitol, Decca, London, Mercury, Telefunken (German) and Elite-Special (Swiss). It was the first to launch "Oh Mein Papa" in a recording by Swiss vocalist Lys Assia several years back, long before tune clicked in the U. S. It reached 30,000 which, for local standards, would compare to about 1,000,000 in the U. S.

The Royals rhythm & blues combo for King Records, have changed their name to The Midnights to avoid confusion with another group calling themselves The Royals.

'One God' and Borge's One-Man Show

The late Jack Kapp, co-founder and pioneer prexy of Decca, was given to the axiom that "what's in the groove is what counts." David Kapp is pioneering his new enterprise, Kapp Records, with "One God—The Ways We Worship Him" (KL 1,000; \$5.95), a truly distinguished 12-inch LP album based on the book by Florence Mary Fitch, which Eddie Albert and an impressive cast interpret. The Kapps are brothers and both were with Decca until David became Victor's a&r topper, resigning recently to go into biz on his own.

Likewise, under "what's in the groove," Victor Borge's "Comedy With Music" (CL 554; \$5.95), is a distinguished 12-inch Columbia LP waxing of an actual onstage, off-the-audience-reaction recording of his one-man comedy show.

In the case of "One God," it is an important recording which has been given the "A" treatment all the way from Jerome Lawrence and Robert E. Lee's dramatization and direction, and David Kapp's personal production, to the cast headed by Eddie Albert with the Gramercy Players comprising Dickie Allen, Lyn Loring, Martin Huston, Theodore Osborn, Berry Kroeger, Luis Van Rotten, Miriam Wolfe, Sybil Trent and Michael Mann, with the University Interfaith Choral under Dr. Harry Robert Wilson. There is also an excellent titular song by Ervin Drake and James Shiri, half of the quartet who coauthored last season's smash "I Believe" ballad, and this has as good a chance to register as a pop excerpt on its own.

Producer-bossman David Kapp has given his debut diskery venture a top-draw packaging in every respect including an impressively merchandizable four pages of text, by author Florence Mary Fitch, on "The Protestant Way, The Jewish Way and The Catholic Way of worship and tradition. Spacewise the three faiths get equal wax attention, although somehow the dramatic mysticism of the Jewish and Catholic liturgy seems to eclipse the more placid Protestant exposition. But, by and large, the crosswalk among the children of the three faiths makes for mutuality of kinship and brotherhood of man—and fittingly the National Conference of Christians and Jews may "adopt" this album. Eddie Albert, as the star, does a most competent job as the moderator and the general cohesive tie among the three major elements.

Borge's comedy songbook is a tour-de-force in adult humor primed for broad appeal, tinkling incidental Steinwaying (or so it seems, only excepting that it's essentially of-virtuoso proportions with his pot-pourri of popular melodies). He segues into the "Warsaw Concerto," and the signoff "Auf Wiederseh'n" is interlarded with trademarked, but surefire, comedy asides and the revelation that this evening's performance (apparently one of three done in Boston) was recorded. And he "wants that on the record too," meaning the natural applause and other audience values, not artificially primed because there was no tipoff.

As the liner details, three full-length performances were compressed on one 12-inch LP by engineer George Knauer, music editor Calvin Lampely and album producer George Avakian, working with Borge. The comedian has been a click with his one-man show at the Golden Theatre, N. Y., where he is concurrently, and it is a certainty he will be as effective in the privacy of the home with his scintillating hour of Borgean virtuosity, which producer Harry D. Squires wisely brought to Broadway at legit prices. Abel.

Longhair Disk Reviews

Mascagni: Cavalleria Rusticana (Angel, 2 LP; \$9.90). Lusty, sonorous version of the w.k. opera, done in bold, sturdy strokes for a dramatic, gripping presentation. Maria Meneghini Callas, the Santuzza, has an impressive, resounding if somewhat undisciplined voice, with color and range, though it's occasionally shrill. Giuseppe di Stefano (Turiddu), a fine tenor, strains at times. Tullio Serafin reins the work with skill and authority.

Mozart: Concertos No. 12 in A & No. 18 in B Flat (RCA Victor; \$5.45). The No. 12 (K.414) is a youthful, brisk, tuneful piece that moves along rapidly with pianist Lili Kraus an assured, positive performer as soloist. She handles the more substantial and matured No. 18 (K.456) with fine taste and spirit, the lovely lyric slow movement being standout. The Boston Symphony under Pierre Monteux adds choice support in both.

Bach: Partita in E Minor, Sonatas No. 3 in E and G Minor (Columbia; \$5.95). Some seldom-heard Bach, but all choice. Isaac Stern brings a rich, singing tone and sure musicianship to all three works, with pianist Alexander Zakin prominent in his own right as partner. Stern's tone is sometimes too romantically named for the classic style here, but that's quibbling.

Faure: Pelleas & Melisande, Ravel: Alborada Del Gracioso, Baroque sur l'Ocean, Pavane Pour Une Infante Defunte (MGM; \$4.85). Choice samples of French music, varied, lyric and appealing. Lovely middle sections of the Faure suite glow on re-hearing. London Symphony under Gaston Poulet in a fine performance and recording.

Contemporary American Music (Capitol; \$5.70). Vladimir Golschmann and the Concert Arts Orch. in excellent readings of four pieces, Barber's Adagio for Strings, Copland's Quiet City, Creston's Two Chorus Dances and Diamond's of the lot, is folkmusician and liveliest of the quartet. Others are quiet in mood, but all are appealing. Bron.

Cook's Tour of Distribs
Hal Cook, Capitol Records sales exec, opened a tour of the label's distributors and dealers around the country last week. He's currently moving west for confabs on the Coast with Cap brass next week. Cook will be away from his New York-desk for about a month.

Boston Symphony's Move Into NBC Toscanini Slot Will Still Leave Deficit

— Boston, April 27.

Although the Boston Symphony Orchestra has been inked to fill the Saturday night radio spot vacated by Arturo Toscanini and the NBC Symphony, the income derived from the series will not completely solve the financial problems of the local symph. Henry B. Cabot, president of the Boston Symphony Trustees, revealed here last week. According to Cabot, more than half of the additional revenue will be necessary to meet the upped expenses, some of which will be in the form of a scale raise to the musicians.

The minimum scale of several other major symphs was raised last season, but the local organization's scale remained the same due to a two-year post which does not expire until next fall. However, negotiations are currently underway with a new scale expected at the beginning of next season.

Symphony has in the past relied on the "Friends of the BSO" to dig up the annual deficit, which is usually in the neighborhood of \$100,000. However, since last December, a concerted drive for \$250,000 has been underway, with a reportedly \$170,000 currently pledged.

Waring Pulls Solid \$7,200 in Troy Date

Troy, N. Y., April 27.

Fred Waring's Pennsylvanians pulled 3,500 customers and grossed a solid \$7,200, at \$1.25 to \$3.50 top, in the R. P. I. Field House Sunday afternoon (25), equaling a nighttime figure racked up last fall by the Boston Symphony Orchestra. No admission tax was levied. The Internal Revenue Bureau considered the attraction to be cultural for the college arena.

Date was Waring's first in Troy, and the sixth on the present 20-stop tour. Providence, Saturday (24), was the only one which did not draw too well, Boston, Worcester, Springfield and Hartford were all good at the boxoffice. Waring will wind up in his home base in Shawnee, Pa.

Best Bets

FOUR ACES

(Decca)

THREE COINS IN THE FOUNTAIN

(Wedding Bells)

Don't See Me In Your Eyes Anymore" (Coral). Wendy Wayne gets a solid footing in the wax market with "Press Me." This is her second time out for Coral and she continues to impress as a potent thrush on the label's roster. She's got a good lyric understanding and a warm piping style which sells the ballad effectively. Jocks should give it a good ride. Oldie on the reverse is treated with an infectious charm.

June Valli: "Love, Tears and Kisses"—"I Understand" (Victor). "Love, Tears and Kisses" wraps up the current pop tune angles in its title and the melody and lyric idea are also in the familiar Tin Pan Alley ballad groove. It's a big, emotional item that fits June Valli's piping attack. "I Understand," a lilting ballad, rates some turntable time.

The Commanders: "It's A Wonderful World"—"Jiminy Glickets" (Decca). One of the socko terp items of the early 1940's, "It's A Wonderful World," is given a catchy modern-day interpretation by Decca's house orch. The Commanders. It's a natural for the juke trade and could start the song on the comeback trail. "Jiminy Glickets" is reminiscent of "The Dipsy Doodle." It's got a good terp beat—and that's what counts.

Ronnie Gaylord: "Oh, Love Of Mine"—"Wow" (Mercury). Ronnie Gaylord pairs a simple ballad, and a breezy rhythm item to give this disk okay commercial potential.

on the good old Al Wien days. It's sprinkled with yocks. The number runs on both sides of the disk. "Kaye Ballard," "Lazy Afternoon," "In Other Words" (Decca), "Kaye Ballard" and "Lazy Afternoon" springboarded to the wax fold via the legitimer, "Golden Apple," and both come off effectively. Slice is a bit too slow and moody for a pop click but it's got enough appeal to rack up a good spinning score. Miss Ballard impresses as a thrush who'll strike it big on shellac. "In Other Words" is a so-so ballad entry.

Aussie Music Publisher Alexis Albert in N. Y.

Alexis (Lex) Albert and his wife, Elsa, are in New York for a couple of weeks on business, as part of a round-the-world trip.

He is the head of J. Albert & Sons, oldline Australian music publisher, and is being hosted by his U. S. legal rep, Julian T. Abeles, besides sundry other Yank music publishers whom Albert represents Down Under.

Tony Bennett will get the Catholic War Veterans annual Outstanding Achievement Award April 30 at Manhattan Center, N. Y., for his service to hospitalized veterans and Armed Forces.

VARIETY 10 Best Sellers on Coin-Machines

1. WANTED (8)
2. I GET SO LONELY (11)
3. MAKE LOVE TO ME (13)
4. YOUNG AT HEART (9)
5. CROSS OVER THE BRIDGE (9)
6. HERE (4)
7. A GIRL, A GIRL (3)
8. SECRET LOVE (13)
9. ANSWER ME, MY LOVE (3)
10. MAN WITH THE BANJO (1)

Second Group

- MAN UPSTAIRS
I REALLY DON'T WANT TO KNOW
JILTED
LITTLE THINGS MEAN A LOT
SOMEBODY BAD STOLE DE WEDDING BELL
TILL WE TWO ARE ONE
NO TEARDROPS TONIGHT
FROM THE VINE CAME THE GRAPE
SOMEWHERE
I'D CRY LIKE A BABY
DARKTOWN STRUTTERS BALL
ANEMA E CORE
AM I IN LOVE
ISLE OF CAPRI
IF YOU LOVE ME (REALLY LOVE ME)

- Perry Como Victor
Four Knights Capitol
Jo Stafford Columbia
Frank Sinatra Capitol
Patti Page Mercury
Tony Martin Victor
Eddie Fisher Victor
Doris Day Columbia
Nat (King) Cole Capitol
Ames Bros. Victor

- Kay Starr Capitol
Les Paul-Mary Ford Capitol
Teresa Brewer Coral
Kitty Kallen Decca
Georgia Gibbs Mercury
Georgie Shaw Decca
Tony Bennett Columbia
Hilltoppers Dot
Lou Monte Victor
Dean Martin Capitol
Lou Monte Victor
Eddie Fisher Victor
Joni James M-G-M
Gaylords Mercury
Kay Starr Capitol

(Figures in parentheses indicate number of weeks song has been in the Top 10)

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1 1	PERRY COMO (Victor)	Wanted
2 4	JO STAFFORD (Columbia)	Make Love To Me
3 2	PATTI PAGE (Mercury)	Cross Over The Bridge Changing Partners
4 3	FRANK SINATRA (Capitol)	Young At Heart
5 5	FOUR KNIGHTS (Capitol)	I Get So Lonely
6 8	NAT (KING) COLE (Capitol)	Answer Me, My Love It Happens To Be Me Alone Too Long
7 6	DORIS DAY (Columbia)	Secret Love I Speak to the Stars
8 10	KAY STARR (Capitol)	Man Upstairs If You Really Love Me
9 7	EDDIE FISHER (Victor)	A Girl, A Girl Anema E Core
10 9	TONY MARTIN (Victor)	Here

TUNES (*ASCAP. †BMI)

POSITIONS This Last Week Week	TUNE	PUBLISHER
1 1	*WANTED	Witmark
2 2	†YOUNG AT HEART	Sunbeam
3 4	*MAKE LOVE TO ME	Melrose
4 3	*CROSS OVER THE BRIDGE	Laurel
5 5	*I GET SO LONELY	Melrose
6 6	*SECRET LOVE	Remick
7 7	*ANSWER ME, MY LOVE	Bourne
8 8	†HERE	Hill & Range
9 9	*A GIRL, A GIRL	Valando
10 10	†MAN WITH THE BANJO	Mellin

RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music
best sellers based on reports
obtained from leading stores in
13 cities and showing com-
parative sales rating for this
and last week.
* ASCAP † BMI

National Rating	This Last wk. wk.		Title and Publisher	New York—	Boston—(Mo	Rochester—	Philadelphia—	Chicago—C.	Indianapolis—	Detroit—(Gr	Kansas City—	St. Louis—(S	Minneapolis—	Cleveland—	Los Angeles—	Seattle—(Ca	P O I N T S
1	1		*Wanted (Witmark).....	2	2	1	3	2	1	2	2	1	1	2	3	1	120
2	2		†Young at Heart (Sunbeam)...	1	1	2	1	1	2	5	1	6	6	1	6	6	104
3	3		*Make Love to Me (Melrose)...	4	3	4	4	4	5	7	3	2	2	6	4	2	86
4	6		*Cross Over Bridge (Laurel)...	3	8	3	5	5	7	4	4	5	5	3	5	4	82
5	5		*I Get So Lonely (Melrose)...	5	4	6	6	3	1	7	3	7	8	2	3	77	
6	4		*Secret Love (Remick).....	7	7	5	4	8	4	6	4	3	4	1	5	74	
7	7		*Answer Me, Love (Bourne)...	10	..	..	6	3	5	7	4	7	8	8	4	41
8	8		†Here (H&R).....	6	..	8	2	7	..	..	9	..	9	..	25	
9	13		*A Girl, A Girl (Valando)...	8	..	..	10	..	3	..	10	..	5	..	19	
10	13		†Man With the Banjo (Mellin)	9	..	..	7	..	..	..	..	..	..	7	10	
11	10		†Jilted (Sheldon).....	..	9	7	..	..	8	..	..	..	..	..	9	
12	10		*Stole Wedding Bell (Marks)...	..	..	..	..	6	..	..	10	..	10	..	9	8
13A	..		†I Really Don't Want (H&R)...	..	..	9	..	..	8	..	..	8	..	..	..	5
13B	15		*Stranger in Paradise (Frank)	..	..	..	..	8	..	..	9	..	9	..	..	5
13C	..		*That's Amore (Paramount)...	..	..	..	..	10	..	..	..	..	..	7	..	5

More Int'l Diskery Shakeups Due; Yanks Yen Hotter European Reps

Decca Primes Prima

Louis Prima has joined the Decca Records' artists roster under a longterm pact inked last week. Prima was with Columbia Records a couple of years ago and, more recently has been with an indie label, Equity Records.

His first Decca sides will be "The Happy Wanderer" and "Until Sunrise."

Gale Proposes Deal To MCPE in Dispute Over Non-Union Hiring

Hassle between the Music Publishers Contact Employees Union and Moe Gale over latter's hiring non-union pluggers for his Sheldon Music firm is expected to be resolved today (Wed.) when an MPCE committee meets with the pub. The union is now considering a proposal made by Gale last week to set up an associate membership plan.

Gale's program will limit salaries, contacts and territories for the neo-pluggers. To avoid competition with the bonafide MPCE men, Gale has stipulated that an associate will not be permitted to work in New York, Chicago and Los Angeles or contact live plugs whether they originate from a studio or a remote. Other provisions in the new setup specify that an associate's salary will be 50% of that of a regular member and that he will not share in any of the MPCE benefits. The associate is to receive a three-month trial period at the end of which time the pub for whom he works will pay a \$50 initiation fee and 50% of the regular union dues.

The MPCE committee studying Gale's proposal is headed up by Leo Diston of Chappell Music.

More big shakeups in alliances between the major American diskers and foreign distributors are in the works. Radical overhaul of the domestic disk biz in the last few years under impet of the new speeds is cueing the move to find more active outlets and better sources of repertoire in exchange deals with foreign companies.

Search for new hookups is extending from Canada, an important market for U.S. disks, to England and the western European countries, which represent a good market and a greater potential one once the problem of phonograph machines is licked. Whereas U.S. disks are distributed directly in Canada by distributors there, the American platters are channelled into Europe under foreign labels usually. Capitol Records is unique in distributing its disks directly in Europe.

Columbia Records was the first company to make a big switch in foreign affiliation in its move away from EMI (Electrical & Musical Industries) in England to the Philips Co. of Holland. RCA Victor has been stressing the importance of the overseas market in its setting up of new plants to service the Italian, Spanish and Portugal territories. Coral Records, Decca's subsid, most recently finalized a deal with Vogue Records for distribution in England.

About as Subtle As the H-Bomb

Some music publishers have developed a new angle in romancing disk jockeys. Instead of the crude payola pitch, they are now asking the jockeys to pick their songs for them. In several cases recently, pubs have auditioned demonstration disks before the jocks and then asked "which side shall I work on?"

That query either irks the jockeys or gets them so involved with the song that they feel obligated to plug it. One top N.Y. disk jockey put a quick stop to an attempted audition by cracking that "I have tough enough time judging the finished product without masterminding the raw material."

EDDIE JOY TO BRIT. FOR CONNELLY TALKS

Eddie Joy, pubbery exec, planes to England today (Wed.) for confabs with British publisher Reg Connelly. On the agenda will be negotiations for a new contract with Connelly, British rep of the Joy Music operation. The present two-year pact expires in July.

Joy will also o.o. the personal appearance situation for Columbia Records' juve singer Jimmy Boyd. Joy, who operates his own personal management firm as well as partnering in Joy Music with his father, George Joy, expanded his management roster last week with the pacting of Boyd. The stable in Joy's Preferred Representatives, tag of the management operation, includes Guy Mitchell, Bill Carey, Mindy Carson and Gayla Peevey.

Oberstein Setting Up New Label With Castro

Eli Oberstein, who heads up several lowprice disk lines, is prepping a move-in on the Latino field. He's setting up the Elite label with Fernando Castro as artists & repertoire topper.

Castro previously headed up the Latino division at Ralph S. Peer's music firms. He was with Peer for 21 years. Castro will take off on a Latin-American junket next week prowling material and talent. Elite will be a subsid of Oberstein's Record Corp. of America operation.

Herman's 'Third Herd' Checks in Berlin Date

Berlin, April 20.
The American jazz invasion into Germany continued with Woody Herman and his "Third Herd," which appeared last week at the Festhalle am Funkturm. Band-leader's first Berlin date turned out to be a solid clinic. Crew features Ralph Burns, top arranger and composer in the jazz field, and vocalist Dolly Houston. Herman also is still a very fine singer of ballads and blues.

Concert was brought to Berlin under auspices of Schibille agency, which also has Count Basie, Lionel Hampton, Stan Kenton and "Jazz at the Philharmonic" on the roster.

Brown Ankles Tri-City Symph in Pay Hassle

Omaha, April 27.
Harry Brown has resigned as conductor of the Tri-City Symphony at Davenport, Ia., because he was denied a raise in pay. He had held post five years.

Brown said he asked \$7,500 yearly, but was paid only \$4,200 the past two years and that was "not commensurate with the work done." He was the fourth permanent conductor in the 38 years of the orch.

Sues Over 'Wedding'

Hollywood, April 27.
Songwriter Fawn J. Higgs filed a \$200,000 infringement suit in L. A. Superior Court charging that the tune, "I Went to Your Wedding," is copy of her own song "The Wedding," written in 1940.

Defendants are BMI, St. Louis Music, Hill & Range Music, Jessie May Robinson, Edward Janis and three John Doe corporations. Plaintiff asks \$150,000 compensatory and \$50,000 punitive damages.

MGM Ups EP Program

In a move to strengthen its position in the extended play field, MGM Records is stepping up its EP release schedule. The label has earmarked 10 new EP sets for release next week.

The EP packages have been culled from MGM's longplay catalog and include such artists as David Rose, Billy Eckstine, Lena Horne and Kathryn Grayson.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

ASCA. ↑ BMZ.

RECEIVED: 1968

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Labels Extending Deejay Monthly Rental Services

Since its launching of a classical disk jockey service last summer when stations began paying \$50 annually for longhair platters, RCA Victor has signed up 650 AM and FM outlets with new stations being added at 50 each month. Under this program Victor ships a monthly package comprising open-ended interviews with top artists, suggested scripts and bonus albums. The stations get 100 Victor albums a year under the subscription plan which was designed to get broader longhair coverage on the air.

Similarly, Decca has signed up over 300 stations for its pop, country and rhythm & blues disk jockey subscription service. In order to cover small stations not getting the cuff deejay disks, Decca has been charging these outlets a fee of around \$10 a month for its platter releases.

Capitol Records has a similar set-up and it's understood Columbia Records is planning the same operation.

Columbia Reshuffles Division Sales Execs

In a reshuffling of the Columbia Records' sales setup last week, Tom Cade was upped to division manager of one of the diskery's branches. He'll supervise the Dallas-Houston-New Orleans-Memphis-Oklahoma City territory. Cade previously had been a Col district manager.

Another move upped Joseph Lyons to the sales manager's post at the Stuart F. Louchheim Co., Col's Philadelphia distributor. Lyons, who had been a salesman at Louchheim's for the past several years, replaces George Hayes who recently was named Col's special field representative.

MERC BUILDS JAZZ ROSTER WITH HODES

Chicago, April 27. Adding to its lately-launched pitch into the jazz field, Mercury Records inked pianist Art Hodes last week for eight sides. The Hodes session will be issued on an L. P. on the Emarcy label, Merc's jazz tag.

Diskery also re-signed Tiny Hill to a two year pact and added newcomers Kay Penton, Dick Island, and the Lorrie Sisters to its roster.

Best British Sheet Sellers

(Week ending April 17)
London, April 20.
Happy Wanderer... Bosworth
I See the Moon... Feldman
Bell Bottom Blues... Reine
Changing Partners... Mellin
Secret Love... Harms-Connelly
Don't Lament At Me... Reine
Oh My Papa... Maurice
Bimbo... Macmelodies
Heart of My Heart... F.D.&H.
Tennessee Walk... F.D.&H.
The Book... Kassner
Swedish Rhapsody... Connelly

Second 12

Someone Else's Roses... Fields
Ebb Tide... Robbins
Easter Sweethearts... Morris
The Jones Boy... Wood
Luxembourg Polka... Dash
That's Amore... Victoria
Make Love to Me... Morris
Golden Tango... Wright
Cloud Lucky Seven... Robbins
Vine Came Grape... Chappell
Answer Me... Bourne
Friends, Neighbors... Reine

Sheb Wooley Forms BMI Music Company

Sheb Wooley, hillbilly crooner on the MGM label, is stepping into the publishing field with Wooley Western Music. Firm, which will have offices in Los Angeles and Nashville, will be affiliated with BMI.

Hillours Buttram will be Wooley's southern rep.

Pre-Recorded Tape Market Expands With Entry of New Labels, Machines

Local Wisc. Diskery

Baraboo, Wis., April 27. A new label, Andoll Records, has been set up in this town by A. S. Anderson with aim of promoting homegrown Wisconsin talent.

RCA Victor will press for the new company.

JO STAFFORD TOPS 25,000,000 MARKER

Jo Stafford has topped the 25,000,000 disk sale mark. Tally includes all platter sales since she started recording with the Stafford Sisters and the Louis Prima orch in 1937. In the 17 waxing years she's been pacted to RCA Victor, Capitol and Columbia.

Thrush, who is now recording for Col, joined the label in 1950.

Jim Conkling, Col proxy, headed for the Coast last week to present Miss Stafford a 25-diamond-studded gold disk on her CBS-TV show next Tuesday (4).

The pre-recorded tape market is continuing to gain momentum. Four pop tape albums are now being released by the Livingston Electronic Corp. tape library. Performers spotlighted on individual albums are Lenny Herman, Barbara Carroll, Josh White and Erskine Butterfield.

Tape machines for playback purposes meantime, are also spreading rapidly. Audiosphere, Inc., has already come out with a \$99.50 playback. It's expected that numerous playback machines will be introduced to the public at the Parts Show being held in Chicago next month.

Livingston, a New Jersey firm, has been in operation for five years as a manufacturer of hi-fi parts. For the past two years, outfit has also been putting out disks targeted at the hi-fi fans. Each of the albums, which run from 25-30 minutes, peddle for \$10. Material from the Josh White tape will be recorded on 78 rpm for deejay distribution as trailers for the album.

Prior to Livingston's entry in the pop pre-recorded tape field, A-V Tape Libraries broke out in February with a low-priced pop reel, running 15 minutes and selling for 99c. Tape was brought out by A-V as a come-on for future higher-priced lines. The A-V tape comprises several standard tunes, without spotlighting any name talent. Another peddler of pop pre-recorded tape is Hack Swain Productions, Sarasota, Fla., which prices its albums at \$9.85 each.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.		Artist, Label, Title	New York	Washington	Boston	Albany	Philadelphia	Pittsburgh	Birmingham	Miami	Dallas	San Antonio	Chicago	Indianapolis	Minneapolis	Kansas City	St. Louis	Cleveland	Phoenix	Los Angeles	San Francisco	Seattle	Total
1	1	PERRY COMO (Victor) "Wanted"	2	8	5	1	8	4	1	1	2	1	1	2	4	2	4	1	1	1	8	152	
2	2	PATTI PAGE (Mercury) "Cross Over the Bridge"	5	1			3		6	3	3	6	3	4	3	3	2	2	8	3	3	118	
3	4	JO STAFFORD (Columbia) "Make Love to Me"	3	2		1		5	2	10	1		6	3	1			4	2	2	7	103	
4	3	FRANK SINATRA (Capitol) "Young at Heart"	10	7		3		3	2	4	2	5	6	6	4		6	4	4			88	
5	5	FOUR KNIGHTS (Capitol) "I Get So Lonely"		6				3	4	6	5		2		2		3	6	6			67	
6	7	NAT (KING) COLE (Capitol) "Answer Me, My Love"	9	3		4		9	7	4	6	4			5	9		8	5	5		65	
7	6	DORIS DAY (Columbia) "Secret Love"		10		2	2	8	3	7	7				7	6		5	3			59	
8	10	KITTY KALLEN (Decca) "Little Things Mean a Lot"	6	5	4	7	4	1		5		8					10					49	
9	9	TONY MARTIN (Victor) "Here"				6		10	10	8	9	7					1		7	7	7	38	
10	8	EDDIE FISHER (Victor) "A Girl, A Girl"	1		5	10		10		8		8		9			7			9	6	37	
11	16	KAY STARR (Capitol) "Man Upstairs"	4	4	3			6						4	9							36	
12	10	AMES BROS. (Victor) "Man With the Banjo"	8	9			8		9	9						5		9	10		2	30	
13	12	RONNIE GAYLORD (Mercury) "Cuddle Me"						1							3		8				5	27	
14	21	TERESA BREWER (Coral) "Jilted"	7	8	6		5						8				7					25	
15		ROY HAMILTON (Epic) "You'll Never Walk Alone"						2							1							19	
16	13	VERA LYNN (London) "If You Really Love Me"			2	8											6					17	
17A	18	KAY STARR (Capitol) "If You Really Love Me"					9	3	7												9	16	
17B	18	GAYLORDS (Mercury) "Vine Came the Grape"														8				8	1	16	
19		FRANK WEIR (London) "Happy Wanderer"			1							10		10								12	
20A	24	CROWS (Rama) "Gee"													7						4	11	
20B		GAYLORDS (Mercury) "Isle of Capri"			7			4														11	
22	13	CREW CUTS (Mercury) "Crazy About You Baby"						9									3					10	
23A		EDDIE FISHER (Victor) "Anema E Core"									3	10										9	
23B		HILLTOPPERS (Dot) "Poor Butterfly"						5									8					9	
25		FOUR TUNES (Jubilee) "I Understand"					10					5										7	

SIX TOP ALBUMS

1	2	3	4	5	6
GLENN MILLER STORY Film Soundtrack Decca DL 5519	GLENN MILLER MEMORIAL Glenn Miller Victor LPT 3057	ROSE MARIE Film Soundtrack M-G-M E 229	SONGS FOR YOUNG LOVERS Frank Sinatra Capitol H 488	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H 352	PARDON MY BLOOPER Kermit Schaffer Jubilee LP 2

GUY MITCHELL SKEDS 15-WEEK BRIT. TOUR

Guy Mitchell is set for a 15-week tour of Great Britain and Ireland. The Columbia Records crooner and Paramount pic star leaves for England today (Wed.) on the first leg of his trek which will consist of two weeks of one-nighters.

On the one-nighters dates, which were lined up by Harry Fielding, Mitchell will take his own package of acts as well as the Ronnie Scott orch. He'll work the dates on a percentage deal. He's also set for theatre dates in Glasgow, Birmingham, Belfast, Dublin, Manchester and Liverpool.

The trek will be given a promotion and exploitation tie-in with the British release of his latest Paramount pic, "Red Garters," and his recent Columbia Records releases which are issued in Britain via Philips Records.

Sarah Vaughan Eyes Repeat British Dates

London, April 20. Songstress Sarah Vaughan is being set for a return British visit. She was here last year, and filled the 7,000-seater Royal Albert Hall twice within three weeks.

The Gale Agency and British agent Harold Davison are at present in negotiation for the European presentation of a jazz package show with Miss Vaughan, pianist Errol Garner, and tenor-sax player Illinois Jacquet and his orch. If the British Union don't allow the package into Britain Miss Vaughan will come in alone for some concerts.

Chappell Sells MGM 2 Davenport Sides

Chappell Music has peddled two masters to MGM Records. Sides, which were independently cut by Pembroke Davenport's orch, will be coupled by the diskery for release this week.

Tunes, written by Davenport and published by Chappell, are "My Restless Lover" and "Sinful Senorita."

Jubilee Tags Shannon

Linda Shannon has been tagged by Jubilee Records to a three-year pact. Thrush formerly etched for King Records. She's already cut four sides for Jubilee with the Charlie Barnett orch.

Meantime, Jerry Blaine, Jubilee prez, is accompanying Miss Shannon on a promotion trek to Cleveland, where he'll open a branch office.

Chi Ballrooms Pitch For Teenager Trade With Cut-Price Dances

Chicago, April 27. Furthering what seems to be a general trend here towards reviving ballroom dancing, the Aragon terparlor is prepping a regular series of Sunday afternoon teenage dances beginning May 16. Setting admission at 75c, dancery topper William Karzas said he did not expect profits to run high but was interested in developing future patrons from a new generation. House will bring in topdrawer recording bands for the matinee sessions, other than the featured band of the regular week, with a guest vocalist on each bill and a well-known disk jockey to emcee. First Sunday dance, marking the ballroom's 30th anniversary, spotlights the Ralph Marterie orch, singer Tommy Leonetti, and deejay Marty Hogan. CBS will do a remote from the room. Additionally, house is offering free dancing lessons each week by qualified instructors and is giving away door prizes. Promotion is being done through

high school newspapers, whose editors are being romanced prior to the first dance, and through jocks who will be tied in with the program.

Sammy Kaye's 1-Niters En Route to Astor Roof

Before opening his summer run at the Hotel Astor Roof in N. Y., Sammy Kaye has embarked on an extensive series of one-niters across the country. After completing a one-week stand at the Baker Hotel, Dallas, tomorrow (Thurs.), Kaye's band will play 15 one-niters.

'Secret Love' Tops Scot Bestsellers, 'Moon' 2d

Glasgow, April 20. "Secret Love," sung by Doris Day on British Philips, tops the hit parade here, with the Star-gazers' version of "I See the Moon" in second slotting. Third place is taken by the Oberkichen Children's Choir in "The Happy Wanderer" on British Parlophone.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of April 16-22, 1954

A Girl, A Girl	Valando
Alone Too Long—"By The Beautiful Sea"	Morris
Amor	Southern
Anema E Core—"Three Coins In The Fountain"	Leeds
Answer Me, My Love	Bourne
Baubles, Bangles And Beads—"Kismet"	Frank
Come Back To My Arms	Morris
Cross Over The Bridge	Laurel
Darktown Strutters Ball	Feist
Don't Worry 'Bout Me	Mills
Dream, Dream, Dream	Feist
Happy Wanderer	Fox
I Get So Lonely	Melrose
I Really Don't Want To Know	H & R
I Speak To The Stars—"Lucky Me"	Witmark
If You Love Me (Really Love Me)	Duchess
It Happens To Be Me	Paxton
Knock On Wood—"Knock On Wood"	Famous
Little Things Mean A Lot	Feist
Lost In Loveliness—"Girl In Pink Tights"	Chappell
Make Love To Me	Melrose
Man With The Banjo	Mellin
My Sin	DeSylva-B-H
Oh	Feist
Secret Love—"Calamity Jane"	Remick
Somebody Bad Stole De Wedding Bell	Morris
Stranger In Paradise—"Kismet"	Frank
That's Amore—"The Caddy"	Paramount
Wanted	Witmark
Young At Heart	Sunbeam

Second Group

Am I In Love	Miller
Angela Mia	Chappell
Bell Bottom Blues	Shapiro-B
From The Vine Came The Grape	Randy-S
Goodbye	Southern
Hang Up	Morris
Here	H & R
Hey Brother, Pour The Wine	Frank
I Was Meant For You	Duchess
I Went Out Of My Way	Broadcast
Jilted	Sheldon
My Restless Lover	Chappell
Oh, My Papa	Shapiro-B
Poor Butterfly	Harms
South	Peer
That's What A Rainy Day Is For—"Easy To Love"	Robbins
There'll Be No Teardrops Tonight	Acuff-R
This Must Be The Place	Lantern
True Love Goes On And On	Frank
Until Sunrise	Leeds
Y'All Come	Starlite
You Didn't Want Me When You Had Me	Marks

Top 20 Songs on TV

(More In Case of Ties)

A Girl, A Girl	Valando
And This Is My Beloved—"Kismet"	Frank
Answer Me, My Love	Bourne
Cross Over The Bridge	Laurel
Do Lord	Rodeheaver
I Get So Lonely	Melrose
I Love Paris—"Can-Can"	Chappell
Las Vegas	Marks
Lost In Loveliness—"Girl In Pink Tights"	Chappell
Make Love To Me	Melrose
Man, Man Is For The Woman Made	Garland
Man With The Banjo	Mellin
My Heart Won't Say Goodbye—"Girl In Pink Tights"	Chappell
My Restless Lover	Chappell
Secret Love—"Calamity Jane"	Remick
Soft Squeeze	Erwin-H
Stranger In Paradise—"Kismet"	Frank
Wanted	Witmark
What Happened To The Hair	BVC
Young At Heart	Sunbeam

† Filmusical. • Legit musical.

George Shearing Sees *Variable Hepsters As Top Jazz Headache

Top headache for jazz combos is the fans' continuous demand for innovations. That's the opinion of George Shearing, who's managed to weather the jazzophiles' shifting whims, but, who has nonetheless felt the critical barbs for adhering to the blend of piano, vibes, drums, bass and guitar for the past eight years.

Shearing, currently at the Embers, New York's eastside jazz spot, is relying on extensive Afro-Cuban additions to his repertoire to buck the jazzman's bugaboo—stereotyped arrangements. The familiar overall sound, a boon to bands like the late Glenn Miller's, has a tendency to diminish a combo's value on the jazz market, said Shearing. This accounts for the rapid turnover in top jazz names, he pointed out, and the general instability of the hipster ranks.

The frantic quest for new and different effects has confused the public, which might be taught to go for higher firms of jazz if it were fed a consistent, intelligible diet of modern music, Shearing believes. Dilemma of the Shearing Quintet is its on-the-line standing between jazz and pop. Clubs booking ordinarily jazz attractions call for injections of new techniques while better paying class neries and theatres insist on subdued arrangements.

Shearing cited the flock of relatively new jazz names—Jerry Mulligan, Dave Brubeck, Chet Baker, etc., who are moving in on the territory of such topholiers of a few years back as Charlie Parker and Dizzy Gillespie, who continued within the jazz scope without transcending into the commercial field. Shearing believes that jazzmen can maintain musical integrity and still develop a solid commercial potential by playing melodically. His only argument with jazz as a whole concerns the cult which demands endless repetition of riffs and musical cliches.

Shearing has added Armando Peraza on conga and bongo drums, but will drop his current two-guitar setup after the Embers date to return to his original lineup. The Quintet already is pencilled in for a 10-week return stand at the eastside jazz spot beginning June 28.

Burrell Named Cap's C&W Promotion Head

Bob Burrell has been upped to country & western promotion manager for Capitol Records. Burrell previously had been diskery's Atlanta branch manager. He'll headquarter in Nashville and act as liaison between the c&w field and the homeoffice.

Gene Weiss, who handled c&w promotion for Capitol, ankleed the firm for a tv sales manager's spot in Scranton.

Bloom Joins Gale & Gayles

Abe Bloom has joined the contactman staff at Gale & Gayles Music. Bloom formerly plugged for Sid Prosen's Village Music.

BMI Check List

OF NEW RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
ALL NIGHT LONG (Pamela) BUDDY MORROW (Victor)	78 (Good)	B+ (Excellent)	
BABY (Fanmar) ELLA FITZGERALD-GORDON JENKINS (Decca)	79 (Good)	Sleeper of the Week	Good
DON'T CRY MAMA (Sheldon) SUNNY GALE (Victor)	73 (Good)	B (Very Good)	Best Bet
FROM YOUR LIPS (Regent) FRANK WEIR (London)	75 (Good)	Sleeper of the Week	Very Good
GO, MAN, GO (Brenner) RUSS MORGAN (Decca)	81 (Excellent)	C+ (Good)	
JOEY (Lowell) BETTY MADIGAN (MGM)	80 (Excellent)	Sleeper of the Week	Best Bet
MY FRIEND THE GHOST (Embassy) TOMMY DORSEY-JIMMY DORSEY (Bell) JILL WHITNEY (Coral)	72 (Good)	B (Very Good)	Excellent
MY IMPOSSIBLE LOVE (Mellin) HENRI RENE (Victor)	75 (Good)	Sleeper of the Week	
PLEASE, DRIVER (Glenwood) TONY BENNETT (Columbia)	Record Spotlight	Disk of the Week	Very Good
PRETTY AS A RAINBOW (Duchess) HARRY BELAFONTE (Victor)	75 (Good)	B (Very Good)	
SPEEDY GONZALES (Sheldon) MINDY CARSON (Columbia)	76 (Good)	B (Very Good)	Excellent
SUGAR LUMP (Raleigh) THE FOUR TUNES (Jubilee)	Best Buy	Disk of the Week	
THESE ARE THE THINGS I LOVE (Campbell) SMITH BROTHERS ("X")	75 (Good)	Sleeper of the Week	Excellent
UNTIL YESTERDAY (Hollis) TONY BENNETT (Columbia)	Record Spotlight	Disk of the Week	Best Bet
WHAMBOOGIE (Instrumental) GEORGE WILLIAMS (Coral)		B+ (Excellent)	Very Good

BROADCAST MUSIC, INC.

350 FIFTH AVENUE
NEW YORK 30 N. Y.

Fisher Estate Sues For 'Smiling' Royalties

Lenore Fisher filed suit in N.Y. Federal Court last week against Paull-Pioneer for non-payment of royalties since 1948 on the tune, "When You're Smiling." Plaintiff, heir of the late Mark Fisher, who coauthored the song in 1928 with Joe Goodwin and Larry Shay, claims that more than \$5,000 in royalty coin is due.

Paull-Pioneer, which dissolved in 1952 when Shawnee Press bought out its catalog, took over the copyright from Harold Rossiter Music in 1929. "Smiling" was later assigned to Mills Music and reverted to Shawnee with the Pioneer purchase. The complaint charges that each assignee of the tune, excepting Mills, had assumed the payments of writer's royalties. Miss Fisher alleges that since 1948 no one has received any royalty coin although all assignees knew of the royalty obligation. She added that the monies Mills paid Pioneer for the tune was to have been split with the writers.

Lapham Jap Concert In N. Y. Bow Next Week

Vet composer-arranger Claude Lapham will present his Musico-rama of Japan at Carnegie Recital Hall, N. Y. next Monday (3). Event will be a concert of Lapham's compositions, to be played, sung and danced to by a group of Jap and U. S. artists. Robert E. Fisher is staging. Japan Tourist Bureau is co-operating in the event. Lapham's opera on Japan, "Sakura" ("Cherry Blossom"), was given in the Hollywood Bowl in 1933, and he's spent some time in Japan composing, recording and conducting.

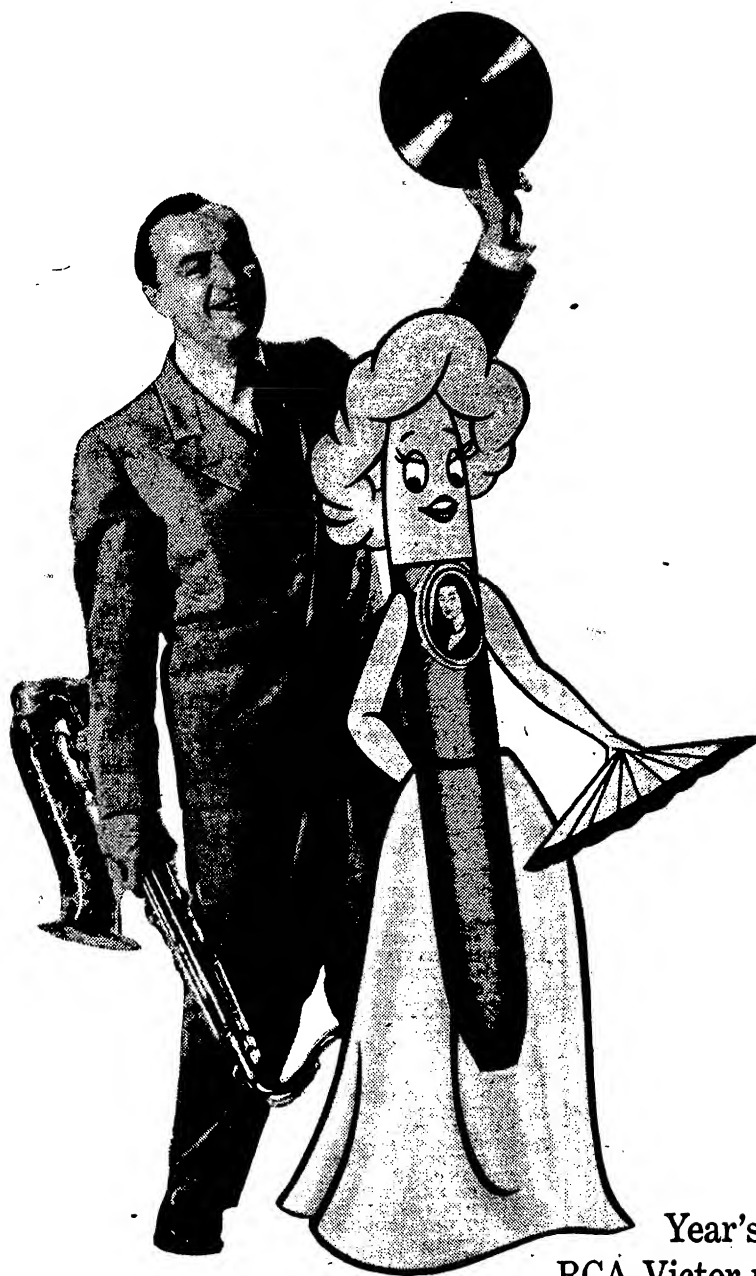
A-V Revamps Staff

In a reshuffling at Audio-Video Records last week, Harry Weiss was upped to supervisor of master control and Dan Wolfert was named supervisor of the firm's disk mastering division. Robert Foster also rejoined the sales staff.

A-V Tape Libraries, Audio-Video subsid, named Howard Lawrence as production assistant while John Beaumont will head up firm's production operation.

Fabulous Performance!
JO STAFFORD
—LIBERACE
INDISCRETION
From the film,
"Indiscretion Of An American Wife"
on COLUMBIA RECORDS
CROMWELL

London
RECORDS
ffrr
"The finest sound on record"



Year's Fastest Breaking
RCA Victor record!

MURIEL

and

Life Can Be Beautiful

47/20-5731

**FREDDY
MARTIN**

RCA VICTOR
FIRST IN RECORDED MUSIC



Inside Stuff—Music

Unusual twist in pop song titles is the double-title of the current hit song "Oh Baby Mine, I Get So Lonely." Writer Pat Ballard, when the final revised manuscript was ready to submit to the a&r men, was in a quandary which of the opening lyric lines to use for a title. Tune, adapted from an old pd strain (also used by, among others, Fritz Kreisler for his version of "The Old Refrain") first was called by Ballard "When I Dream About You," then "I Get So Lonely When I Dream About You." After first copies were printed, they moved slowly and dealers reported they were having calls for a song and record called "Oh Baby Mine." That phrase, which opens the song, turned out to be the public's choice of title, hence Melrose Music and the record companies revised their copies and labels to conform with public demand. Tune has been riding high on all lists via the 4 Knights Capitol etching and a new c&w version recently released by Victor (Johnnie & Jack) has hit the d.j. lists in the country field. To add to the confusion, Ballard reports that he wrote the ditty in 1953 as a sad ballad but it turned out to be a rhythm tune. Ballard, now living in his home town of Troy, Pa. (pop 1,200) says he is in demand for personal appearances at country dances where the jigged-up hill-billy version of his tune has made him a local celebrity, 250 miles from Lindy's.

Reissues of classical and jazz classics have become commonplace among platter manufacturers, but Ed Manning, recording manager of Gordon V. Thompson, Ltd., of Toronto, is tackling the "oldtimer" idea from a new angle. Firm will soon issue LP platter by Charles Harrison, one of most popular tenor recorders for 20-year period beginning in 1911. Waxing is not a reissue of old Harrison disks but was sung directly by the tenor, who is still in good voice. Company also has an LP by late Reinald Werrenrath, one-time Metopera baritone, who died last Sept. 12. For many years Werrenrath ranked next to John McCormack as Victor's most popular recorder of concert and semi-classical numbers. Manning is seeking Victor permission to reissue under Thompson labels typical waxings by pop stars of yesterday—Billy Murray, Henry Burr, Ada Jones and others of similar caliber.

Incidentally, old-time counter-tenor Will Oakland is working on LP idea of his own. Platter will contain dubbings of about eight once-popular Oakland records, with spoken commentary by the singer.

Ever since he wrote it, Joe Rines has had a special affection for his Halo Shampoo commercial. The former NBC music director and one-time Boston bandleader has tried to sell everyone in show biz on the tune's merits, and has succeeded in most cases. His most recent—and most important convert—is Arthur Fiedler, conductor of the Boston Pops Orchestra. Fiedler, aware that Rines has had the jingle played as everything from a calypso to a boogie-woogie number on the Colgate Comedy Hour, okayed a symphonic arrangement. Rines currently is surrounded by umpteen reams of ms. paper as he turns out a full symphonic arrangement which the Boston Pops will present this summer.

Another instance of a record sparking a wider career is the case of Odette (Athos), daughter of former British legit producer Percy Athos and Mary Athos, latter resident in America, following their estrangement. Odette made a "Songs of Paris" album for MGM and, while of British-American parentage, speaks French like a native, with result that Metro had but to look in its own backyard, the affiliated MGM Records, for a new singing find for their upcoming

(Continued on page 48)



BETTY MADIGAN

sings

JOEY

MGM 11716
K 11716

AND SO I WALKED HOME

78 RPM
45 RPM

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THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE. NEW YORK 35 N.Y.

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CAPITOL

- | | ARTIST |
|------------------------------------|-----------------|
| 1. I GET SO LONELY | Four Knights |
| 2. I COULDN'T STAY AWAY FROM YOU | Kay Starr |
| 3. MAN UPSTAIRS | Nat (King) Cole |
| 4. IF YOU LOVE ME (REALLY LOVE ME) | Frank Sinatra |
| 5. ANSWER ME, MY LOVE | Frank Sinatra |
| 6. WHY | Frank Sinatra |
| 7. I COULD HAVE TOLD YOU | Frank Sinatra |
| 8. DON'T WORRY 'BOUT ME | Frank Sinatra |
| 9. YOUNG AT HEART | Frank Sinatra |
| 10. TAKE A CHANCE | |

COLUMBIA

- | | |
|-------------------------------------|--------------|
| 1. UNTIL YESTERDAY | Tony Bennett |
| 2. PLEASE DRIVER | Jo Stafford |
| 3. MAKE LOVE TO ME | Liberace |
| 4. ADI, ADIOS AMIGO | Doris Day |
| 5. BEER BARREL POLKA | Tony Bennett |
| 6. TWELFTH ST. RAG | |
| 7. I SPEAK TO THE STARS | |
| 8. BLUEBELLS OF BROADWAY | |
| 9. THERE'LL BE NO TEARDROPS TONIGHT | |
| 10. MY HEART WON'T SAY GOODBYE | |

CORAL

- | | |
|------------------------------------|--------------------|
| 1. JILTED | Teresa Brewer |
| 2. LE GRAND TOUR DE L'AMOUR | Jackie Lee |
| 3. ISLE OF CAPRI | Don Cornell |
| 4. BY THE LIGHT OF THE SILVER MOON | Desmond-Dale-Greco |
| 5. BELIEVE IN ME | Georgie Auld |
| 6. LITTLE LUCY | |
| 7. SWEET AUGUSTINE | |
| 8. EAST SIDE, WEST SIDE | |
| 9. DARK GREEN | |
| 10. COLE SLAW | |

DECCA

- | | |
|--------------------------------------|--------------------------|
| 1. LITTLE THINGS MEAN A LOT | Kitty Kallen |
| 2. I DON'T THINK YOU LOVE ME ANYMORE | Four Aces |
| 3. THREE COINS IN THE FOUNTAIN | Jeff Chandler |
| 4. WEDDING BELLS | Burl Ives-Gordon Jenkins |
| 5. I SHOULD CARE | Louis Armstrong |
| 6. MORE THAN ANYONE | |
| 7. TRUE LOVE GOES ON | |
| 8. BRAVE MAN | |
| 9. BASIN ST. BLUES (PART I) | |
| 10. BASIN ST. BLUES (PART II) | |

LONDON

- | | |
|------------------------------------|----------------|
| 1. HAPPY WANDERER | Frank Weir |
| 2. FROM YOUR LIPS | Vera Lynn |
| 3. IF YOU LOVE ME (REALLY LOVE ME) | Johnston Bros. |
| 4. C'EST LA VIE | Mantovani |
| 5. CRYSTAL BALL | Lita Roza |
| 6. MY LOVE, MY LIFE, MY OWN | |
| 7. I LIVE FOR YOU | |
| 8. LUXEMBOURG POLKA | |
| 9. JUST A DREAM OR TWO AGO | |
| 10. I WAS A FOOL IN LOVE | |

MERCURY

- | | |
|----------------------------------|----------------|
| 1. CROSS OVER THE BRIDGE | Patti Page |
| 2. MY RESTLESS LOVER | Ronnie Gaylord |
| 3. CUDDLE ME | Gaylords |
| 4. OH AM I LONELY | Georgia Gibbs |
| 5. FROM THE VINE CAME THE GRAPE | Gaylords |
| 6. STOLEN MOMENTS | |
| 7. MY SIN | |
| 8. I'LL ALWAYS BE HAPPY WITH YOU | |
| 9. ISLE OF CAPRI | |
| 10. LOVE I YOU | |

M-G-M

- | | |
|-------------------------------------|----------------|
| 1. JOEY | Betty Madigan |
| 2. AND SO I WALKED HOME | Shel Wooley |
| 3. BLUE GUITAR | Hank Williams |
| 4. PANAMA PETE | Joni James |
| 5. THERE'LL BE NO TEARDROPS TONIGHT | Billy Eckstine |
| 6. MIND YOUR OWN BUSINESS | |
| 7. AM I IN LOVE | |
| 8. MAYBE NEXT TIME | |
| 9. LOST IN LOVELINESS | |
| 10. DON'T GET AROUND MUCH ANYMORE | |

RCA VICTOR

- | | |
|-----------------------------------|---------------|
| 1. WANTED | Perry Como |
| 2. LOOK OUT THE WINDOW | Ames Bros. |
| 3. MAN WITH THE BANJO | Henri Rene |
| 4. MAN, MAN IS FOR THE WOMAN MADE | Tony Martin |
| 5. HAPPY WANDERER | Freddy Martin |
| 6. MY IMPOSSIBLE LOVE | |
| 7. HERE | |
| 8. PHILOSOPHY | |
| 9. MURIEL | |
| 10. LIFE CAN BE BEAUTIFUL | |

McCluskey Manages

New Art Mooney Orch

Bob McCluskey has taken over the management reins of the Art Mooney orch. McCluskey recently anked his RCA Victor post as promotion manager for the country & western field.

The Mooney orch, which was reorganized recently, takes off on an extended one-niter trek through the east and south tomorrow (Thurs.). Band is being booked by General Artists Corp.

Gilbert Fields Named

Epic Publicity Chief

Gilbert Fields has taken over the publicity post at Epic Records, Columbia subsid. Fields formerly was station relations exec at SESAC and publicity director for Travellers Aid. He'll concentrate on Epic's classical and pop catalog. The parent company's publicity setup will continue to be handled by Debbie Ishon and Lloyd Leipsig.

Pax Label Picks Up

Defunct Chi Catalog

Pax Records, indie jazz label, has acquired the catalog of Session Records, defunct Chicago diskery. Included in the deal are previously unissued masters by such old-time jazz names as Jimmy and Mamma Yancey, Cripple Clarence Lofton and Ben Webster.

Initial Pax release of the Session disks will be three longplay sets by Yancey, Lofton and J. C. Higgenbottom with Trummy Young. Remaining material will be issued on a regular monthly basis.

Brit. Tooters

Nix Radio-TV

Pre-Recordings

London, April 20.

Two major decisions which may affect the entire pattern of radio and television were taken last week by the Musicians' Union.

Firstly, they have decided not to budge from their previous policy not to allow their members to record tv programs. The decision to stand by union policy was taken at a meeting of the London branch of the MU, attended by nearly 400 musicians.

MU carried their war against recordings a stage further and announced that, as from Monday (12), they were tendering to the British Broadcasting Corp. six months notice to terminate the present agreement which permits radio programs to be taped. If the union threat to impose the sound radio recording ban is put into effect the BBC may be compelled to drop many of their peak programs. These frequently feature stage and film personalities who are rarely available for live broadcasts are the programs are taped at a time convenient to the artist.

The threatened ban would also put an end to the BBC policy of repeat playing time for top ranking programs. This has been a regular practice over many years and some features get as many as two repeats in a week. Most of the top series get at least one extra playdate in the week.

The union policy is aimed at improving the employment situation for musicians. They, apparently, would not object to the principle of recording if the BBC gave an undertaking that the taped show would only have a single airing and would not be repeated at a subsequent date.

As an immediate sequel to the MU's ruling, the Douglas Fairbanks unit making American teleph has been forced to record background music on the Continent. The union bar is based on the premise that there is no guarantee that the films, although primarily made for the American market, will not eventually be shown on the British network.

The union also alleges that they had been advised by the producing company that the American Federation of Musicians had given their consent to British recordings. A subsequent check with AFM disproved this.

A Solid Ballad Hit!

AM I IN LOVE?

MILLER MUSIC CORPORATION

I SPEAK TO THE STARS

Recorded by:

DORIS DAY

Columbia #40210

M. WITMARK & SONS

DECCA RECORDS

America's Fastest Selling Records!

On The Upbeat

New York

Martí Stevens, MGM Records thrush, into the Sands, Las Vegas, for two weeks beginning May 12.

Karen Chandler inked for a nine-day stand at the Stagecoach Inn, South Hackensack, N. J., starting July 16. **Jack Pleis**, Decca Records musical director, to Miami for confabs with **Charlie Applewhite** on latter's upcoming recording session. **The Clovers**, vocal combo, repacted to Atlantic Records.

Arthur Lerner, Cardinal Export Corp. prez, bought up the Discos Allergo catalog of kiddie stories in Spanish. **Phyllis Branch**, Tuxedo Records thrush, opens at the Apollo Theatre May 14. **Dickie Valentine**, London Records pactee, due in the U. S. May 27.

Warbler **Kaye Martin** pacted to MGM Records. **George Shearing** opens at the Rendezvous Club, Philly, May 10. **Jo Anne Tolley** into Chubby's, Collingswood, N. J., (Saturday 3). **Betty Madison** on a Midwest disk jockey trek plugging her MGM Records slice of "Joey".

Vince Carson opened at the Theatrical Grill, Cleveland, Monday (26).

Phil Brito, MGM Records pactee, into the Casa Seville, L.I., May 6 for four weeks. **Bill Randle**, WERE, Cleveland, disk jockey, entering the Sports Car Race at Andrews Air Base, in Washington, May 2.

Rhythm & blues deejay **Bob Umbach** switched to WAOB, Atlanta, from WJLD, Bessamer, Ala. Myers Music bought rights to "Rock-A-Beatin' Boogie" from Arcade Music. Orch leader **Alfredo** in town plugging his Rain-bow Records release, "Chop Suey Mambo".

Alan Dean into the Erie Club, Philadelphia, May 1. **Harwin Music**, pubbery formed by **Harold Arlen** and **E. H. (Buddy) Morris**, is publishing the score from the WB film "A Star Is Born." **Arlen** penned the score with **Ira Gershwin**.

London

Teddy Foster orch will accompany **Lena Horne** on her variety tour this summer, commencing June 7 at Glasgow Empire.

Marie Bryant, U. S. singer-dancer, joined the "Rhythm Cavalcade" show, which commences its variety tour at Derby Hippodrome Monday (26).

Singer **Benny Lee**, featured as a solo recording artist with Decca since 1948, has left the label. He recently signed an extension of his contract, but he and the company have now mutually agreed to break it. Says he's dissatisfied with the treatment he received.

Frankie Laine may play the London Palladium after all this year. He starts his third British tour at Glasgow Empire on Sept. 20, and, it was at first intended that he should only play the provinces. Now there are negotiations in progress to fix him at the Palladium for a fortnight from Oct. 4. **Johnnie Ray** will return to Britain after he has finished shooting 20th-Fox's "There's No Business Like Show Business."

He's been booked again here for 10 weeks in August.

Mel Torme signed by **Lew & Leslie Grade** for an eight-week British tour starting in September. Drummer **Eric Delaney** is leaving **Geraldo** to form his own combo. The **Jim Godbolt** band agency merged with New Century Artists Limited, controlled by bandleader **Eric Winstone**.

Chicago

Buddy DeFranco opening three weeks at Streamliner, Chi., on June 1 with **Chet Baker Quartet** following for three on June 22. Baker unit has an eight-day date earlier at Mid-Town Hotel, St. Louis, beginning June 11.

Carls Sands orch set for Baker Hotel, Dallas, April 30 through May 26. **Don Glasser** pegged for **Schroeder Hotel**, Milwaukee, May 4 for four frames. **Carl Ravazza** cut four sides for Tiffany label last week and is prepping a nationwide tour to promote them.

Buddy Laine played annual relay prom at Drake University on April 24.

Bill Russo, arranger for **Stan Kenton**, forming combo of five local musicians to open Blue Note on April 30 alongside **Art Tatum** trio.

Page Cavanaugh playing Congress Hotel, St. Louis, May 8 through 26, following with fortnight at Angelo's in Omaha, beginning May 28. **Joy Cayler** reformed her all-girl band and embarks on tour of midwestern niters in May.

Jan Garber adds new vocalist in **Dorothy Kae**, plays Beaumont, Tex., horse show May 13-15, and has two weeks at Golden Hotel, Reno, beginning June 2. **Pee Wee Hunt** circling Texas through May and June playing locations and niters at air bases there.

Hollywood

Perez Prado into percentage and holding over for an extra week at the Oasis, southside jazz hang-out. **Dave Rose** backed **Ann Blyth** in a pair of MGM diskings from "The Student Prince" film.

Earl (Fatha) Hines in town building a new band with a modern sound. **Stan Kenton** bought himself a Porsche. **Dan Terry** orch one-nited at the Rendezvous Ballroom, Balboa, with **James (Deacon) Ware** as an added attraction.

Frank DeVol booked for a series of one-niters in the area for various service clubs and social organizations. **Louis Jordan** comes into the Tiffany May 28 for two weeks. **Tony Martinez**, who batons a mambo band at the Capri, drew a role as a bandit in "The Bandit," a currently-shooting indie film.

Ted Fio Rito launches a new name band policy at the Palm Terrace of the Beverly Hills Hotel. **Harold Stern** is doing the booking.

Pittsburgh

Russ Morgan works one-nighter at West View Park's Danceland May 16. **Ralph Yale**, organist at Oakhurst Tea Room in Somerset, went into the room for one week. That was three years ago.

Ann McElho has left **Wally Gingers'** band to go out on her own as a singing single. She'll be managed by **George Kallch**, who also pilots the Gingers outfit.

Marty Baloon has taken over the former **Bill Bickel** Trio with **Bickel's** departure for California with his family to live. Unit's now at Shamrock Room on the Northside.

Ken Wayne, organist at Gebert's Hotel for the last seven years, has gone to The White Inn, Fredonia, N.Y., for a six-month stay. **Leo Strini**, musical director for "Ice Cycles," back for the summer to work in pit band for summer opera company at Pitt Stadium again.

Anta Darlen replaced **Sally Sweetland** here with the **Sauter-Finegan** band.

Kansas City

Pearl Bailey, with **Don Redman** orch, **Rockets** and **Louis Bellson**, set for a one-nighter in the Municipal Auditorium May 2.

Jim Feeney at the ivories nightly in the Zephyr Room of Hotel Bellerive. **Four Lads** open a two-week stint at Eddys' Restaurant April 30 with **Danny Crystal** in for comedy angles.

San Antonio

Claude Thornhill orch booked for a dance here on May 1. **Pee Wee Hunt** band makes a return engagement at the Devonshire, Houston, and will open a four-night engagement on May 12, first anniversary of the spot.

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and
"THIS IS MY NIGHT TO CRY"
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"STRAIGHT AHEAD"
and
"THE FUZ"
MED FLORY
#16001

"THE WAY YOU LOOK TONIGHT"
and
"LONELY TOWN"
MAYNARD FERGUSON
#16002

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and

"LOVE"

CORAL RECORDS

Press Agent: **MERCURY ARTISTS**
SETH BABITS, 730 5th Avenue
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WOR in Mood To Dicker With AFM

Outlook for a settlement of the two-month strike of Local 802, N. Y. unit of the American Federation of Musicians, against WOR, radio and tv, brightened this week after the station's management made a concrete demand. WOR execs stated they would allocate \$200,000 annually for live musicians with the union having the right to allocate it as they deem proper.

The sum would cover salary for about 25 musicians on a fulltime,

all-year-round basis. Before the old pact expired a couple of months ago, WOR employed 40 staff tooters regularly, but since then has refused to establish a quota system such as is in effect at the other major network outlets in N. Y.

It's understood that Local 802's leadership is favorably disposed towards the WOR offer as a way out of the strike impasse. Final decision, however, is now resting with the members of the former WOR staff ensemble. They may decide to go on a 39-week basis in order to share the jobs among as many sidemen as possible.

Local 802, meantime, is in a blind alley in its dispute with WINS in N. Y. Indie station's pact recently ran out and the management has refused to rehire the eight staff tooters on the grounds that it doesn't need live music.

Harbach Keys Sullivan's 2d' ASCAP 'Toast' Salute

Otto A. Harbach, 81-year old lyricist who collaborated with Kern, Romberg and Friml will be the central figure on Ed Sullivan's "Toast Of The Town" CBS-TV show this Sunday (2) in the first stanza of a two-part "ASCAP Story." Second part will be telecast the following week.

Performers on the show will include Celeste Holm, Bert Lahr, Julius LaRosa, Lionel Hampton, Lillian Roth, Mimi Benzell and others.

Once before Sullivan did an ASCAP salute.

PIERCE-SNOW 'OPRY' UNIT FLOPS IN PENN.

Reading April 27.

An indication that cornball music is on the decline in this area is the showing made by the "Grand Ole Opry" show with Webb Pierce and Hank Snow at the Rajah Theatre here last week. Less than 400 persons appeared at the two performances. Tickets were tabbed from \$1.25 to \$1.75.

The promoter, Karl H. Strohl, of Scranton, also took a licking in Scranton and Williamsport with the same show. Local showman can not remember taking a worse beating at the door.

Papers and radio stations in a five county area gave publicity to the show. One possible reason for the poor showing was expressed by a local booker that the public can see similar shows at carnivals or cornball ranches at half the prices for adults and free admission for children.

30 Chi Stores Push National Music Week

Chicago, April 27.

Wabash Ave. in the Loop is dressing up for combined promotion of National Music Week, with the windows of over 30 stores along the street displaying music exhibits. Project claims to be the largest "music showcase" in the world during the week beginning May 3. The street probably has the Windy City's largest concentration of music shops, dealing in records, instruments, and furniture pieces like phonographs and hi-fi.

It's noted that this is one of the rare times that disparate business interests here have joined together in a civic educational project. Window shows are aiming at being educational, featuring traditional music of various nationalities. Music Week is to be climaxed on May 8 with a festival and pageant, staged by the Wabash Ave. Assn., at which 40 nationality groups will present native music and dances. Each group is to have its own "Miss Music" in costume.

Washington Symph Adds Opera for Next Season

Washington, April 27.

National Symphony will branch out into opera for the first time in its history, it is revealed by maestro Howard Mitchell. Group will produce Mozart's "Così fan Tutte," with Paul Callaway, of National Cathedral as guest conductor, as part of its series of regular attractions next season.

Meanwhile, recitalists inked to appear with the capital's symphony group in its two series of 10 concerts each, include the following: pianists Leonard Bernstein and Arthur Rubinstein; violinists Zino Francescatti, Werner Lywen, Isaac Stern; cellist Gregor Piatigorsky; pianists Margaret Tolson, Dame Myra Hess, Robert Casadesu, and Clifford Curzon.

In addition, the choral groups of three colleges—Howard, Amherst and Smith—will appear in special concerts with the National Symphony.

Morris' Gallic-Kick

Currently swinging through Europe, pub topper E. H. (Buddy) Morris last week latched on to three songs from French publishers. Morris picked up the rights to "Cafe Montmartre," "Spring Flowers" and "Seaside Sailing."

Morris, who's expected back in New York May 8, is being accompanied on the European hop by his attorney Lee Eastman.

Inside Stuff—Music

Continued from page 48

"The Last Time I Saw Paris." Music publisher Lou Levy (Leeds and Duchess Music) agent the Culver City contact. Incidentally, Percy Athos has since given up impresarioing in England and is now a resident in Australia where he follows a sculptor's career.

Here's a footnote to recent suit of Broadway Music vs. Mercury Records for alleged unauthorized release of platter of "Alcoholic Blues," clefted in 1919 by Edward Laska and Al Von Tilzer. Laska plans to give tune new words to remove obsolete prohibition angle and will also change title on grounds that word "Alcoholic" makes it unsuitable for general radio-tv use. Song, probably the greatest hit inspired by the Volstead Act, is claimed to have been the first of the verse and chorus blues songs that have become the standard form.

Mitch Miller, Columbia Records' artists & repertoire chief, rose to the defense of juve talent on wax last week after hearing WNEW, N.Y., disk jockey Jerry Marshall pan the kids on his show. Miller was in his car en route to work when Marshall made his crack and steered direct to the WNEW studios to give his reply.

Miller, who recently teamed youngsters Jimmy Boyd and Gayla Peevey on a couple of novelties, declared that there's a good market for this type of material. Controversy between Miller and Marshall drew over 100 pro and con letters from dialers.

London Records' "Little Mustard Seed" disk enjoys an exclusive in the U. S. because of one of the weirdest circumstances in recent music biz history. Platter was delayed in reaching American outlets because of the New York dock strike. When it finally hit here, it was too late for any of the American platteries to cover in time for the Easter trade when the song of faith could normally be expected to do its best biz. Etching is by Lee Lawrence. Jack Fishman-Peter Hart tune was picked up in England by Robbins for publication here.

Vito Records' promotion campaign on Tony Romano may have excellent results—for Capitol. Romano is under exclusive contract to the latter plattery, which has etched one album, "Love Songs Italiane," with him. He was permitted to do four singles for Vito, new Coast label, which tracked "Goodbye Gumba" as the initial offering and sent Romano out around the country to visit deejays. If "Gumba" reaches hit proportions, Capitol can quickly step in and capitalize on the buildup the indie label is giving Romano.

Coast press demand and first night reservations for the Sauter-Finegan bow at the Palladium, Hollywood, May 14, has been so great that the terperi is trying something new—a preview, in the manner of the film studios. Press is being invited to a special two-hour program May 14 which will feature both concert and dance stuff. After the preview, Palladium opens for business as usual with Tex Beneke, who closes May 13. Advance reservation list has already set a new record for the Palladium.

Angelenos with definite ideas on radio station music programming may get a chance to be heard in the near future: KFAC, the Los Angeles station which has specialized in music for years, is forming a community committee consisting of top-ranking editors, musicologists and musically-minded civic leaders. They'll meet twice a year and discuss with station manager Cal Smith and program director Howard Rhines how KLAC's programming may be best integrated into the musical culture of the city.

As a favor to his personal friend, Jule Styne, co-cleffer with Sammy Cahn of "Three Coins in a Fountain," Frank Sinatra made the demonstration side that was used to sell the song to other diskers. Sinatra was not initially slated to cut the tune for Capitol but when the other companies went for the number with top names, he decided to do a commercial version also. Tune is theme song of the 20th-Fox CinemaScope of the same name.

The first new song published by Harry Von Tilzer Music since the death of Von Tilzer in 1946 is "I Never Should Have Let You Go." It is based on one of the unpublished manuscripts by the late composer that are being worked on by George R. Brown, who did the lyrics. The Lancers have cut the number for the Coast label, Trend Records.

Cosnat Distrib Opens Branch in Cleveland

Cleveland, April 27.

Cosnat Distributing Corp., handling pop disks, opened its new branch agency in Cleveland last Saturday (24). Edward Kleinbaum was appointed manager of company's office here.

Corporation, which has headquarters in New York, handles such indie labels here as Monogram, Jubilee, Trend, Atlanta, Specialty, Royal, Roost, Commodore, Chess and Checker, with plans to add some label covering the classic field.

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Palisades Park's 1954 Ballyhoo Via Disk Names, Video Pitch and Dee Jay

By GEORGE GILBERT

Platter stars, disk jockeys and tv will be used extensively this season by Palisades Amusement Park as prime b.o. lures for that Jersey outdoor fun emporium which reopened Easter Saturday (17) in accordance with the park's longtime custom.

Trend toward wax names to spotlight the Ft. Lee, N. J., resort is pointed up by a session presented on the spacious grounds' Saturday afternoon (24) by WMCA (N. Y.) disk jock Murray Kaufman. He had nine recording toppers on hand for an informal "in person" show.

Among those billed to appear and who showed up were Eddie Fisher, Don Cornell, George Shearing, and Karen Chandler. Similar cuff shows will be a standard park feature for Wednesdays and Saturday afternoons throughout the season. Use of disk stars and tv names with the park's favorable experience with such talent last year.

Also designed to entice the customers is a policy of other free shows and dancing on Saturdays and Sundays. Over the past week-end Don Rodney's orchestra made with the music on the bandstand despite the chilly April winds and rain. In addition to his outfit were Henry Peters' Dixieland Five and the Two Barretts, an aerial turn.

Owned and operated by Jack and Irving Rosenthal, the resort has a new pastel color motif this season plus thousands of feet of neon tubing, a flock of mazda bulbs, and other visual appurtenances intended to catch the eye. Lighting, in fact, is said to surpass that of any park in the country.

It's anticipated that a tv show to be picked up from within the park confines will again be aired via one of the nets shortly after Memorial Day. Negotiations are now in progress. Last season the (Continued on page 52)

Cheesecake Draws

Change of the Mrs. America finals to Ellinor Village, Fla., instead of Asbury Park, N. J., where the contest has been held in recent years, caused Palisades Park, N. J., to lose out on the local eliminations. For since the winner is now chosen the end of April, the eliminations must be held in the winter when Palisades is closed.

But beauty contest lovers mustn't take alarm. If so inclined they can still view the female form encased in bathing suit at the Fort Lee, N. J., resort this June since the park has arranged to hold the Miss New Jersey eliminations for the Miss Universe contest. Femmes will disport themselves for judges' (and park patrons') scrutiny every Wednesday night.

AGVA Moves To Put Toronto Out of Bounds

The American Guild of Variety Artists has made the preliminary move to put the entire Toronto area on the union's unfair list. Executive meeting in all day session Monday (26) ruled that the area becomes verboten whenever the national administrative secretary Jack Irving indicates. Prexy Jackie Bright and Irving, who returns from a two-week vacation tomorrow (Thurs.) will go to Toronto on Saturday. Following a survey of that area during that visit, they'll determine starting date when American acts will be forbidden to work any spot in that town.

Tiff that brought on the possible unfair action is a result of the American Federation of Musicians organization of a separate local for performers. The AFM there has refused to play for performers unless they resign AGVA and join the special AFM local.

Action has been in abeyance for some weeks, but was allegedly brought on again in an emergency status when, it's claimed, the AFM told members of a ballet company that they had better leave the actor union and join the AFM if they're going to get music for their show.

AGVA will have backing of a previous measure, which rules that any act that leaves AGVA for membership in the AFM will have difficulty in rejoining when they attempt to work in the U.S.

The AGVA unfair action comes on the heels of a reported compromise by the Toronto AFM, which stipulates that all contracts signed before the AFM organized the actors branch, will be honored by the musicians, but reserved the right to go after performers who signed Toronto pacts following the organization of that branch. This would permit the Canadian National Exhibition, Aug. 28 at Toronto, to run off as well as the other major shows including the "Hollywood Ice Revue."

However, AGVA has declared that once the unfair action is taken, all shows will be affected including the CNE. Roy Rogers and Pat Henning have been signed to headline that layout. If the unfair action goes into effect, CNE will transform the entire show into a rodeo with Roy Rogers headlining. Thus AFM musicians as well as AGVA performers will lose the prize Canadian job of the year.

Set Acts for S.A. Show

San Antonio, April 27. The Quintetto Allegro has been signed as the headline act for the San Antonio Home Show at the Coliseum here, May 8 through 10. Also booked for the show is Uncle Willie, comic from Dallas.

Maxine Sullivan Due In U. S. Next Month

Glasgow, April 20. Maxine Sullivan, who has been in Great Britain since January, is set to return to the U. S. by boat May 19. She has headed bills at Aberdeen, Glasgow and Dundee, with Cardiff to follow. Playing the Pavilion here, the chirper sang "Loch Lomond" at her nearest-yet location to the bonnie bonnie banks themselves. It was her first stage appearance in Glasgow.

She has been waxing for Parlophone in London. Her two latest tunes are "The Piper in the Glen" and "Boogie Woogie Maxine."

Vaughn Monroe Sets Vaude Unit

Pittsburgh, April 27. Vaughn Monroe, playing here last week with Sauter-Finegan band, said he'd be back in this territory early next month with a new vaude package featuring Rocky Graziano, Gene Williams orch and comedy team of Al Fisher and Lou Marks. Unit will break-in with a three-day stand in nearby Youngstown, O., May 3-5.

Additional dates are being lined up to follow shortly after Youngstown, but first Monroe has to fill several college dates on his own. He said the first stand after the Youngstown debut would probably be in Chicago.

Williams outfit has been working a number of one-night dance stands with Monroe lately, and Fisher and Marks were picked up after the singing star caught them in a Philly nitery not so long ago.

HOWE, HIGGINS UPPED TO GAC VICE-PRESIES

General Artists Corp. has elevated Buddy Howe, cafe department head, and Joe Higgins of the band sector to vice-presidencies. Step was taken at this time because of the illness of vicepres Art Weems, who is now recuperating from a heart attack on the Coast.

Howe and Higgins had been functioning under Weems who had okayed major deals. Promotion was given at this point so that both would have authority to close all deals they had initiated or any others that came in their departments.

Howe has been with the agency for eight years having started originally under Harry Kilby, then head of the nitery sector. Higgins rejoined GAC a couple of weeks ago after a brief term as a personal manager away from the firm.

Nat Cole Near-Capacity In Scot: Back to U.S. Soon

Glasgow, April 20. Nat (King) Cole played to almost SRO biz here despite prices being upped 50 percent at the Empire Theatre. Only seats available for latecomers were on the Wednesday matinee, added to accommodate fans. Singer sails from France on the Liberté May 7 and has an Ed Sullivan "Toast of the Town" date May 16. He's pacted for the Two Coaches nitery, Pittsburgh, the week of May 17, and does a stint at the Chez Paree in Chicago, May 26 through June 13.

After dates in Frisco, he begins a Coast tour, and is set to top the Michigan State Fair Show in September.

Backed by his own trio and the Vic Lewis Orch, singer played a one-nighter at the Opera House, Blackpool, April 18. Then has a week's vaude at the Empire, Liverpool, and winds his English tour with one-nighters at the Granada, Woolwich, and the Davis Theatre, Croydon.

London Bagatelle Set To Reopen Next Month

London, April 27. The Bagatelle restaurant in Mayfair, which has been closed for some months, plans to reopen near the end of May.

Two bands are projected, one led by Sonny Lee (known professionally as Sonelli), and the other is likely to mark the return to the West End of French violinist-band leader Stephane Grappelly.

Vaude Has Gotta Be Top-Drawer Nowadays to Draw—Joe Vogel

Martha Raye Follows Betty Hutton Into D. C.

Washington, April 27. The tall \$55,000 coiled during Betty Hutton's nine-day stand at the Capitol here, indicates that the two-a-night vaude is successful. Martha Raye has already been signed for this house at the same 50% term given Miss Hutton. Tele comedienne starts a nine-day run May 28. As in the case of Miss Hutton, she'll supply her own show.

Miss Hutton's gross is also causing optimism on another front. It's believed that with the success of this policy, a way has been found for theatres to compete with niteries in obtaining names. Top performers have shied away from vauders because of necessity of playing as many as seven shows daily. It's believed that under this policy successfully experimented by Miss Hutton, headliners will be able to walk out with more coin than they would have gotten in a nitery and at the same time play the same amount of shows.

Wirtz Quitting Indpls. in Hassle Over New Lease

Indianapolis, April 27. Arthur M. Wirtz, chairman of board of Indianapolis Coliseum Corp., said he was quitting city "in disgust" caused by Indiana State Fair Board delay in lease-renewal negotiations and posting of state police at big plant to prevent removal of equipment in dispute. Troopers would not permit four spotlights in building, Wirtz said belonged to Chicago Stadium, to be transferred to Fort Wayne for ice show there.

Wirtz group has operated Coliseum past 15 years on lease that expires April 30. Fair board will not have specifications drawn for new lease until May 15. Gilman Stewart, Greencastle, fair board president, said. It's too late to book shows for next season, Wirtz complained.

"In these 15 years we paid the state about \$750,000 in cash and installed nearly \$1,000,000 in equipment which the lease clearly said was to be left in the Coliseum," Wirtz declared. He has presented Hollywood Ice Revue annually, professional hockey, basketball, boxing and other attractions. While hockey has been defunct here past two seasons, Wirtz had indicated earlier that a team would operate here next season.

Wirtz intimated that attractions booked for Coliseum will be shifted to other cities or buildings here and that Dick Miller, Coliseum manager, will remain with his organization.

Stewart countered that fair board wasn't getting its share of Coliseum revenue because of loophole by which Wirtz sublet the building to shows he controlled, giving state percentage of rental only. He stated Coliseum's auditors reported gate receipts of \$328,116 for Hollywood Ice Revue in 1948-49 season, but that fair board's percentage was based on one-third of amount because of this setup.

Wirtz charged fair board plans to operate Coliseum itself after his lease expired. While denying this, Stewart said: "Of course we probably would if satisfactory arrangements cannot be made with outsiders."

"Outsiders" showing interest include Mel Ross, president of Theatre Productions, Inc., which operates the Murat Theatre here, and Joe Cantor, neighborhood theatre chain and drive-in owner; F. W. Hillgross, Plainfield, Ind., and B & L Concessions of Kansas City. Show biz is represented on fair board by Trueman Rembusch, former president of both Allied Theatre Owners of Indiana and National Allied.

Joseph R. Vogel, Loew's Theatres veepee, points to the Julius LaRosa-Ella Fitzgerald-Archie Bleyer vaude package at Loew's State, New York, as another example that "unless it's top drawer it is no use trying to bring back vaudeville." LaRosa was the first vaude at the State, traditionally a stage-show flagship on Broadway, in seven years and did \$78,000 the first week and with the \$45,000 take this (the second and final) stanza, the house will just about break even.

"Sure, if it's Eddie Fisher, or Betty Hutton, or somebody like that," says Vogel, "we'll do business. But it's gotta be fresh and hot. We had Vaughn Monroe and Sauter-Finegan at Loew's Penn, Pittsburgh, last week and apparently the kids want just the newest wows."

Vogel observes that the RKO Palace continues making a modest profit with its vaudeville because "it has no competition; the pix and acts cost little but let us open the Capitol again with stage shows and we'll both lose money."

For the resumption of vaude, the false-topped stage was removed for a firmer rostrum. With installation of wide-screen, the stage was raised with a phoney super-platform, and this is a minor cost, not the \$30,000 item as erratum in VARIETY last week. The 30G would probably be the right figure for the entire rewiring of the State.

Until stronger potentials can be found the State reverts to straight pix. Vogel would like Betty Hutton even though she played the nearby RKO Palace twice before because, judging by her business at Loew's Capitol, Washington, D. C., she apparently is what the customers want in the way of in-person stage stars.

Steel Pier, A.C., Books Full Season's Roster; Bows With Weekenders

The Steel Pier, Atlantic City, has virtually set its entire act roster for the season. Al Rickard, in booking the spot out of New York, has set lesser acts during the time the Pier is operating on a weekend basis, and goes into the more expensive lineups starting June 20 when the full weeks start.

Starting with May 29, Richard Hayman, Georgia Gibbs, George DeWitt and the Virginians have been booked. Jo Ann Tolley goes in June 5 and 6; Steve Evans has been signed for June 11 for three days, and Eddie White and Micki Mario top the June 18 setup.

Full weeks start with the Fran Warren, George DeWitt and Four Evans combination on June 20. They're followed June 27 by Lanny Ross and Alan Carney; July 4, Julius LaRosa, Herbert & Saxon, Amandis and Bobby Whaling & Yvette; July 11, George Shaw and Johnny Morgan; July 18, Mills Bros. and Gil Lamb; July 25, Georgia Gibbs and Henny Youngman; Aug. 1, Jean Carroll and the Roxettes; Aug. 8, Vaughn Monroe and Ross & LaPierre; Aug. 15, Dagmar, Charlie Applewhite and Roger Ray; Aug. 22, Frankie Laine and Leo De Lyon; Aug. 29, Johnnie Ray (who plays eight days) and Helene & Howard; and Sept. 5, Ballentine and Jo Ann Tolley. Pier is slated to close following the Sept. 12 weekend.

175G Fire Destroys Boston Resort Spot

Boston, April 27. A fire of undetermined origin completely demolished the cocktail lounge and main dining room of the Magnolia Casino, a swank summer nitery located on the North Shore, causing damage estimated at near \$175,000. Located in an isolated section of the summer resort town, only the kitchen in the one and a half story wooden building was untouched.

Spot, in operation about 15 years, is owned by society maestros Ruby Newman and Sammy Eisen, the latter batoning his group there each summer, and was managed by co-owner Frank Fishburn, vet in-keeper. It's doubtful that the spot can be rebuilt in time to operate this season.

Cossette Exits MCA To Set Up Own Agency

Los Angeles, April 27. After two years as head of MCA's Coast act department, Pierre Cossette is pulling out to organize his own talent agency.

Among Cossette's duties was the handling of seven hotels in Las Vegas and three in Reno. He had been with MCA for five years, three of them as chief of the one-nitery and concert department on the west coast.

AGVA 'Rebels' Organize Meeting To Force Union Into Mountain Deal

The borscht belt situation has brought action on several fronts within the American Guild of Variety Artists. While a union delegation headed by prexy Jackie Bright and Jonas T. Silverstone went up to the mountains for a conference with resort operators, a newly formed committee of performers sought to protect their seasonal employment in the hills by holding a "rump committee" meeting at the Victoria Hotel, N.Y.

The committee, headed by singer Bob Marshall and known as the Actors Welfare Club, made it clear that they are not "dissidents" but merely actors who lost one season in Lakewood, N. J., where failure of the innkeepers to negotiate forced the union to put the area on the unfair list, and do not want to lose another season in the Catskills.

According to Marshall, they aim to correct the abuses now prevalent within AGVA, restore democratic action, and institute reforms so that performers can go back to work. The committee is seeking to

enlist rank-and-file aid in bringing this about. They declare that under present procedure one man can nullify the vote of the membership. They also cited the fact that the voting of only 28 members put Lakewood on the unfair list. The AWC also made it clear that they resent alleged strongarm tactics of the organizers. Marshall pointed out that AGVA is not in the same position of the major unions which have a \$3,000,000 welfare fund. AGVA, he said, has to operate differently.

Marshall stated that the antagonism engendered by the organizers has created antagonism among the hotel operators, and has weakened the union's bargaining position. He declined that the immediate aim of the present administration is to protect the welfare fund. The squabble as to whether AGVA members are employees or independent contractors is costing performers a lot of work, and provision should be made for that clause to be taken out of controversy, AWC feels.

Marshall in another blast stated that AGVA's very constitution forbids complete democratic action. He said that the national voting, by which members all over the country vote for delegates from individual cities, stifles democracy. He also urged that the forthcoming

(Continued on page 52)

Femme Rodeo Star Breaks Leg in Det.

Jean Hodgdon, who's "death drag" is one of the features of the World's Championship Rodeo which was at Olympia last week, suffered a compound fracture of the left leg when she lost her balance and was dragged by her horse nearly three times around the arena.

A crowd of 2,500 screamed in terror until rodeo cowboys managed to stop the horse.

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Mpls. Prefers Jazz To Stripless Strippers

Minneapolis, April 27.

Dixieland and other jazz music have supplanted exotic dancing as the principal attraction at local theatre bars. The public here seems to prefer the male horn tooters instead of the feminine bumps and grinds now, according to the establishments' owners.

With the opening of Big Jay McNeely and his band at Vic's, five other such outfits hold forth at local bistros, whereas the spots still offering the exotics are down to two. Three of the cafes that have gone to jazz formerly featured gals.

The fact that the police department put a ban on strip teasing, requiring the performer to appear and depart in the same amount of attire and not divest herself of any garments during her dance, took the spice out of this type of entertainment and ruined its boxoffice value.

RINGLING TIGER GNaws ARM OF CAGE BOY, 28

A tiger in the Trevor Bale act now with the Ringling Bros.-Barnum & Bailey Circus, at Madison Square Garden, N. Y., yesterday (Tues.) clawed off the left arm of a 28-year old cage boy who was cleaning the enclosure with a rake. While Charles Hicks was working, he apparently got too close and the tiger reached out, grabbed him and gnawed on the arm. His screams attracted other circus attendants who beat off the animal.

At the Polyclinic Hospital, Hicks' left forearm was amputated. Bales declared that the tiger had been unfriendly to Hicks for several nights. "He described the cat as being tricky and crafty. What will be done with the beast hasn't been decided as yet.

Tony Martin Set For Repeat Pitt Booking

Pittsburgh, April 27.
Tony Martin, who played the Twin Coaches only last September, has finally okayed a return engagement to that big 1,200-seater room from May 28 through June 5 with the proviso that he get Monday, Decoration Day, the 31st off, in order to return to New York for a television show.

Original deal had been set for \$15,000 for the date, but Martin has agreed to pro-rate it down in return for the privilege of getting the one night off. He opened the new, enlarged Twin Coaches last fall and nobody since has topped his attendance figures there.

PM Cig Troupe to Tour Army Bases Overseas

An entertainment package assembled by Phillip Morris cigs will leave for Europe Friday (30) for a 10-week tour of military hospitals and other installations. Junket will take in visits to Wiesbaden, Stuttgart, Munich, Nurnburg, Frankfurt, Berlin, Great Britain and Prestwick, Scotland. There's the possibility that tour will be extended to France.

Included in the unit will be Kay Carole, Spaulding Sisters, Birk Bros., Lola Lee, Doris Wolin, Jack Flosso, and Phil & Nicol Knight.

Abramson's New Setup

Nat Abramson, head of the WOR Artists Bureau, N. Y., has organized the Bramson Entertainment Bureau, with temporary offices in the Astor Hotel.

Step was made necessary because of the tiff of the Mutual Broadcasting Co. with the American Federation of Musicians. The WOR Artists Bureau is operated independently of the network and its N. Y. outlet.

Joseph B. Rucker, Jr., has been named manager of sales and special events for the State Fair of Texas, at Dallas, according to James H. Stewart, general manager.

WHEN IN BOSTON
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HOTEL AVERY
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New Acts

GERTRUDE NIESEN Songs 20 Mins.

Black Orchid, Chi
Gertrude Niesen is exploding her personality on the boards again, after a self-imposed layoff of almost two years, and she doesn't seem to have lost or forgotten a thing. Voice is still dynamite, being strong, intimate, and richly textured, and her showmanship still has the savvy of a trouper schooled in topgrade musical comedy. Whether she'll accept other dates on the niter circuit is still uncertain; she's playing this intimacy as a replacement because the room is operated by her spouse.

Here's a nostalgia catalog of oldie tunes, many of which have undergone her treatment before, but her easy confidence and electric chirping sells them again. Torch "Love For Sale" is a choice offering sung with lighted cigarette, emotionally sans overplay. "Devil and Deep Blue Sea" makes for lively opener, and finger-snapping "Exactly Like You" is given amusing blue undertones. Whole display packs in warm humor and off-the-cuff gab for terrific returns. Les.

THE FLYING BERRYS (4) Roller Skating 6 Mins.

Palace, New York
Flying Berrys are a standard skating turn that tries to inject something a little different into the act with figure skating to the singing accompaniment of the younger femme. It's a dubious attempt — girl's singing, while pleasant, isn't of the pro variety and distracts from the good terminology of the elder couple. On the other hand, solo attempts at figure skating seem a little awkward on the small rink employed.

On the more orthodox portions of the act, foursome shapes as an okay opener for any bill. Their spins, lifts and acro bits, while not spectacular, are efficiently and gracefully achieved. They work without halts, which is also a change of pace, although not lending a sense of the spectacular to the act. Okay for vaude and tele guest shots. Chan.

JIMMY RANDOLPH Songs 10 Mins.

Apollo, N. Y.
Jimmy Randolph can count on his pleasant piping style and good looks to keep him working on the Negro vaude circuit. His tune-handling, both rhythm and ballad, shows an understanding of lyric values but it lacks the spark to pull him into the bigtime in imperson slotting or on shellac.

In his Apollo showcase, Randolph worked through four numbers, best of which are the rhythm items. Repertoire includes "Walking My Baby Back Home," "Ebb Tide" and "Gonna Live Till I Die." His encore tune, "Where Can I Go?" should be traded in for something less somber. Gros.

THE CARLSSONS Juggling 14 Mins.

Casino, Toronto
European man-and-wife team, over here after a tour of Africa and Australia, have a swift-moving juggling act in which they use the tennis balls, hat catches and rolls; with male scoring on top novelty as he juggles balls behind his back, this to audience view as he faces the back drapes.

Their "dancing hats" bit is also clever, with toppers manipulated for stage bounces and catches at terrific speed; and no fluffs when caught. Finale has the two doing the cigar-box trick for pickups from table, with the boy finishing with 14 boxes, the girl with 11, for speedy person-to-person transfers. Pair are blond lookers and class-worshipped, with whole act notable for pace, dexterity and flash. McStay.

NANCY WALKER Songs-Comedy 30 Mins.

Sans Souci, Miami Beach
Nancy Walker, a familiar on screen and stage as a comedienne, is prepping an act for the cafe circuit; judging from this, her first date along the run, she will need plenty of restaging and rewrite of material if any impact is to be made on habitués of the smarter bistros.

The latent talent is there, and when the special lines written for her allow, she sets up yockful moments; unfortunately, there aren't enough of these moments to obscure the weaker portions in the stint. Handed a zingy teeoff revise on "That's Entertainment," a mirthful lampoon on French chantoiseys in "Irving," or a clever theme on gal being urged to "Get Married Shirley," she gets the most out of the lines and seems set to go; other items, however diminish consistent returns, typical being "I Can Cook, Too," and "Cousin From Milwaukee," a Gershwin product. Another insert has her discarding outer portion of gown to reveal gams and work in ballet-satire idea which doesn't quite jell. Miss Walker has the (Continued on page 52)

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Break Ground for New WM Building on Coast

Hollywood, April 27. Construction got under way this week in Beverly Hills on a new three-story office building which the William Morris agency is planning as its new headquarters. Structure will cost approximately \$1,000,000.

Site of the new building is at El Camino Drive and Charliel in Beverly Hills. Morris agency will occupy the first two floors, and rent the third. Building will have 44,000 square feet. An audition room and a projection room are among features planned for the project.

Seattle City Council has appropriated \$67,850 for improvements at the Civic Auditorium and Ice Arena to make the two buildings better places for roadshows, concerts and exhibitions.

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'Opry' Troupe in Tex.

Houston, April 27. Webb, Pierce, the Duke of Paducah and Roy Acuff and his Smoky Mountain Boys will be the headline attractions of a "Grand Ole Opry" troupe which opens tonight (27) at the Coliseum for a three-night stand. Proceeds will go to the Houston Fireman's Pension Fund.

The Wilburn Bros. and Dolye Winburn, singing m.c., will be other featured attractions.

Agencies Coaxing Names Into Cafes, Even at Coin Sacrifice, to Hypo Biz

Talent agencies are now on a kick, attempting to convince top names to go into niteries even if it means a financial sacrifice. The offices realize that many spots, having become accustomed to names, must get a fairly steady supply if they're to remain in business.

One result of this tactic is fact that Frankie Laine has been booked into the Chez Paree, Montreal, May 21 for 10 days. In former years, Laine has done a one-niter at the Forum, in that city, and has generally walked off with more coin than he can possibly realize out of the cafe stand. GAC says it will try to get others on its lists to do likewise.

Agency, along with others, is attempting to stagger names so that an operator has a chance to hit an occasional jackpot in order to carry him through losing weeks. Accepting the fact that the volume of business is based on the strength of the attraction, the percenteries say they'll aim for solvency in cafes. Otherwise, they say, a lot of niteries will fail.

Montreal's Chez Paree used to buy all available names. These days, however, they're more sparing in their expenditures. They'll only plunge when there's a chance to make a buck. Otherwise, they'll attempt to get along on reduced budgets.

Max Meth to Baton 'Miss America' Music

Atlantic City, April 27. Max Meth, New York city orchestra conductor, will team with Vinton Freedley and Bob Russell when the "Miss America Pageant" is offered this September. Freedley and Russell visited here to advance plans for staging the event. Meth will have charge of the music for the big show, with an orchestra of 26 pieces.

Freedley has already made plans to change the stage and runway setup so that the orchestra will be sandwiched between them, instead of playing from in front of the stage as in other years. Arrangement will mean that the girls will be seated much closer to the front of the main stage than in other years giving the audience a chance to scan them to greater advantage. Show will be timed so that new Miss America will be known at 11 p.m., Saturday, thus giving newspapers chance to carry more complete stories plus pictures of winner. Freedley, a judge during the past three years, is very familiar with Pageant routine and his ideas were quickly endorsed by members of the Pageant committee.

Expanded Eddys' Now Working in Kaycee

Kansas City, April 27. Work of remodeling has now been completed and an expanded Eddys' Restaurant is in operation here. Dinner room and bar with nightly shows and dancing to the Tony DiPardo orch are unchanged, but facilities have been considerably increased.

Eddy Bros. took over quarters of a onetime tenant to set up a new private dining spot, the Clasique Room, enlarge the liquor and gourmet store, and open a new gift shop. New dressing rooms for acts have been added, along with increased office and storage space.

Nightclub and restaurant continue to be the central operation, according to George Eddy, senior of the three brothers, who, with Sam and Ned, actively manages the spot. Club currently is playing hypnotist Dr. Arthur Ellen and violinist Rima Rudina, but follows April 30 with Four Lads and Danny Crystal.

London Cafe de Paris Lines Up Top Names

London, April 20. The Cafe de Paris, generally accepted as London's No. 1 night spot, is making a new bid to lead the talent derby. Starting April 26, it has a lineup of international names for cabaret entertainment.

On April 26, Dorothy Shay opens a one-month stint, to be followed May 24 by Jack Buchanan, who had been skedded for a previous season but had to bow out. Marlene Dietrich has been booked to open June 21, also for one month.

A return booking has also been made for Carl Brisson, but a date has not yet been agreed.

AGVA Convention to Consolidate Battle Fronts Vs. AFM, Operators

Major problem that will come up before the American Guild of Variety Artists convention, which takes place at the Laurentian hotel, Montreal, starting June 7, will be the consolidation of its various fights. Organization toppers hope to be able to create a setup whereby they'll be able to steer clear of the two-front war which they have waged throughout the year.

On one hand, the union has been battling it out with the American

Federation of Musicians on the question of control of musical acts. The focal point in this fight has become Canada. In the convention city, Montreal, AGVA failed to get a temporary injunction enjoining the musicians from walking out on their contracts when it comes to playing for AGVA acts. Fight is now centering around Toronto where AFM prexy in that area, Walter Murdock, has been

(Continued on page 52)



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Dance Review

Jose Greco & Co.

Charles E. Green (Consolidated Concerts Corp.) presentation. Stars Jose Greco; features Nila Amparo, Lola de Ronda, Luis Olivares, Jueane Maya, Salome de Cordoba, Tina Velez, Malena Vargas, Julio Torres, Angel Soler, Antonio Jimenez, Jose Manella, Margarita Zurita, Ricardo Blasco, Miguel Garcia, Chirin de Triana, Pablo Miquel. At Broadway, N.Y., April 26; \$3.00 top.

Jose Greco is becoming familiar around New York. During this season, his heel stomping have become virtual trademarks at the Hotel Waldorf-Astoria's Empire Room and various legit houses. This Brooklyn-born flamenco practitioner is probably the most popular of his kind in the U.S. these days.

Greco has returned with a varied repertoire embracing many of the pieces that have helped maintain his top stature in the Iberian terps field, as well as some less familiar items. He's brought along with him most of the same dancers who have been with him through several campaigns.

No matter what new numbers are brought in by this gifted company, the keystone remains the colorful "Bolero," with the choreography by the late La Argentinita. With Nila Amparo, Luis Olivares, Angel Soler and Antonio Jimenez, the interpretation calls for several moods and dance styles. The other fave is "El Cortijo," an equestrian theme, danced with spirited precision by Greco and Olivares, Julio Torres and Angel Soler.

While Greco is the focal point,

some sections are carried excellently by his company. The men are all superb dancers. They're wiry and fiery and perform with a high skill. Their background work is excellent and when they step to the fore, they can provoke intensified applause.

Among the femmes, Nila Amparo, who worked the opening with a bandaged knee, appears first in a charming country dance and thence into the more serious efforts including "La Petenera," and other numbers; Lola de Ronda shows at her best in a delicate "Cordoba" to Albeniz's "Midsummer Nights Dream"; and Malena Vargas and Tina Velez charm in an "Aragonesa Jota."

There are also two excellent teams, one being Jueane Maya and Salome de Cordoba, who provide comedy and high spirit in a bulerías, and who show some pashy moments in "Segurias Gitana." Another team of top merit is Jose Manella and Margarita Zurita, billed as Los Gitanillos de Bronce (Bronze Gypsies). They look the part, and their terps is as wild as anything exhibited on the stage. The boy throws out a high pitched voice of tremendous intensity to punctuate his unbridled pash for the dame. Others who serve the troupe with distinction include Angel Soler, Julio Torres, Antonio Jimenez, singer Chirin de Triana; Pablo Miquel, pianist, and guitarists, Ricardo Blasco and Miguel Garcia.

The many visits by Greco haven't exhausted his audience. It's doubtful that he will for a long time, as he brings new and exciting material along with the faves that have established him in the fore of the Castilian dancers. *Jose.*

Bitten Stripper Not Suing

Los Angeles, April 27. Barbara Gray Atkins, strip teaser, filed notice in Superior Court dismissing her \$25,000 suit against Sonny Tufts, charging him with biting her on the thigh. Tufts' attorney, Jerry Bolston, declared the plaintiff had not received one cent of settlement. His statement was not denied.

New Acts

Continued from page 50

background and comedic know-how to rate better routine, and more intelligent writing than she is now purveying. *Lary*

STAR TIME KIDS (6)

Songs, Dances

11 Mins.

Palace, New York

This is an unusual booking for the Palace. In fact, it's something of an offbeat-type of act, since it was conceived for this booking. Star Time Kids are a contingent, headed by Lenny Dale and Rosale Mann, from "Star Time," a teenage talent show packaged by one New York's talent schools and carried on NBC-TV, at first locally but now network. Dale and Miss Mann, both around 16, are regular headlines on the show, while the four other girls in the act are dancers on the t'v'er.

Act is a sort of miniature revue, with Dale and the dancers opening with a "New York, New York" number sung by Dale and danced, modern style, by the four girls and himself. Miss Mann is on next, starting off "Candy Kiss" in which she's later joined by Dale. She then solos "Hallelujah!" and gives way to Dale and the dancers in a reprise of the dance steps of the "20s." Closer is a mambo segment featuring Dale and Miss Mann, the latter barefoot.

Miss Mann and Dale show lots of promise, something which can't be said of the four dancers. She has a belting singing style and a lot of poise, and the manner in which she slams across "Hallelujah!" got a solid reception. She's ready to graduate to the pro tv shows and the vaude circuits, and when a little older, to niteries. Ditto Dale, who's got all the stage presence of a vet trouper and who can sing and dance equally well. He looks and works like a junior edition of Joel Grey, and he too, with some special material, could start making the vaude and tv rounds with a good expectation of success. As for the act itself, it's okay as a showcase for their talents, but otherwise not too inspiring. *Chan.*

CHRISTOPHER HEWETT

Songs

20 Mins.

Colony, London

Christopher Hewett, now playing one of the leads in the local edition of "Wish You Were Here," fashions his cabaret routine strictly for sophisticated appeal using only original material. He specializes in lyrics with a sharp satirical bite incorporating, where justified, a topical twist.

The success of this type of stylized routine depends entirely on the audience. On the night caught, customers appreciation was clearly indicated and many of the lyrics evoked hefty palm-mitting throughout the room. Hewett has the right personality to sell this type of number. With fine delivery and flawless timing, aided by a set of powerful pipes, he whams through his snappy songalot to strong returns. In a seven number routine, the strongest entries include a Spanish song, "It Ain't the Same in the Hacienda" ("There's more bull in the commercials than in the arena"), a cute lyric about three sisters, Faith, Hope and Charity, and a strong opener in "You Can Rely on Vienna." His own accompanist, Colin Beaton, sat in with the Felix King aggregation to ensure sterling background-ing. *Myro.*

'Rebels'

Continued from page 50

ing convention to be held in Montreal in June be called off as an economy measure. He said the national board meeting immediately after the previous confab cancelled the positive actions of the convention. Same is likely to happen again, he said.

The AWC committee, aside from Marshall, consists of comedian Cy Reeves, Roy Davis of the Radio Aces, singer Frank Stevens, comedian Buddy Mack, singer Win Mayo, and comic Leon Fields.

Administration spokesmen say that AGVA is about to realize the fruits of the struggles to get actors protected by social security legislation, unemployment compensation, and other benefits that ordinarily accrue to employees. They say it would be a pity to have these gains nullified by rash action at this point.

Palisades' DeeJay Ballyhoo

Continued from page 49

resort backed a remote on DuMont, backed by Johnny Olson.

Several potential sponsors are said to be interested in a video package that the park is preparing. It would be aired live from the resort on Wednesdays. One show, being considered is built around disk jockey Art Ford and the pitch would be toward teenagers.

Still another program in the negotiation stage is a disk jock show to be beamed via WMGM, N. Y. Prospective sponsors, it's said, would benefit from both the tv and radio show by a "double plug." This calls not only for air mention but billing on the park's extensive outdoor and car card advertising.

TV Payoff

TV was found to have sound value, a management spokesman opined, for on a basis of a survey conducted at the park last year it was found that many car owners with out-of-state plates attended the resort on the strength of the tv program they'd seen or heard about.

While top show biz names and video, obviously stimulate public interest in the Rosenthals' midway, the management feels that there's plenty of business to be had in entertaining employees of large corporations. In line with that concept, two men were retained throughout the winter to book picnics and outings and contact big industrial firms.

Convention Pitch

Among major organizations which will use the park's facilities this season are the Greater New York Girl Scouts, who will have some 10,000 members at the resort in June. The N. Y. Police Anchor Club also plans to bring several thousand youngsters to Palisades this summer.

Group parties and excursions, of course, are admitted to the park at a price somewhat lower than the regularly prevailing 25c admission tap. However, this discount is more than offset by what the customers spend on the 150-odd rides and attractions available.

Normally, prices for various rides are scaled anywhere from 10c. to 25c. But on Tuesdays and Thursdays there are "bargain" 5c. rides from noon to 7 p.m. Incidentally, there is said to be no change in the park's current over-

AGVA Convention

Continued from page 51

carrying on the vendetta with AGVA.

The other major tiff has been on the organizational front. Union, since the inception of the welfare program, has been embroiled in a multitude of fights with individual operators and organizations. These tiffs have been extremely costly to the union and have had the effect of dissipating its strength. Union will attempt to find a way out of the fight on both fronts.

One thing is fairly certain. Union will attempt to bolster its organizing strength. Board members have declared that the path for organization has been achieved by a steady record of court victories by national counsel, Silverstone & Rosenthal. They have gone to court and obtained several rulings stating that performers are employees and not independent contractors. Thus way has been cleared for organizers to step in and sign up the spots. Yet this hasn't come about.

Convention is therefore expected to probe for the weaknesses in the organizing staff. The eastern and midwest regions are expected to get the major scrutiny in this respect.

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Palladium, London

London, April 20.
Billy Eckstine + (with Bobby Tucker), Jean Carroll, Salici Pup-pets, Jimmy Wheeler, Ted + George Durante, Authors + Swin-son, Ursula + Gus, El Granados + Peter (4), Palladium Tiller Girls (16), Eric Rogers + Skyrockets Orch.

With the current bill the Palladium vaude season comes to its close after a run of only two months, being replaced in early May by a revue starring Norman Wisdom. It is the shortest season since international variety was launched in the postwar period, but is expected to be renewed in the fall until the annual Christmas panto is presented.

With Billy Eckstine as the headliner, Palladium boss Val Parnell is continuing a policy successfully initiated a couple of seasons back of introducing established record personalities. The policy has paid handsome dividends since its inception. The fans unmistakably know their favorites and are familiar with the recording hits. This was particularly underscored in the case of Eckstine, who intelligently relies on his disk successes to provide the staple part of his act.

The vocalist has a relaxing style combined with luscious charm. This combination gives an added impetus to his songing; he sells his numbers by the effective use of understatement and by a polished microphone technique which enhances his wide vocal range. The sentimental ballads evoke the now familiar bobseydore response and these prove to be his forte, particularly entries like "I Apologize." His regular accompanist, Bobby Tucker, sitting in with the Skyrockets Orch., gives a handsome background to the presentation.

Another major American personality on the bill is Jean Carroll, who proved her worth as a comedienne a year ago. Her comedy spiel contains sufficient new material to give the act a fresh and healthy look. The deliberate omission of the milk coat routine, which proved a success on her previous appearance, was a disappointment to the regulars, but her laughter-provoking description of bringing-up-baby proves an admirable substitute. Both Eckstine and Miss Carroll had to do a begoff.

Best of the bill is composed of proven acts. The Salici Pup-pets follow a previously established routine with unqualified success. The quartet operating in the gallery of the miniature theatre on stage, again display their dexterity by infusing a lifelike atmosphere into their presentation. The maestro at the 88er and the puppet, who lights and smokes a cigarette, are among the fascinating ingredients of the show. Jimmy Wheeler, a local comic with a down-to-earth personality, is a stalwart defender of the old school of vaudeville. There is an inevitable blue streak in his material, but there are also a number of pertinent gags which qualify for an approving mite.

Because their gear had been lost in transit, the Sensational Bogdads were unable to appear on opening night and were replaced by Ted and George Durante, a comedy acrobatic duo currently in the Folies Bergere revue at the Prince of Wales. Their standard act, with its intriguing bits of contortionism, has sock impact. Authors + Swinson, a Canadian miming act, also earn a boff reception. They tee off with their broad takeoffs of the Inkspots and Johnnie Ray and close in strong style with a broad comedy interpretation of "Cigarettes and Whiskey and Wild, Wild Women."

Ursula + Gus contribute a fast juggling routine and El Granados and Peter again display their skill with ropes, whips and lariat. The Tiller Girls, per custom, open the bill with an adequate stepping display. *Mrg.*

Empire, Glasgow

Glasgow, April 17.
Nat (King) Cole, with Charles Harris, John Collins, Lee Young, Vic Lewis Orch., with Beryl Wayne, Roy Garnett, Dean Raymond, Saracen, Eddie Gordon + Nancy, Ernest Arnlley + Gloria Day, Ken + Anna Alexis, Bobby Douds Orch.

Thousands of diskhop juves and a fair proportion of oldsters, too, are sighing and squealing for more during the Nat (King) Cole slotting on this vaude bill, in which the normal run of variety acts has been sacrificed to make way for the Vic Lewis bandshow and the music of Cole. At show caught, vaude was packed solid, with SRO by the rule, and the U.S. singer, backed by his own trio, walked out to a rapturous reception of which has the older stubholders frankly bamboozed. Advance rep of Cole via disks,

jukeboxes and Radio Luxembourg brings out this army of customers, few of them regular attendees at this No. 1 vaudey. Moss's Empire boss Val Parnell will rake in the coin, but what harm he will do to the mass of customers for normal vaude acts by dismissal. Lack of a worthwhile comedy act on the bill is also noteworthy, and support bill, while acceptable is not strong numerically.

Cole, tall, slim and smiling, has a well-varied repertoire of current pops and oldies, and makes the biggest impression with his rendition of "Ever Come Back to Me." Also clicks with "Tenderly," sung while spotlight dissolves. Each announcement of a tune rouses the youngsters, singer ranging through "Unforgettable" to "Pretend" and into a novelty number, "Calypso Blues" in which he dons a straw-hat. Oldies also earn applause, two being "Mona Lisa" and "Too Young."

He occasionally interrupts his vocalizing for a thinking of the ivories, and is admirably backed by Charles Harris (bass), John Collins (guitar) and Lee Young (drums). The Vic Lewis orch also supports.

Finale to first segment is provided by the Lewls orch, effective spot being drummer Kenny Hollick's "Skin Deep" to top lighting effect in silhouette with rest of group blacked out. Saxophonist Ronnie Chamberlain scores in "Secret Love," but vocalists lack personality, especially distaffers. Beryl Wayne, who rarely smiles, Orch winds with "The Peanut Vendor."

Ken + Anna Alexis, mixed dancing couple, are stylish openers, male doing topknoted solo. Eddie Gordon follows in second slotting with his madcap miming with a bicycle, and Saven, British vent newly-returned from a U.S. trip, scores solidly with his little girl dummy Daisy May, asides from a trunk by his wooden partner Andy, and his novel gimmick of two dogs, one live, and both getting in polite accents that surprise the customers. This is a fine act that rates the best bookings.

Ernest Arnlley + Gloria Day offer a n.s.g. comedy act titled "Television Tit-Bits," with the male as a comicking Napoleon and the female as Josephine, assisted by Arthur Carver, a stooge. At show caught, he registered only mildly, this type of English humor not being appreciated by Scots.

Adequate showbacking for the variety side of the bill from Bobby Douds and the resident Empire Theatre orch. *Gord.*

Varities, Paris

Paris, April 24.
Patachou, Jean Rigaux; \$3 top.

For her return to the Paris boards after her U. S. trip, Patachou sized up the field and public tastes shrewdly before taking the plunge. Feeling not ready for a one-woman show, and noting the rise and new popularity of the music halls here, she decided to come back in this two-man format. At first she planned to do the second half of a show preceded by some hand picked acts, but then a decision was made to share it with another topliner. Choice fell to bombastic chansonnier patter man Jean Rigaux. Between them they have a neatly packaged show that should surpass its tentative 40 performances.

Rigaux is on first and clicks with his solid-cored story-telling and pot shots at leading politicians and French conventions. The brash and clever Gallic aspects come to the fore as he packs in a ribtickling 40 minutes of verbal mayhem and chatter. All this is accompanied by squeaks, blubs, mugging and bodily movements of high laugh and thespic calibr.

Then Patachou takes the spotlight for a 50-minute stint of songs that is a model in choice, precision, delivery and boff back-grounding from a five-man combo hidden behind a translucent scrim. She has slimmer down consider-ably, has added a polish and poise to her songaloo probably due to her U. S. experiences. She sells without the overbelting of yore, and expert bodily emphasis underlines her repertoire.

A feeling of the more optimistic and individual street poetry of the Gallic songsmith gives her work an exuberance and appeal. Showmanship is apparent in each song and her brightness and hoydenish qualities are now handled in a more brusque days when she sliced customer neckties for laughs in her Montmartre niter. More diversity in songs would make her ready for a one-woman show which is probably her next stop in her rise to top billed spotting in the Gallic chant scene. *Mosk.*

Palace, N. Y.

Flying Berrys (4); Stan Harper, Catron Bros. (2); Star Time Kids (6); Tommy Hanlon Jr., Yvonne, Clavel + Farrar, Bert Howell + Frank Radcliffe, Maxellos (3), Jo Lombardi Orch.; "Drums of Tahiti" (Col); reviewed in VARIETY, Jan. 13, '54.

This week's Palace bill is a pleasant and diversified one, which though unspectacular in any department, runs smoothly for okay reception all the way round. Although most of the turns aren't familiar ones, there's not a bad act on the bill and several good ones. On first glimpse, the bill would seem overloaded with comics, but as it turns out, only one act is straight comics while the two others integrate other routines into their turns.

Three comedy acts are the Catron Bros., Tommy Hanlon Jr. and Bert Howell + Frank Radcliffe. Of the three, only Hanlon's is straight comedy. His low-pressure delivery scores nicely on a string of familiar topics, and his work with his femme assistant is clean and funny. Guillotine bit, with an audience volunteer, is a good closer.

Catron Bros., in the fry, are better hoovers, and singers, than comedians. Precision tapping is excellent, and form a showcase for some rhythm tunes they sing, but the comedy, although okay in spots, could well be cut in favor of more terping.

Howell + Radcliffe, in next-to-closing, score both with the vocals and in comedy bits. Howell's got a standout tenor, which he displays to advantage in "J'attendrai," while Radcliffe takes advantage of an impressive range (bass to falsetto) to deliver "Charmaine." They duet a Mexican bit nicely, interjected with comedies. It's an easy-to-take turn that gets big miffs.

Other acts are more of a diversified nature. Flying Berrys, the openers, and the Star Time Kids are reviewed under New Acts. Stan Harper, in the deuce, gets some good tonal and technical effects out of his harmonicas, employing them to good advantage on "St. Louis Blues," "Poet + Peasant Overture" and "Tiger Rag." He's a distinct asset to the bill.

Yvonne, Clavel + Farrar are a novel ballroom turn, with two femmes and one man doing the standard routines and doing them well. It's unusual in its effects, with the man doing lifts and spins with each arm and then waltzing with both femmes in tow.

In the closing spot, the Maxellos get in some excellent risley and acro work. Stunts are eye-catching, effective, but the pacing could be stepped up somewhat. Jo Lombardi crew provide their customary razor-sharp musical support. *Chan.*

Metropole, Glasgow

Glasgow, April 20.
George Daniels presentation of "The Sprigs of Shillelagh" company, with Daniels, Four Ramblers, Oolagh Herrity, Hal Roach, Sue Miller, Two Kells, Margo Daniels, Bracy Daniels, Marion Daniels, Mona McDonald, Clarrie Daniels, Garry Black, Silvester, Jack Masterton Orch.

All-Irish show, composed both of vaude players and thespers in old-time teary melodramas, has fairly good novelty appeal at this vaudey. In first segment the company provides a bill of song, comedy and dance, while post-interval time is given over to a playlet, "Noreen Bawn," a tale of ould Donegal.

Bill is mainly a family concern, being run by George Daniels, who tours his group yearly round Irish towns and villages, the high popular appeal among the unsophisticated rural types. Oldest performer is his 74-year-old father, Bracy Daniels, and the youngest his daughter Marion, aged 16.

Vaude section opens with Silvester, handsome young accordionist, who knocks out the jaunty melodies on the squeezebox to good miffing. The Two Kells, a mixed duo, offer a longish song-and-dance spot, mainly Irish, and the company indulges in an Irish dance celebration which pleases the out-fronters.

Daniels himself plays the comedian of the show, being aided by his brother, Clarrie, as stooge and a bulky chunk of femininity, Oolagh Herrity, as comedienne-foil. Chirines, male and femme, are billed native-style as "The Sprigs," and the Irish terping is a standout point of the show. Sue Miller, middle-aged soubrette, chirps pleasantly the oldie melodies and current pops, while the Four Ramblers, Irish act w.k. on the U.K. vaudey loop, scores in harmony.

"Noreen Bawn," a weepie about unrequited love, roams sentimentally from a cottage in Donegal to a cotton plantation in the States.

winding in a graveyard scene in Donegal. Dialog is trite, and situations corny, but players bring to the piece so much simple sincerity that the outfronters are silenced apart from occasional lapses into self-conscious risibilities. Ends on a weeping song note from Daniels, with several members of audience hastily concealing their kerchiefs. As type of village drama offered to unhep legitgoers, the drama holds a certain amount of interest appeal. At show caught, it garnered satisfied miffing.

A young magician comedian, Hal Roach, scores in pre-interval slotting. The Jack Masterton orch provides showbacking. *Gord.*

Apollo, N. Y.

Johnny Ace + Willie Mae Thornton, Hal Singer Orch (12), Wong Sisters (2), Earnest Seales, Jimmy Raydolph, McGinty + Hughes; "Calling Bulldog Drummond" (M-G).

There's not much action on the Apollo bill this frame until the closing round. And then things really start rolling. Credit the Johnny Ace-Willie Mae Thornton unit for pulling the overlong layout out of the doldrums.

Miss Thornton and Ace split the vocalistics with support from a driving seven-man combo (four rhythm, two reed and a brass). Femme is a heavy rhythm & blues thrush while Ace is a mellow crooner. The contrast is effective and sustains interest and excitement all the way. Miss Thornton blasts her disk faves, "Houn' Dog," "Let Your Tears Fall" and "For You My Love," with the kind of gusto that keeps the aud rocking. Ace, a new disk fave in the r&b field, wins with "The Clock," "Follow The Rules" and "Saving My Love."

Preceding turns add up to just routine fare for the Harlem flag-ship. Hal Singer's orch (three rhythm, four brass and five reed) whip up some uninspired r&b instrumentals. Maestro, however, comes across okay with his torse sax licks. Orch is spotted throughout the show, so the lengthy running time could easily be pruned by omitting one of the band's spottings.

There's a bad balance on comedies, too, with Earnest Seales and McGinty + Hughes handling the yock chores. One of these turns could have been saved for another week. Seales' monolog is geared for the house's tastes and pulls down an adequate share of guffa w.s. Distaffers McGinty + Hughes work up a sprightly turn that pleases the crowd.

The Wong Sisters, in the teecoff spot, are a pair of acro-dolls who know their turns, twists and terps. It's an okay opener. Crooner Jimmy Randolph is reviewed in New Acts. *Gros.*

Pavilion, Glasgow

Glasgow, April 27.
Jack Milroy, with Glen Michael, Jenny Hogarth; Larry Macari Quintet, Maple Leaf Four, Sheila Hannaway, Colin Dunn, Betty + John Wardell, Lillian Broome, J. W. Jackson Girls (10), Billy Ross Orch.

Lively vaude stint, at this up-town vaudey for limited season, is notable for emergence of Jack Milroy, native funster with infectious grin, fast style and relaxed manner of working in gags and sketches. Comedian, who recently made U.K. tv debut, is nothing up considerable success with hard work, and is backed by fairly bright company. Milroy is best in his final solo spot, as an eccentric-looking kilted Scot dancer doing his best to retain the traditional Auld Lang Syne music against the bop of a jazz-dispensing orch. Mannerisms, bodily and facially, have the out-fronters in continuous yocks.

Milroy is also a standout in sketch as a henpecked husband. With his stooge, Glen Michael, he also works a topical reading-the-newspapers string of gags, commenting on events and personalities, with generous sprinkling of locally-flavored references. He's assisted in comedy by comedienne Jenny Hogarth, standing-in for his wife, Mary Lee. Larry Macari Quintet are four males and one brunette, dispensing music on organ, drums and vocal-ly. Act is lively in current pops and has comedy angle when two of the members, the drummer and the distaffers vocalist, engage in argument and song as an American (wain bickering about love).

Dancing spot is held by Continental twosome Betty + John Wardell, she being the personality of the duo, and more vocalizing from Colin Dunn, Scot tenor, and Sheila Hannaway, English femme recently seen at this vaudey in pantomime. *Gord.*

Olympia, Miami

Miami, April 23.
George Sacchi's revue, "Los Carnavales de Cuba," with Olga Chaviano, Julie Romero, Roxanna + Martin, Salvador Levy, Helena + Hector, Joanni, Sans Souci Scenorias, Les Rhode House Orch. "Make Haste to Live" (Rep.).

A must for this big house is frequent importation of Cubano units from Havana, with the Latin idea replacing the hillbilly contingents in boxoffice draw values. There's a growing Caribbean colony here that comes to see their confreres, adding to the regulars who make this vaude a weekly habit.

Current production is from the Sans Souci club-casino in Havana and has a cast of 30, with overall results on the plus side, albeit the group numbers show need for disciplining. George Sacchi's staging is lively, a prerequisite for this type of colorful native stomp-chomp and hipweaves, with inserts of song solos and comedy-dancing.

Topper is sultry and exciting Olga Chaviano, a fave in Spanish language pix. She exudes sex while spinning out mambo-samba whirling that set an uninhibited tempo for the proceedings, topped by the gyrations of the scanty-clad senoritas in the line, and plussed by a solid assist from Helena + Hector on the rumba routines.

A looker and strong delineator of latin and American lyrics is Julie Romero. Thrush knows her way around the nuances of a lyric, to milk steady miffs from the stubholders. Standard with the type of revue is the flamenco with Roxanna and Martin, who hit per for the hand-clap, castanet and heel-pounding chore.

Almost walking off with the show is Joanni, dusky eccentric dancer who elicits howls with his rubbery antics and panto on a simian.

Salvador Levy handles the emcee chores in fair fashion and does okay by the male warbling assignments. Les Rhode and house orch played the backgrounds as authentically as any Cuban imports. *Larry.*

Dick Powell

Continued from page 1

the most expensive production to be filmed at RKO in 15 years.

Hughes and Powell have agreed in principle in their discussions. Powell comments: "I would like to see the deal work out properly. I would like the opportunity to make the important decisions involved myself. It is a great deal of responsibility and more work. If I don't do it here, I'll wind up somewhere else, with formation of my own company."

Powell, not even under contract at RKO presently, is nevertheless prepping four pix for the Hughes plant—"The Conquerors," starring John Wayne and Susan Hayward; "The Long Wire," to star Wayne; "Notorious Lady," for which he hopes to land Jane Russell, and an untitled western. He may direct "Conquerors," but that's contingent on the outcome of his talks with Hughes; if he is named production chief before the picture gets under way, he won't direct, because even a guy as ubiquitous as Powell won't have the time.

Vidpix and Reality

In addition to his RKO chores, Powell is partnered with David Niven, Charles Boyer and Don Sharpe in the ownership of Four Star Productions, whose "Four Star Playhouse" is one of the top tv shows today; is alternating deejay with Ginger Rogers, Tony Martin and Peggy Lee for Ziv Radio; directed "The Caine Mutiny" legit for Paul Gregory; and a sizeable reality developer.

Powell thinks back to 1950 and 1951, when the pix biz suffered a real slump, and he only worked in one or two pix "I was washed up again," he recalls. The slump decided for Powell he had better get into tv "to protect myself in the clutches." And it was then he formed Four Star. "I had a desire to do a good job, and decided to be on the other side—the production side," he says.

Just as the company began rolling Powell was tagged for an important role in Metro's "The Bad and the Beautiful," and this portrayal saw another revival in the career of Powell, the actor.

Cotillion Room, N. Y.

Dorothy Sarnoff, Russell Swann; Stanley Melba and Chico Reli Orch; \$2 and \$2.50 cover.

The Hotel Pierre's Cotillion Room has a double-featured jackpot show this semester with musically gone-nitery songstress Dorothy Sarnoff and madcap magician Russell Swann providing strong entertainment components individually and in contrast. Thus, the zany magico gives the posh Pierre's nitery a lusty tempo, and Miss Sarnoff makes sure of her popular appeal with a canny and thoroughly showmanly medley of operetta and operatics.

Swann has been away from the metropolitan scene for some time; in former years he was a regular at the Rainbow Room in its heyday and at the Waldorf-Astoria in more recent seasons. In between he has traveled the circuit from the west coast to London and Paris. He now has two personable femmes as his aides, and the fact that they're new and aren't as glib in their stoegeing is almost a plus. In the main Swann's magico is nonsense, primed for laughs, but he manages a couple of legitimate tricks. He works intimately with the ring-siders; does an aside running gag (a la Billy Gray's translations) concurrently at La Vie en Rose) and also enlists a male customer for a foil. By and large he unreefs a solid half-hour of fun and confusions.

Miss Sarnoff, replete in a new coiff and an even more ingenuous manner of styling which shows off her attractive underpinnings, sopranoes a slick songbook. She evidences savvy audience values as she gives "Getting to Know You" (from "King and I," wherein she was long featured) through "This Is My Beloved," "Man" (a "material" type lyric), a Paris medley, more "King and I," a "Mme. Butterfly" excerpt sans mike, (by coincidence a Japanese group were in the Cotillion Room on the night caught), "You Can't Take It With You" (audience participation) and the Gershwin classic, "Swonderful."

Attractive brunet knows her way around a saloon floor, and delivers the entire route.

Stanley Melba also knows his room, not only maestroing it but in booking it, give or take of course the occupational hazards of trying to outwit the competition and the season. Right now it's not a particularly stand-out season business-wise; apparently that "swindle sheet" easy coin has cooled down, and they're not out in such numbers with and with such large pour-boires (fancy talk for tips). But the Pierre should do its share with this Sarnoff-Swann team, Melba also apparently has been (or maybe it's to the credit of his concertmaster) developing the "Cotillion Strings" aspect of his brisk 9-piece band. Their dandspation is slick and telling, and that goes also for the relief Chico Reli orchestra. Abel.

Last Frontier, Las Vegas

Las Vegas, April 20.
Dorsey Bros. Orch (16), with Lynn Roberts, Gordon Polk, Peggy Ryan & Ray McDonald (with Patty Ann Garrity), Asia Boys (3), Frontier Girls (9); no cover or minimum.

The Dorsey Bros. will lure plenty of music-minded patrons to Ramona Room in three weeks. The marks second time around since their merger last May. Seventy-minute show features Tommy leading the crew most of the way with Jimmy taking over for the smash windup.

Syncopated brass harmonies make the orchestra a standout performing group. The best in Dorsey tradition is upheld in "Marie," featuring TD on trombone and four trumpeters. "Holiday For Strings" near close finds Jimmy doubling on sax and clarinet, while Jackie Gleason's tv theme, "Melancholy Serenade" features duet of their musical best. No doubt this number is selected because crew takes over for Gleason this summer. Brothers shine as instrumentalists when they lead Dixieland combo from within group in rousing "When the Saints Come Marching In," and "South Rampart Street Blues."

Gordon Polk and vocalist Lynn Roberts are featured with the band. Polk, a mugging, bumpkin-type of singer registers with "Sunny Side of the Street" and "Make Love to Me." Tommy Roberts is vibrant beller of bounce tunes and socks across "Fit As a Fiddle," "Taking a Chance On Love," and "You're Gonna Dance With Me." Peggy Ryan and Ray McDonald are nice terp duo in tap and soft shoe routines, conveying charm all the way. McDonald does emulation of Pat Rooney while spouse is at her best as flapper in Charleston

number. Opening night nerves or just breathlessness from fast dances may account for difficulty in getting lyrics of song duets underway. Real sleeper is uncovered in this act in person of 4-year-old Patty Ann Garrity. Mile is captivating and adept tap dancer who walks off to salvos. The Asia Boys are trio of balancers with solid act and they earn heavy mitting. The Frontier Girls show polish in pair of holdover production numbers and move well in "Spring Is Busting Out All Over" and Afro-Cuban routines. Bob.

Latin Quarter, Boston

Boston, April 20.

Myron Cohen, Betty George, Chandra Kaly Dancers (4), Guy Guarino, Harry DeAngelis Orch (8), Zarde Bros. Trio; \$3 minimum.

Although lacking in the socko names apparently necessary to lure sizable audiences into this bistro during the early part of the week, the current lineup nevertheless adds up to a slick nitery fare.

Topbilled, the quiet mannered Myron Cohen pleases with his seemingly unlimited supply of yarns which he spins in Yiddish, Italian and Irish dialects. Bypassing the "punch" delivery, guy just lets the stories rely on the story thread and his casual delivery to register, which he does during his engagements here.

Despite the fact that Betty George, a shapely thrush, does essentially the same songbook she unveiled during her last outing here about two years ago, she fares nicely. In the old material department, she bows on with "Howja Like to Love Me?" with a gimmicked second chorus; "Mamie Is Mimi Now," and a Greek lament of a lover whose gal has been kidnapped by bandits. Acknowledging that the latter tune was taught her by her mother, she changes pace inserting a number, "My Mother Didn't Teach Me," an upbeat version of "Sister Kate," complete with torso tossing.

Bill tees off with the Chandra Kaly dancers, a male and three gals who dish out a nifty sesh of Oriental terping. Troupe whips through precision stepping, highlighted by neck wagging and expressive hand movements. Male grabs the spotlight for a bit of rhythical soloing joined by the gals for an Oriental style spoofing of a jitterbug finale. Classy stint clicks nicely.

Layout is adeptly emceed by Guy Guarino, with Harry DeAngelis handling the musical background in stylish fashion alternating with Zarde Bros. trio for customer dance sets.

Dorchester, London

London, April 20.

Shani Wallis, Monica Roc, Igoen & Rita, Dorchester Girls (4), Cyril Grantham & George Birch Orchs; \$4.25 minimum.

Main local interest in the current layout at this Park Lane hotel is focused on the cabaret debut of Shani Wallis, a musicomedie star who has risen to the forefront in the past year or two. She got her first break as the romantic lead in "Call Me Madam" and is following up that success as one of the leads in the London version of "Wish You Were Here."

The warmth and friendliness which Miss Wallis generates from the stage is missing from her cafe performance. There is no apparent point of contact between the artist and the audience and the inadequacy of her routine is no help in healing this breach. The gal is nicely turned out and looks good on the stage, but will clearly have to learn the hard way that being a cabaret star involves something more than just singing a few songs into the mike. In due course, with encouragement and perseverance, she should develop as a popular bet for the cafe trade.

Apart from the Dorchester Girls, a high-spirited quartet who appears in between the acts, there are two Continental turns on the bill. Igoen & Rita have some nifty conjuring tricks producing birds (instead of the conventional rabbits) from out of a hat. Monica Roc is billed as "The Quick Change Girl from Paris" and undergoes costume changes within a split second. She comes on stage dressed in Oriental robes but is soon transformed into a peasant dancer, Spanish senorita, Russian woman and western cowgirl. As a neat payoff she strips down to a tightfitting bra and panties. Act is a novelty with limited appeal.

The two resident combos smartly cater to the dandspation and Cyril Grantham's aggregation does a satisfying job of cabaret backgrounding. Current show is in for a month and, on the night seen, the room was jammed to capacity. Myro.

La Vie en Rose, N. Y.

Billy Gray, Patti Moore & Ben Lessy, Proser's Ponies (16) with Doug Rogers, Van Smith Orch; minimum \$5.

Monte Proser's La Vie en Rose having closed down for four days reopened Thursday (22) with the Billy Gray-Lessy & Moore combination who provide what is probably the funniest cabaret show in town. It's a program which not only has the virtue of being a yockfest, but one that has a note of freshness with principals who haven't been seen in these parts for many years.

The Proser enterprise has come back with a refurbished policy which calls for a line of six girls billed as the Proser Ponies. They're cute tricks, well routined by June Taylor, who does the choreography for the Jackie Gleason show. The routines are well designed, using the comparatively small stage space without looking cramped. The production terping and singing by the outfit appear, Doug Rogers who shows proficiency in both departments.

Gray, who is remembered as being a onetime partner of Jerry Bergen, is also the boniface of Billy Gray's Broadway in Hollywood. With Ben Lessy & Patti Moore, longtime fixtures at that spot, they've become integrated into one of the funniest cafe layouts which has been travelling the cafe circuits with excellent results both in laughs and boxoffice.

Trio comprise a terrific combination. Work is allotted so that Gray does a solo, and then combines with the duo. Gray has some funny bits including a western takeoff. However, with his present verbiage, which includes a lot of Yiddishisms, he's going to bypass a lot of customers who don't dig the lingo. He's also likely to alienate others with the indigisms. Since he doesn't need either, he'd be better off by toning down on both these items. In concert with Moore & Lessy, they do a satire on "Dragnet" and ballet. Both rock the joint. Incidentally, males' leotard costuming plus the zany dance steps, make the terp rib one of the highlights of the show.

Miss Moore and Lessy at one point stop the show completely. Their "Don't Fight" number is as funny as anything presented in these parts. The duo, incidentally, are essentially a comedy singing twosome, but there's virtually as much physical aspects to their turn as there is in the Kay Thompson routines. They excel in the song and dance aspects of their act. Another top number is their rendition of "Women." Among the many distinguishing aspects of the act is Lessy's pliable face which can express virtually any emotion in a funny way. And Miss Moore is a comely babe for all her knockabout. Both work as if they enjoy every minute of it. So do the customers.

This is the first time this trio has hit New York. Moore & Lessy played the town at the Harlem some years ago. Incidentally, Nat Harris who operated that Broadway spot, is now La Vie's manager.

La Vie now has a chance of hitting some tall coin. Show also indicates that New York needs a nitery where the customers can be assured of a real fun evening. Indeed, virtually every kind of show has been tried in cafes of late except that of the ribald Club 8 of more than a decade ago. That kind of entertainment is due for a comeback. Jose.

Mocambo, L. A.

Los Angeles, April 20.

Byron Palmer, Paul Hebert's Orch (8); \$2 cover.

Libertine proved it and now Byron Palmer clinches it—you can't go wrong with the big smile. But behind it must be talent, pianist of vocals and the match-making of the two, the looker enchanted whether it's at setside or ringside.

Palmer is for a week on this second time around and should keep the Morrison tavern well populated. Stand is short because he must be in N.Y. next week to audition for the juvenile lead in Cole Porter's upcoming "Silk Stockings." Palmer's singing voice is pleasant in the baritone range even though at times there is a tendency to slough melodic nuances for the personality sell. A more ingratiating performer with an appeal for the decolletee trade rarely has these assets of the fast set, and he had no trouble winning them over from his first piping of "Wonderful."

Good showmanly touch was his device for the medley of Irving Berlin clicks running for nine minutes. Granted permission by Ralph

Edwards, he pegged it "This Is Your Life" and proceeded to trace the songwriter's career with timely intermittency of choruses. He strolled past the tables with a hand mike to intone "Woman," the better that they could have a closer look at him. Other numbers to fill out the half hour were "Wanted" and "Donkey Serenade."

Charles Henderson provided Palmer with some good arrangements with dance sets by Paul Hebert's crew. Helm.

Horizon Room, Pitt

Pittsburgh, April 24.

Ted Lewis, Bert Gordon, Manor & Mignon, Sue Evans, Midge & Bill Haggett, Eloy Peace, Ted Lewis Band (10); \$2 cover.

This is Ted Lewis' third visit—he originally opened the place to the handsomely attired at the Greater Pittsburgh Airport and he's returned with a brand new unit that matches his last two and in some respects is even better. There's still no pro like an old pro, and the genial gentleman with the battered high hat and the licorice stick that continues, to blow a lot of hot jazz bubbles could probably pick up any bunch of performers at random and make them shine like a million bucks.

That's the lasting magic of the sharpshooting showman, who needs only to lift his expressive pinkie in salute and any crowd, regardless of age and station, is immediately in the palm of his hand. Seeing Lewis do it once or even two or three times could possibly be considered happy accidents of specific audiences and places, but when the same thing happens down through the years, surviving eras of show business and generations of people, then it can no longer be considered just hit-and-miss.

The Lewis trademarks are all back again, even the "Me and My Shadow" bit, with the tickle-hoofed Eloy Peace, which he discarded last season. "When My Baby Smiles At Me" and the others are as shipshape as ever and the indefatigable highhatted tragedian of jazz is seldom off the floor as his troupe keeps streaming on and off to clock a solid hour and a few minutes for a bangup, dinged-down show. Manor, Mignon are back with him again this season after an absence of a year or so, and they're dancing class from tip to toe, a team epitomizing all of the ballroom graces with all of their stuff executed with charm and elegance. The newcomers are Sue Evans, a pert songstress and a figure to match, who hangs up her Ted Lewis shingle in a couple of engaging duets with the old master; the attractive, blonde Dewey Sisters, a couple of acrobatic kids who make the most remarkable tricks look simple, and Midge & Bill Haggett, pair of youngsters who neatly hoof themselves into a click.

For the 1954 edition, Lewis also has Bert Gordon, "The Mad Russian," who is getting back into action again after being on the sidelines the past couple of seasons or so for no obvious reason. Gordon, with his rubbery face, scare wig and dialectics, is still a very funny fellow in his assault on the English language, but he doesn't fit too easily into the Lewis formula, and the couple of sketches Gordon does with Lewis, one with the assistance of Mignon, go by fits and starts.

Even so, the highest unit is top-notch. Lewis the whole way and there's nothing better to be had in the nitery belt these days than top-notch Lewis. Cohen.

Thunderbird, Las Vegas

Las Vegas, April 20.

Mills Bros. (5), Rey & Gomez, Barney Rawlings, Duffy Dansations (8), Al Jahns Orch (11); no cover or minimum.

The newly remodeled Navajo Room will house a satisfactory modicum of patrons for the four-week run of this show. The pleasant, relaxing aura created by the Mills Bros. is unusual in the generally blatant nitery field.

Forty-five minutes are devoted mainly to nostalgics. Faves like "I'm Afraid To Love You," "Til Then," "Glow Worm" and "Paper Doll," are crystal-clear etchings in harmony. A newer disc that socks is "She Was Five And He Was Ten." "Gloria" is an added starter on the mellow list via the encore route, and "Say, Si Si" heads jump category. Group renders boffo oral instrumental in "Caravan."

Rhythmical allurements and terp humorisms are readily and engagingly performed by Rey & Gomez. Dance team is colorful in Latin-American rhythms and packs unusual entertainment wallop rewarded by salvos at conclusion. Bob.

Sherry-Netherland, N.Y.

Julian Larson, Fred Stamer, Imperial Latin Orch, Jan Brunasco Imperial Tziganes; Cover after 10 p.m., \$1.50; Saturdays, \$2.50.

The waiters are second French Empire hussars, the relief musicians are Hungarian Tziganes, the manager and the cuisine are Imperial Russian and the star is blonde Julian Larson from Texas. Somehow this international mixture of flavors pays off largely because Miss Larson is such a luscious la carte serving of sexiness. When she announces, lyrically, that she wants to like to bite her initials in a banker's neck, this seems as naughty as drinking champagne out of a snipper used to be.

There is gaiety and enthusiasm in the lady combined with well-bred earthiness. Poised at the microphone and distinguished in a red gown, she had no trouble at all getting over Wednesday (21) in the well-filled Carnival Room. Her present numbers are artfully sequenced for change of pace and are firmly supported by her personal accompanist, Fred Stamer. For a change of pace she zips herself free of the red gown and does an encore in denims and cap, proving she's a female with several levels of playfulness. She is using mostly padded stuff but with her own versions.

Vocally there must be reservations. Miss Larson projects okay in such a room, with a mike. Her diction is commendable, too. But there just isn't much voice or production. Somewhat puzzling is the statement that she studied for opera. Her equipment is of another kind. She is not playing a repeat at the Sherry-Netherland because she is Lily Pons.

The future policy at this room is somewhat in doubt since Col. Serge Obolensky is taking over the Ambassador Hotel. It is possible for this reason that the Carnival will close somewhat earlier this spring than last. What time remains is Miss Larson's and it may be presumed she will prove most pleasing. Land.

Ambassador Hotel, L. A.

Los Angeles, April 21.

Les Paul & Mary Ford, Andre, Andree & Bonnie, Benny Strong's Orch., Dick Day; cover, \$2.

The guitar, which used to be a country instrument with the jocular identity of "guitar," is given an aura of respectability by two of its foremost exponents under the palms at the Coconut Grove. The prize plunkers, Les Paul & Mary Ford, are on view in the main ring and if they don't sell here as well as their records do, it's because they've been too active in the show marts away from their recording studios.

In recent weeks Paul & Ford have plied their virtuosity on two network tv shows. Their disks take high priority with the deejays. The question then arises, how much of them can the payees take despite the highest bill of their virtuosity? For this stand they're playing the numbers that have been identified with their spectacular success in record sales, many times passing the 1,000,000 mark, so what the sitters get is nothing that they haven't heard before. The sight of them, pleasing as it is, isn't recompense enough for the night out. Their patter is sparing and none too sharp and Paul's attempts at comedy dialog ("I made 'Nola' in a garage") are tolerable as lead-ins. Some good material and more tricky routines like their playing off against each other in "No Place Like Home" could freshen their approach.

Ringing out the bill are Andre, Andree & Bonnie, dancing mannequin act that starts excitingly but lapses into a few whirls of dance flourishes. It at first becomes a guessing game as to which of the girls are live and which are dummies. Helm.

Standishall, Ottawa

Ottawa, April 24.

Savannah Churchill, Alex Dawson Orch (7); 50c admission.

It's three years since Savannah Churchill played Standishall and almost as long since the spot shuttered its floor policy and concentrated on patron dancing only. Thrush works against tough odds here. Her band backing is inadequate, business is tame and her introduction is so weak, she practically comes on cold. But her pipes, so low they are almost baritone, coupled with expert stagecrafting, override obstacles, and the brief stanza has solid impact. Miss Churchill keeps her twice-nightly chore brief. Her singer clicks with "All of Me" and "How Deep Is the Ocean," and leads up to boffo "Basin St. Blues" to mitting that is scattered only because the tablisters are scattered. Gorm.

Cire's, Hollywood

Hollywood, April 21.
Kay Thompson; 4 Step Bros.; Dick Stable Orch. (8); Bobby Ramos Rhumba (5); \$2 cover.

Kay Thompson's act with the Williams Bros. was the delight of the "dah-ling" set for some years—and the same group will provide her patronage now, though she's turned single. It's an ultra-chichi act, however, suitable for less than a handful of clubs around the country. Its success here on the Sunset Strip will very definitely be determined by the devotion of that type of ringsider.

The biggest problem with Miss Thompson as a single is that the turn is largely glitter with little substance. Most of the excitement of the Thompson-Williams act is missing and her long monolog gets pretty dull, despite the occasional spicing it gets from such special material items as "Baby," "Madame," "Rubycoco from Morocco" and "I Love Violins."

Four Step Brothers open and get the layout off to a smashing start with some sensational terping. They do great precision stuff and the turn is paced for excellent response throughout. Whether solo or en masse there's footwork here to please all tastes and each of the hoofers is capable of standing on his own without support from the others. It's one of the fastest 12 minutes in showbiz.

Dick Stable Orch does an excellent job of showbacking and shares the dance chores with the Bobby Ramos' crew. Stable also entertains.

Kap.

Sands, Las Vegas

Las Vegas, April 21.
Peggy Lee, George Kaye, Don Cherry, Lou Willis Jr., Calypso Joe & Coco-Te, Charles Nelson, Copa Girls (9), Ray Sinatra Orch (11); no cover or minimum.

Peggy Lee tolines three stanzas of pleasing entertainment. Show is, however, overlong.

Miss Lee takes over rostrum for 35 minutes of chirping her faves, frolicing her own six-piece combo and the Ray Sinatra Orch. Blonde songstress, a studied performer, can bewitch, bother and bewilder. She bounces "Why Don't You Do Right" off her oldie "Manana," to good reception. Sleek-gowned starletones "Baubles, Bangles and Beads," and plucks from her vocal files "That's Why the Lady Is a Tramp," "Me Me 'Round the Corner," and the romantic "Johnny Guitar," for which she penned the lyrics to the Victor Young cleffing. As usual, she winds with plural choruses of "Lover."

Fresh from George White's Versailles Revue, comic George Kaye, as a lecturing psychiatrist, was never funnier. In frock coat and striped pants, swiping at imaginary sundry animals and insects, Kaye, a crazy mixed-up doc, rocks the house as he discusses his patients. Surprisingly enough, another vocal act is on the bill in Don Cherry who pleases with "Ain't She Sweet," "I'm Just a Country Boy," "High Noon," and his most recent recording, "I'm Through With Love." "Wanted" is a standout. Unfortunately, bleater is overshadowed by femme singing star and impression is left that act is wrapped up with too much speed and dispatch.

Lou Willis Jr. executes his twisting butterfly and bouncing somersaults and is a crowd-pleaser all the way. He can also tap with the best. His twirls, spins and back flips thrill and, for dessert, Willis does song impression of a square-dance caller at Grossinger's (the borscht circuit) that's a dilly. Only handicap suffered is that act opens show cold without benefit of a line number to settle the audience.

Copa girls holdover the Calypso number midway in the show, featuring Calypso Joe & Coco-Te in special song and choreo, and Chuck Nelson on vocal of "Somebody Bad Stole De Wedding Bell."

Bob.

Mt. Royal Hotel, Mont'el

Montreal, April 20.
Sonny Howard, Blair & Dean, Max Chamitov Orch. (8) (with Norma Hutton), Bill Moodie Trio; \$1-\$2 cover.

The Sheraton-Mount Royal Hotel brings a new show into their Normandie Room for the Easter season, with singer-impressionist Sonny Howard as headliner and featuring the terp duo of Blair & Dean.

Although Howard has been seen around town in other saloons, this is his first time in this lofty dining room and client reaction, though slow at the start, builds nicely and, when he gets out of the obvious impress groove, is solid.

Relying almost entirely on his idea of how other singers sound,

Howard divides his stint into two major groups; the first consisting of the hackneyed, such as Louis Armstrong, Tony Martin, Ink Spots, et al., and the second, by far the best of such personalities as Pinza, Durante, Eddie Jackson and others. Howard seldom restricts his impersonating and has evolved about as an "original" a copy as possible in this overworked medium. The occasional straight number breaks pacing neatly and his free styling throughout appeals to payees.

Hoofers Blair & Dean are standard faves in this spot and both solidify rep on present viewing. A smooth sense of comedy and varied arrangements make them a cinch for this type layout. Both are good dancers and their effortless choreography makes them a strong buildup act on any bill. Music for show is under the capable direction of Max Chamitov, who even takes a whirl at a few asides during the Sonny Howard session. Femme Norma Hutton does the vocal chores during Moodie interludes, with the Bill Moodie trio in the relief slot.

Neut.

Riverside, Reno

Reno, April 20.
Kay Starr, Jones Boys, Riverside Starlets, Bill Clifford Orch; no cover or minimum.

A little wane after a recent sickness, Kay Starr has lost nothing of her driving song style and comes on, in fact, with even more enthusiasm than before. This, the first engagement in some time, breaks her in on the first overflowing crowds of the summer session. The weather is perfect, and Miss Starr is in perfect voice, so there's nothing to stand in the way of a ropes-up two weeks.

Miss Starr has played this room as often as any other performer, but every other appearance has been made with the male vocal quartet, the Lancers, who have since acquired a niche of their own. This show introduces a new foursome modeled after the former accompanists. The Jones Boys, making their first appearance, are going to fill the requirements perfectly.

Stiff and a little awkward at the moment, the youthful group will have no trouble, eventually, doing the job of their predecessors. It seems, however, that such a close copy of the Lancers is not that important. Fitting into the Starr arrangements of such things as "Side By Side," the Jones Boys have no choice but to sound like the Lancers. But opening the show, material and style should be developed along a new vein.

Miss Starr on her own is still kept busy with discicks and seldom gets to anything else. "Talk of the Town," and "One Hundred Years From Today," fit in as standards in her program. "Wheel of Fortune" almost invariably is forced upon her toward the end of her stanza.

Between the Jones Boys and Miss Starr, the Starlets run through a real authentic and exciting Ozark square dance, precise down to the jig. George Moro has broken the sequence up with single line precision work and the Starlets get big miffs for the workout.

Mark.

Roosevelt, H'wood

Hollywood, April 8.
Elana; Johnny Ukelele; Islander Girls (3); Chick Floyd's Orch (6); cover; \$1 weekends.

Only major spot for Hawaiian entertainment on the Coast, the Islander Room of the Hollywood Roosevelt, has switched its format slightly in this new layout. This one is in the lackadaisical vein, in contrast to the shows Tani Marsh used to floor here which generally included sword and fire dancing.

Headlining now is Chick Floyd's band which has played 18 months at the Royal Hawaiian in Honolulu. Floyd produces and Elana, featured dancer, handles choreography for the whole show. What they offer has such mainland overtones as to suggest that it's a compromise between the real Hawaiian stuff and what patrons of the Royal Hawaiian like to see to get away from the native stuff. Along with Floyd and Elana is Johnny Ukelele who gets a multiple instrument effect into his fingering of such items as "Tea for Two," "Twelfth Street Rag," "Third Man Theme" and the "William Tell Overture." What the numerical ditties or the classical bit had to do with Hawaii wasn't explained at a first show marred by a severe case of microphone laryngitis and feedback. As a result of the technical difficulties, Elana showed up promisingly in the torso-tossing department, but no assessment of her vocal abilities was possible.

Kap.

El Rancho, Las Vegas

Las Vegas, April 21.
Joe E. Lewis (with Austin Mack), Lili St. Cyr, Ben Yost Jesters (4), Dot Dee Dancers (10), Bob Ellis Orch (11); no cover or minimum.

The smash Eartha Kitt biz will continue in the four-framer combo of Joe E. Lewis and Lili St. Cyr. They were single except for the brief finale where Joe E. emerges as the bullfighter seen earlier on huge wall painting before which Miss St. Cyr has performed divestment routine. Needless to say the diners shriek their pleasure.

Lewis delights in 40 minutes of typical comedy with the redoubtable Austin Mack at the piano. There's crisp new material along with the Jester's older and always welcome stuff to which the audience responds with constant clamor. Bleating clicks are "I'm Returning All Your Presents But the Baby," special lyrics to "Young At Heart," and tunes from "Can Can" Oldie is "Two To Tango," while "At the Tables in Las Vegas" is a newer yock-getter as is another intriguing tune, "Why Must We Take Reducing Pills For Diet"—While Sex Goes Away By Itself.

In a handsome boudoir setting designed by producer Tom Douglas, Miss St. Cyr, long-stemmed blonde stripper, performs before aforementioned painting of bullfighter. While the Bob Ellis orch renders "Fantasy" from "Carmen," striptease discards habiliments in a tantalizing routine that causes a heavy-breathing silence to hover over the room. Act as performed by lissome gal is all sex—as long as it's broad. After giving the skin the air, Miss St. Cyr dons a black evening gown, blows out the candle, but that's not the finish. Surprise climax at finale finds her seated in a canary-like cage attached to runner in the ceiling. It slowly traverses a wide area of the room and doesn't come to rest before a gasp peeled again, this time discarding undergarments to gaping diners below as souvenirs. This gimmick was conceived by Douglas.

With it all Miss St. Cyr does manage to spoil the act with an unsavory lewd play on sex, reclining on a bed and tossing about on it in a fashion guaranteed to give censors at least a frown or two. Disporting herself in this reckless and wholly objectionable fashion managed to inject uncalled for damage to an otherwise fine show.

Ben Yost Jesters, a recently formed group, harmonize quartet vocals like "Hello My Baby" and "By the Light of the Silvery Moon," best. Most attempts at comedy fall somewhat short and are unnecessary in view of the star attraction. As straight singing group they're okay.

Dot Dee Dancers (10) in pair of line numbers are best in a spring-time choreo that finds the old fashioned girl vying with the modern in dress and terps. Bob.

Mayfair, Boston

Boston, April 20.
Mindy Carson with Sherman Edwards, Lenny Maxwell, Johnny Alden, The Leonards (2), Camella Corday, Billy Kelly, Morey Saxe Orch (5); \$2 minimum.

Having operated most of this season with modest-budgeted shows, boniface Izzy Ort has lately been veering toward a strong name policy with the current package, topped by Mindy Carson, a surefire winner.

This is the charming blonde thrush's initial visit to a Hub niter and showmanly stint stacks near the top of the heap. Gal's nifty piping, hyped by her ingratiating mien, scores very big with a half-hour stint that ranges from "Stranger in Paradise" to a bit of nostalgia in the form of "Tell Me, Pretty Baby" and "Moonlight Bay." Interludes are such click items as "Boutonnere" with the chirp tossing roses at male ringsiders, reprising of a couple of lost in the shuffle nifties, "Funny Valentine" and "I've Got a Crush on You"; an informal "Getting to Know You"; the luring of a male customer onstage for a bit of waltzing and for a solid windup, a nifty carbon of Bert Williams singing "Nobody." Gal receives hefty backing by her personal 88er, Sherman Edwards, the entire stint reflecting shrewd programming which holds the aude's attention throughout.

Another newcomer hereabouts, Lenny Maxwell clicks strongly with a yockful sesh, which includes carbons of Eckstine, Vaughn Monroe, Johnnie Ray and Martin & Lewis. Guy unwraps some new and fresh material which, enhanced by his socko delivery, nabs strong customer response. For finale comic kids around on a

trumpet before launching into a nifty impress of Satchmo.

Balance of lineup is okay, including Johnny Alden, a local vocalist, whose stanza of pops and standards scores nicely; the Leonards, a mixed terp duo who step through a sprightly polka; a graceful routine set to "Clare de Lune," featuring lifts and spins winding with a nimble version of a treader dance. In the opening slot, attractive Camella Corday shows a nice advantage with some ballet stepping. The tire proceedings are affably enlivened by Billy Kelly.

Clover Club, Miami

Miami, April 24.
Rose Marie & Lenny Kent, Olga Suarez, Ted Laurie, Selma Marlowe Line, Tony Lopez Orch; 1.50-\$5 cover.

Originally booked in as singles for this date, Rose Marie and Lenny Kent are teaming for the engagement as a team organized at the Band Box in Hollywood. The combo is a happy one, major portion of their material sparking plenty of laughs.

Kent emcees and sets mood with series of one liners and adlib jousts with ringsiders, then intros, via story on their get-together. Rose Marie for her portion of the act. Turns out fast, bright "This Is My Opening Song," then hits into comedy material with My Blue Heaven, heavily larded with break-up lines. Continues the comedy pace with session at piano and interchanges with Kent. At times their banter sails away, thanks to two hep cracks aimed more at the showwise than the average tabpayer. Overall, the sequence garners healthy run of giggles.

On own, Kent purveys a well-versed, fresh-sounding routine on Las Vegas with tongue-in-cheek theme, "Win Like a Sport, Lose Like a Sport," plus his standard lampoon on Billy Daniels. He joins with partner for bit on space ships, a likely special which rings up a high score. Add a satirization of Liberace and a knockout on Lena Horne for another breezy and rib tickling session. They wind with a devastating carbon on Patti Moore and Benny Lessy; bit is a carefully devised one but obviously, is limited to spots where the Moore-Lessy work is known. Addition of a more commercial idea would add to overall impact. There's still some rough edges to the overall pic, but with more work together they should soon be staples on the better cafe circuit and for video shots. As is, they walk off to healthy plaudits.

Olga Suarez is new to the production solo spot in the Selma Marlowe stagings here and impresses as a lithe, inventive ballet terper in the classier genre. Ted Laurie, long time holdover, teams with Miss Suarez in the production leads in highly capable manner, and vocally, handles his assignments adeptly.

The Marlowe line reflects the disciplined dancing of a well-trained and carefully staged group. Tony Lopez' orch, per usual, backs the proceedings in top style. Larry.

Black Orchid, Chi.

(FOLLOW UP)

Chicago, April 20.
Remaining three weeks of this show, which opened last week, will be twice strengthened in draw values as Gertrude Niesen comes out of retirement to replace Betty Clooney, and John Carradine takes over for Ross & West comedy duo. Difference at the door was bulgingly manifest at Miss Niesen's opening (20). Her husband is Al Greenfield, operator of the boite, and her current appearance is partly a matter of helping the family business: She delivers like a bombshell in a lusty muscled voice, gags warmly with the seat-holders, and begs off in a mighty ovation. Miss Niesen is reviewed in New Acts.

Dramatic readings had been tried once before in this room, via Albert Dekker, and received such encouraging response that boniface Greenfield has been in search of another sock eloquentist since. In John Carradine he has found a familiar old-time name, an aesthetic and inspiring looking gentleman, but a cold performer who never quite reaches the audience. His enunciation is overly precise, his dramatics oversold, and his offbeat selection pitched over the crowd's head, spanning such writers as Baude-laire, Rupert Brooke, Abraham Lincoln, and Lewis Carroll. As neither his tempo nor mood varies, "Jabberwocky" is recited in same key as "Death of Kings" speech from Shakespeare's Richard II. Soon after walk-on, the payees abandon their auditorium manner for the virtuals and pay Carradine a respectful miffing.

Mirth side of the bill is held up by Wally Griffin, sole holdover, whose witty patter and songs continue to delight.

Les.

Hotel Stadler, L. A.

Los Angeles, April 21.
Jimmy Nelson, The Szonys, (2); Skinnay Ennis & Orch (12); Ron Perry Trio; \$2 cover.

For this clientele there is a pleasant hour to be passed in the Stadler's Terrace Room. On view are two acts; as good as you'll find around in their respective meliers. For the leg shakers and just plain show-offs, there is enough music going to work up a steam room sweat.

The main attraction is Jimmy Nelson, who is no lower than second among the voice-throwers. The Szonys must also be rated with the elite of their set, but they've been around so often of late that their high skill in manipulative choreo no longer intrigues the expectancy. It can be said for Nelson, however, that his ventriloquism, as such, gives him a stand-off with Senor Wences.

In order of their appearance, the Szonys book over the boards after a medley by Skinnay Ennis and his plaid-jacketed crew with the sticker taking a chorus of "Young at Heart," which he forged through like it was written for him. By then the hoofers have had their first round of footwork and content watch the masters. Dizzying whirls, overhead spins and other feats of acro-adagio speed the team through a fast tempo of arm and leg work, all leading up to their spectacular windup in which the femme member is spun like a top, winding and unwinding in graceful arcs. It's a showstopper and last of its slowing action on Nelson, who is no fast starter in his whimsy with Danny O'Day.

The laughs didn't roll until Nelson brought on a floppy-eared hound basset, who must've gotten its name from Milton Berle for whom Nelson barked the Texaco commercials on tv. for two years. Third member out of Nelson's trunk was Humphrey Higsby, the intellectual type, all three were on at one time with Nelson adding his own voice while smoking a cigaret. A more difficult routine would be hard to imagine for any ventriloquist and the sitters rewarded him with an ovation. Present layout should give the room a profit-taking two weeks. Helm.

New Golden, Reno

Reno, April 21.
Betty Clooney, Garry Morton, Hector & Byrd, Will Osborne Orch. No cover or minimum.

This is a first showing in Reno for Betty Clooney. The small, darker image of Rosemary is almost an exact copy of the famous sister at times, but naturally so. Mannerisms, gestures, expression are all carbon, which may or may not work for her benefit.

Miss Clooney has filled her kit with good material and never strays from this gathering of hits and standards except for one novelty about her sister, "Secret Love" is second up after "Sometimes I'm Happy." For solid workouts, there's "Birth of the Blues" and "Ballin the Jack." Reception is warm and she's brought back twice.

Garry Morton brings essentially the same act but with him. Some re-tooled gaming jokes launch the offensive and then with stray stories, parts of impressions, and ad libs, he seems like a man trying to cover all the bases at once. He begins to take hold by the time he decides to sing "One Hundred Years From Today." A brief blast on the trumpet sends him off in good shape.

Hector & Byrd register in the opening portion with some fine hoofing.

Will Osborne's orch is getting good play for the dancing. Mark.

Eddys', K. C.

Kansas City, April 20.
Dr. Arthur Ellen, Rima Rudina, Tony DiPardo Orch (8); \$1 cover.

Novel setup provides a fascinating 50-minute show. Pairing for a fortnight has petite Rima Rudina with some fun and fancy work on the fiddle, and Dr. Arthur Ellen, onetime practicing psychologist, Brunel, mixes some classy fiddle playing with some kidding to provide a lively opening segment.

Ellen's turn is basically as a hypnotist, but he tosses in a couple of bits of mentalism to get things going. With house thus in a co-operative mood, he calls for volunteers and proceeds to boldly and quickly hypnotize those who come to the stage.

Ellen has his subjects rising in stiffness, slumping in slumber and otherwise cavorting in manners unbeknown to themselves. Mesmerizing is done with good portion of showmanship and kept well within the bounds of good taste. Word of mouth buildup on this should mount daily and biz likewise in the Eddy Bros. spot. Quin.

WHERE ARE PROMISED PLAYS?

Carriage Trade No Longer Makes, Breaks London Play; Rely on Visitors

London, April 20.

The days when an appeal to the carriage trade could make or break a show have disappeared. The new elite theatre patron appears to be the charabanc trade which operates generally via party bookings at reduced rates. Almost every family type entertainment in the West End, including revue, musicals and comedy, is dependent on the out-of-town public, drawn here from factories, clubs, and social organizations.

The bid to get the out-of-town trade was first made some years ago by managements of arena presentations as ice shows and circuses. The unequalled success of these experiments has now convinced West End entrepreneurs that this is a vital new source of patronage waiting to be tapped.

Pioneers in the scheme were the Empress Hall, Earls Court, and nowadays it is an integral part of their organization. They have a fulltime staff of 12 men continually on the road covering an area from the south of England to Nottingham in the Midlands, organizing coach parties which include a sightseeing tour of London. At peak periods as many as 200 coaches (each with 32 patrons aboard) have been attracted to a single performance. But the average during the last season was 160 buses per each show. By these means 5,000 out of the 7,000 available seats were sold for every performance under the party-booking.

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Several New, Revised Musicals on Tap For Strawhats This Year

Several new musicals will be available for strawhats this summer. Treatment has been given to a number of vintage tuners that have fallen into public domain, while a few former Broadway entries are being released to summer theatres for the first time this year.

Charles George, who revamped "Merry Widow" a couple of seasons ago with an updated book and fresh lyrics, has recently reprocessed some other oldies for stock and amateur production. He is winding up the scripting of a book and new lyrics for "Love Waltz," comprising tunes from two early Victor Herbert operettas, "Wizard of the Nile" and "The Serenade." Property will be agented by Samuel French, which also handles George's version of "Widow."

George recently penned a new book and lyrics for "Die Fledermaus" and "Gypsy Baron." Former show has been re-tagged "The Golden Butterfly." Both properties are being handled by the T. S. Denison Co., of Minneapolis. Arthur Norris did the orchestrations for George's revamps. George has also given an operetta adaptation to the play, "Under Two Flags." His version, for which he did the book, lyrics and score, is labeled "Desert Flower."

First time musical releases this summer through the French catalog are "Regina" and "Three Wishes for Jamie." Also, Howard Hoyt is sending out a package of a special version of "Bandwagon," while Tams-Wittmark is licensing "Panna Hattie" and "DuBarry Was a Lady" for their initial summer stock outing. "Oklahoma" is also being released to major summer theatres for the first time this year.

Margo's Summer Sked

Dallas, April 27. Theatre '54 will operate this summer for a 15-week period, offering five productions, each running three weeks.

This marks the first time since its opening in 1947 that the Margo Jones group has played through the summer.

Indiana Tent Readies 2d Year; Two Locations Set

Fort Wayne, April 27.

The Wawasee Playhouse, offering shows in a tent on the north shore of Lake Wawasee, Syracuse, Ind., will open its second season June 29, with "George Washington Slept Here." Paul Rutledge, head of the drama department of Cincinnati U., will again be executive manager, with Douglas Cramer as operating manager, Anne Mitchell as manager's assistant, and William Hall as technical assistant.

The plays will be given one week in the Maxinkuckee Barn Playhouse at Culver, and one week at the Lake Wawasee tent. Rehearsals for new plays will be held at both locations.

Shubert Suit To U.S. High Court

Washington, April 27.

U. S. Supreme Court agreed yesterday (Mon.) to hear an appeal in the Shubert anti-trust case. Suit, brought by the Justice Department, centers about an alleged Shubert monopoly of legit theatres in New York and on the road and Shubert control of road bookings for legit.

The anti-trust division case against the Shubert interests and the United Booking office was thrown out in N.Y. Federal Court last Dec. 30 after the Supreme Court had ruled that professional baseball was not "business" in interstate commerce and therefore not subject to the Sherman Act. Federal Judge John Knox ruled the decision would also apply to legit.

'CAN-CAN' PROFIT 260G; SHOW IN 52D SRO WEEK

Recent payment of another \$90,000 dividend on "Can-Can" brings the distributed profit on the Cole Porter-Abe Burrows musical to \$200,000 thus far. On the basis of the standard 50-50 split between the management and backers, that gives the latter a 33 1/3% profit to date on their \$300,000 investment.

For the five weeks ended April 3, the Ernest H. Martin-Cy Feuer production grossed \$252,400 for a profit of \$48,901 (after payment of N. Y. State unincorporated business tax), bringing the total net profit to \$260,080 thus far. The show is currently in its 52d over-capacity week at the Shubert, N. Y.

Praise Theatre Wing For Sociology Plays

Albany, April 27.

Praise for the "effective cooperation" of the American Theatre Wing in the production of community plays dramatizing health and other problems was voiced by Stanley P. Davies, president of the N. Y. State Society for Mental Health, at a dinner session in the ballroom of the Ten Eyck Hotel here last Wednesday (21), as part of the annual spring conference of the N. Y. State Charities Aid Assn. Speaker made the statement in introducing the Theatre Wing's presentation of "The Room Upstairs," psychodramatic playlet by Nora Stirling dealing with problems of the aging.

Eugenie Chapel, executive director of the Theatre Wing, revealed that 13 plays in this field had been presented by her group in the past 10 years. Scripts are made available to interested organizations for non-professional production. Special Theatre Wing casts also do them, as was the case here.

BLUE SKY LISTS IN USUAL FADE

By HOBE MORRISON

Although the 1953-54 Broadway season reached a new low in number of productions, it ran uncomfortably true to form in at least one respect. That is, the list of shows actually produced was barely recognizable from the array of advance announcements last fall. In fact, there was some occasion for surprise in the number of announced productions that came through as touted.

As of last September, the 1953-54 schedule included 11 musicals rated as "probable," plus eight tabbed as "possible." Seven of the former actually were produced, and one of the latter category was given a road tryout, but folded there. As of the same date last fall, 40 straight plays were listed as "probable," plus 32 "possible." Of the former, 24 actually were produced (one expiring during tryout) and, of the latter, four reached a Main stem premiere.

In the musical classification, the 11 "probable" and eight "possible" of last fall have boiled down to a total of eight actually produced. In the straight play field, the 40 "probable" and 32 "possible" shrank to 27 actualities (excluding two tryout closings). As is nearly always the case, most of the successes, with musicals as well as straight plays, were in the "probable" list last fall. In the tough

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Paris Legit Looks To B'way, London; Authors' Society Limits Import

Paris, April 20.

Paris legit season has seen production of over a score of plays from the U. S. and England, and although not one of them gained steady position on hit parade, half-a-dozen more are already lined up for 1954-55. The French Authors' Society is alarmed and, has now ruled that no house can play more than one foreign work per year.

Of the current year's crop, "Seven Year Itch" in Jacques Deval translation and "Gigi," Anita Loos Broadway adaptation of Colette novelette which Colette translated into French, came nearest to making smasheroo grade. "Itch's" semi-success has been almost entirely because of the performance by robust, knockabout nitery-pix comic Jean Richard. The show, now in its fifth month at the Edouard VII house, continues for the balance of season. "Gigi," opening in February at Theatre des Arts, got set of rave notices and did big biz until the Lenten lull. It continues.

Terence Rattigan's "Deep, Blue Sea" had a respectable run at the Gramont, with pop screen actress Madeleine Robinson being sound in the lead. Tennessee Williams' "Summer and Smoke" did okay for three months at 200-seater Oeuvre, British farce, "To Dorothy a Son," also got a three-month stay at Bouffes-Parisiens.

Eugene O'Neill's "Desire Under the Elms," offered in the Jean

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'Ladies' Call It a Nite; Pfeiffer Preps 2 More

Kansas City, April 27.

Jules Pfeiffer is giving his junketing "Good Nite, Ladies" farce a rest, at least for the summer. He's retiring it May 16 in Detroit. The low-budgeter has been touring on a two-for-one deal since December, 1951, when Pfeiffer and Danny Goldberg launched the enterprise. Partners split when the show hit Chicago last Dec. 26, with Pfeiffer buying out Goldberg's interest.

Pfeiffer has two new projects in the works. He's opening "School for Brides," July 4 at the Cass, Detroit, and offering "Tobacco Road" at the Shubert, same city, Sept. 6, with Henry Hull as star.

Hub Apes Philly in Muny Fest; Nat'l Pattern Looms for Al Fresco Legit

D.C. Players Get U.S. Kudo For Far East Treks

Washington, April 27.

Certificates of Esteem have been presented by the Dept. of Defense to the members of Players Inc., who toured Japan and Korea in 1952 and 1953, bringing classical plays to American troops in the Far East.

Players Inc., composed of graduates of the school of speech and drama at Catholic U., performed Shakespeare and Moliere for the troops and were warmly received. The certificates were presented by Maj. Gen. John Klein, Deputy Adjutant General of the Army, to 12 actors and to Father Gilbert Hartke, who accompanied them in 1952. Father Hartke, head of the speech and drama course, is the founder of Players Inc.

Teahouse' Smash In London Preem

London, April 26.

Prolonged ovation and a unanimous press indicate that "Teahouse of the August Moon," the latest Broadway import, will repeat its American success here. Presented by Williamson Music (the Rodgers & Hammerstein music publishing company) and Prince Littler, the John Patrick comedy premed at Her Majesty's theatre last Thursday (22).

Deftly staged, extracting the full comedy values of the script, the production is notable for the smash London debut of Eli Wallach as the Okinawan interpreter. William Sylvestor plays the Army captain and there is a big local cast in support.

First of Albert Selden's and Morton Gottlieb's Anglo-American productions partially financed in the U. S. is "Waiting For Gillian," adapted by Ronald Millar from Nigel Balchin's book. "A Way Through the Wood." It bowed in at the St. James Theatre last Wednesday (21) with Google Withers, John McCallum and Frank Lawton in conventional triangle situation. Play adds prestige to cast and had warm reception and likely to draw on name values of stars and author.

MET'S LIPTON TO STAR IN OVERSEAS 'RAPE'

Met Opera mezzo Martha Lipton has been signed by Benjamin Britten's English Opera Co. for 10 performances this spring, summer and fall in that composer's opera, "Rape of Lucrece." She's first American to be asked to join the Britten group.

Slated for eight performances in England and two in Germany, the opera will open at the Schlosstheater, Schwezingen, Germany, May 8-9, and will conclude with three performances at Sadler's Wells Theatre, London, Oct. 5, 11 and 15. Other performances will be at Jubilee Hall, Alderburgh, Suffolk, May 12 and 14, and at Theatre Royal, York, June 28, 30 and July 2.

Fort Wayne Musical Setup Preps 5th Season

Fort Wayne, April 27.

Fort Wayne Light Opera Festival Inc. has announced four musical productions for the Franke Park Outdoor Theatre this summer, its fifth season. Albert K. Gernanson, Columbus, is producer-director, with William Reynolds as dance director and Mike Spore as technical director.

Program will include "Carousel," June 24-27; "Sweethearts," July 15-18; "Brigadoon," Aug. 5-8, and "Where's Charley," Aug. 26-29.

Following the example of Philadelphia, where the Playhouse-in-the-Park has proved a three-summer click, Boston is readying a municipally-sponsored New England arts festival during June. Arena-style bowl is being constructed in Boston Common.

Highlight of the affair, which is aimed to present examples of the best in New England music, literature and drama, will be a production of Eugene O'Neill's "Ah, Wilderness," June 16-18. Stress will be on the playwright's New England background, including his association with Provincetown and his recent death in Boston.

Music feature will be several concerts by the Boston Pops Orchestra, in the works of New England composers, and the literary angle will be readings of the poetry of Robert Frost. Performances will be in the outdoor bowl, without a tent or other cover, and therefore subject to weather factors.

Understood the Fairmount Park Commission, which has general supervision of the Playhouse-in-the-Park in Philly, is cooperating in the Boston project. It's already proposed that the "Ah, Wilderness" production, which will be in arena style, be sent to the Philly park spot to play the week following the Boston Common stand.

Boston development is seen as a possible step toward a national pattern of municipally-backed summer legit. Success of the Philly enterprise, involving not only a financial profit but enthusiastic public reaction, has been noted by municipal officers in various other cities, many of whom have gone to Philly to o.o. the setup.

Varied Summer Booked For D.C. Amphitheatre; Unique Ticket Setup

Washington, April 27.

A solid season—June 10 to Sept. 6—and an unusual gimmick in a book of tickets have been set for the Carter Barron Amphitheatre this summer by the Field brothers, operators of the Super-Attractions booking organization. Original Feld contract for the Government-owned amphitheatre in Washington's Rock Creek Park ran only until August 6, but an option has been obtained for another month. Spot was operated in 1953 by a syndicate headed by Constance Bennett, and presented a summer of top musical comedy revivals.

Varied Feld schedule will open June 10 with the American Savoyards, to run through June 19 with a Gilbert and Sullivan repertory, plus Dancing Waters, the German color fountain display to music. For the next three weeks, Washington's National Symphony Orchestra will do a series of pop concerts with guest stars, including Dorothy Kirsten, Ethel Smith, Anna Russell, Jan Peerce, Herva Nelli, Dorothy Maynor, Alec Templeton, Mischa Elman and Roberta Peters. Andre Kostelanetz will conduct one concert.

Ballet Theatre with Igor Youskevitch, Melissa Hayden and John

(Continued on page 59)

Plan 'Dish' for London; Maybe Broadway Later

"Wooden Dish," by Edmund Morris, will get a London production prior to its Broadway presentation next season. E. P. Clift, West End producer of "Dear Charles," will present the play in London sometime in June via an arrangement with Richard Aldrich, Richard Myers and Julius Fleischmann. Latter trio hold the production rights to the drama.

Morris planned to London last week for the casting of the production. He'll be joined there by Myers, who left the previous week for France for a Paris-London vacation and legit looksee.

Pitt Stadium Sets 8-Show Season; Hilltop Reopens May 25; Other Barns

Pittsburgh, April 27.

Season of the Pittsburgh Civic Light Opera Assn. at the Pitt Stadium will be cut this summer from nine weeks to eight, "Show Boat," in which Don Ameche, tuning up for his Broadway appearance in "Silk Stockings" in the fall, will star as Gaylord Ravenal, tees the series June 21 to mark the third time the Edna Ferber classic has been presented outdoors here.

"Panama Hattie" follows, with Lisa Kirk being sought to play the Ethel Merman part. Management is trying to get Jeanette MacDonald for "Merry Widow" the July 5 week and has set Blackburn Twins and Evelyn Ward for "Boys From Syracuse" the week of July 12. "Oklahoma" is next, then "Wish You Were Here," with Sheila Bond, Jack Cassidy and others of the original Broadway cast. Brian Sullivan and Lois Hunt return July 26 in "Student Prince," and the season closes with "Wizard of Oz."

William Wymetal returns as managing director, with Robert Gordon and Karl Krutz back again as stage director and conductor, respectively. Helen Michel will once more head the costume department and Edward Noll will be the choreographer, with Frank Wagner as his assistant.

The Pittsburgh district's oldest strawhat, Mountain Playhouse at Jennerstown, Pa., will open May 22 with a tryout of "My Only Love," by Margaret Hill. Management had originally announced Norman Krasna's "Kind Sir" for the opener, but decided to do the tryout instead. Charles Crain is returning to Jennerstown as the resident director and Joel Thomas will be the leading man again.

Local playwright Rosemary Casey's "Velvet Glove," will be the second show, followed by "Gently Does It," "Thanks for My Wife" ("Mary's Other Husband"), "Sarah and the General" ("Legend of Sarah"), "Little Scandal," "Anna Lucasta," "Light Up the Sky," "Silver Whistle," "Season in the Sun," "Kind Lady," "Happiest Days of Your Life," "Mister Roberts," "Here Today," "Old Acquaintance," "Little Hut," "My 3 Angels" and "Time of the Cuckoo." Mountain Playhouse will run again, as in past years, until middle of October.

Hilltop Opening May 25

Hilltop Theatre will begin its 17th consecutive strawhat season May 25 at Lutherville, Md. Opener of a scheduled 16-week season will be "Gigi." Productions will run on a Tuesday-Sunday basis.

Barn is run by Don Swann Jr., who's also been operating the Hilltop-Parkway Theatre, Baltimore.

Camden, Me., Reopens June 28

Camden (Me.) Hills Theatre, non-profit barn, will kick-off its ninth season of operation June 28. Spot utilizes performers at the undergraduate or graduate level. It will run nine weeks.

Group will continue to use the Camden Opera House for its regular weekly productions and the Bok Grecian Outdoor Amphitheatre for its Shakespearean festival.

Legit in a Zoo

Toledo, O., April 27.

Local strawhat season for the Mad Anthony Players in the Zoo Indoor Theatre at Walbridge Park will open June 22. A new play will open each Tuesday night and close Sunday afternoon, making seven performances a week, including Saturday and Sunday matinees.

Murray W. Stahl is producer and the 10-week season will offer "Gigi," "Taming of the Shrew," "Hay Fever," "Glad Tidings," "Streetcar Named Desire," "Girl Can Tell," "Dracula," "Time of the Cuckoo" and "I Am a Camera," plus a musical.

Greg Falls and William West are returning for their third season as directors.

Ion at Westport Barn

Westport, Conn., April 27.

Lucille Lortel opens her White Barn theatre May 23 with a pre-season concert reading of the ANTA production of Euripides'

"Ion," on which T. S. Eliot's "Confidential Clerk" is based. In the cast of eight will be Peggy Wood, Clarence Derwent, Alice MacMahon and Douglas Watson. Bill Butler, who staged "Amahl" at the City Center, directs.

"Ion" reading will serve as a housewarmer for Derwent House, the new living-recreational center for actors appearing at the White Barn.

White Plains, N.Y., Weekends

County Playhouse, White Plains, N. Y., will offer a six-week strawhat season this summer, beginning July 8. House, a 400-seater, will be on a non-profit basis with Westchester County residents making up the semi-pro company. Productions will include a legit version of the tv show, "Our Miss Brooks," and a new play by Fred Carmichael, "Green Snowman."

Performances will be given Thursday-through-Saturday nights. Theatre, in the huge county center building will be air-conditioned and sound-proofed.

Unique Opera Venture Lands Solidly (B.O. Too)

In Gotham Concert Life

A unique music venture has done the unusual (and the difficult) this season in establishing itself as part of N. Y.'s concert community, while almost breaking even at the b.o. in the process. Outfit is the American Chamber Opera Society, which recently concluded its first annual subscription series, offering three little-known operas in concert form at Town Hall. As result of the response, four works are skedded for next season, with the possibility of a national tour the season after.

Group did Gluck's "Paris and Helen" and Rossini's "La Gazza Lutra," to \$3,500 b.o. each, and Purcell's "Dido and Aeneas" to an SRO \$3,750. Utilizing prominent singers (including prominent names like the Met's Salvatore Baccaloni, and Lucine Amara, and Jennie Tourel), and a chamber orch, group wound up with a small deficit. Main expense, copying the rarely-done music scores, was taken care of by patroness Mrs. W. Murray Crane. Top is \$3.60. Series had 48% subscription this season, with next year's expected to go to 75%.

Last year was the group's first season, when it did two operas at Town Hall and one each in the summer at Ipswich, Mass., and Dumbarton Oaks, N. H. This summer it repeats at Ipswich, July 9-10, after two dates in Westchester, June 11-12, and a Cape Cod booking in September. A date is set at Princeton U. next March, and group hopes to take one of its operas on tour in '55-'56 for six weeks.

Works next season in N. Y. include Gluck's "Iphigenie en Tauride," Bellini's "La Sonnambula," Monteverdi's "Coronation" and Vivaldi's "L'Olimpiade," last-named in its U. S. premiere. With \$3.60 top, cost is \$12 for the four on subscription.

Org is the brainchild of Allen Sven Oxenburgh, artistic director, and Arnold Gamson, music director, both of them are still in their 20's, with Herbert Barrett as manager. N. Y. critics praised the performances highly for their artistic merit, while the trade observed that the group was attracting a new, young public in the main. Outfit catching on as a successful venture, in face of competition from two opera companies, two symphony orchs, ballet groups and various recital events has, however, been the chief topic of trade conversation.

Palmetto (Ga.) Fire

Atlanta, April 27.

Palmetto Theatre, in nearby Palmetto, Ga., was destroyed by fire last week. Blaze is believed to have originated from an oil heater. House was vacant at time.

William Green, owner of the quonset-type theatre, said the entire interior of the structure was gutted.

Gish-Kim-Stanley 'Trip' Opens Ann Arbor May 10

Ann Arbor, Mich., Apr. 27.

Annual drama season at Michigan U.'s Lydia Mendelssohn Theatre here begins May 10 with Lillian Gish and Kim Stanley in "Trip to Bountiful." Other bills in the five-show sked are June Lockhart and John Dall in "Gramercy Ghost," "The Crucible," Barbara Bel Geddes and Hiram Sherman in "The Little Hut" and "Sabrina Fair."

Shows, except "Gramercy Ghost," which opens on a Tuesday, will run on a Monday-Saturday schedule.

Punchy Lamb's Gambol Dual Salute to Club & John Golden's Anni

The Lambs Club had its annual spring Gambol over the weekend, and it was only fitting that the show biz organization have John Golden, the veteran producer-author-songsmith, as its guest of honor. Both the club and Golden, a former Shepherd of The Lambs, are in their 80th year, and the Gambol was in the nature of a dual celebration.

The Saturday affair drew more than 800 to the Hotel Astor, N. Y., at \$15 per, net proceeds to The Lambs' welfare fund.

A show that ran approximately two hours keyed the whole affair, which was attended by notables in fields other than the amusement profession. The Gambol was open to the public, and among the guests were Mayor Robert F. Wagner Jr. and his immediate predecessor, Vincent Impellitteri, now a New York City judge. Both were seated together at the table of Walter Greaza, current Shepherd of the club.

Though the show ran a trifle overlong, it was generally given a smash presentation, topped by an hilarious one-man performance by Victor Borge. For 45 minutes Borge held the mixed audience with a piano-comedy show that has been doing smash biz at the nearby Golden Theatre. Before Borge's entrance the all-male club presented a revue keyed to "Gamblers Gambol," produced by Happy Felton as the gambol's Collier.

The evening's entertainment was also conspicuous by Golden's sentimental journey, to self-accompaniment at the piano (in duo with Eddie Weber at another piano), into his songwriting past, when he composed many smash hits. Golden, who supplemented the first few bars of each song with his vocalizing of the tunes, topped his one-man performance with the inevitable "Poor Butterfly," probably the best remembered of his many song hits of another era, and his recent "New York Town," which he had dedicated to Mayor Wagner during latter's campaign last fall.

It was more than a sentimental journey for the crowd that packed the Astor's main ballroom; at 80 John Golden revealed much of the charm - and showmanship - that have long since established him as one of the greats of show biz.

The two-portion show, in which Golden starred in the forefront with dancing by the guests separating it from the revue - was also conspicuous by the parts played by Greaza, the current Shepherd, and Bert Lytell and William Gaxton, both former Shepherds. All three were involved in the sketches in a production whose participants were all working at the usual Lambs Club minimums - which means for free.

London Legit Bits

London, April 20.

Cecil Landeau is closing deal with Saville Theatre to stage his revue there. Title is "Winkles & Champagne," opening May 19 after week's tryout. Cast will include French comic Pierre Duden, Patricia Burke and Renee Houston, if she can get out of her summer season commitment at Dundee.

Parlophone has closed deal with George & Alfred Black for the diskings of their songs in "Wedding in Paris," their musical which opened at the London Hippodrome April 3. Playwright Rodney Ackland has been commissioned by Frith Banbury to write a play for him. Jack De Leon has acquired a new comedy thriller, "Time Murderer, Please," from Raymond Dyer.

Inside Stuff—Legit

Favorite subject of conversation and writing among drama critics continues to be drama critics. As a prelude to a review of "Around Theatres," the new volume of London legit reviews by Max Beerbohm, John Chapman, critic of the N. Y. News, wrote in a recent Sunday column, "Nobody likes a drama critic until he has died or retired, and when one of these happy things happens, people begin to rejoice and remember what a wonderful fellow he was. Today on Broadway there never have been, since their time, such critics as J. Rankin Towse (a most verbose old foot), Alexander Woolcott (an egophile of totally erratic judgment), Percy Hammond (who would hunt through a dictionary clear back to its glue binding to find a word nobody ever heard of, including Percy), H. T. Parker (the Bostonian who wrote in agate type), Heywood Brown (who never quite knew whether he was reviewing Broun, baseball or Broadway), Bide Dudley, or William Winter (who could be dull longer than anybody)."

"Today's writers about the theatre are a sorry lot and will remain a sorry lot until they drop dead or are forced by Social Security to quit. Then they might gain a little in fame. It does happen that three or four—at the outside—of today's paid playwrights write well, have wit and possess a sound understanding of the theatre. But these three or four will go unsung until they are out of business. A future generation will have the job of remembering them too late and publishing ponderous collections of their works." Is that what Mike Todd calls copping a plea?

Currently on tour in Jules Pfeiffer's goldmine, "Good Night Ladies," Doris Patson and Jack Sheehan are together in a show for the first time since their marriage 25 years ago. Couple recently celebrated a silver wedding anniversary. Sheehan and Miss Patson met while both of them were appearing in a musical starring Mitzi Hajos and sealed knot then, but that was the last they were destined to be with each other in the theatre until "Ladies" reunited them in Chicago a few months ago.

Arts of the Theatre Foundation, Inc., sponsored by Edward F. Kook, president of Century Lighting Co., N. Y., has set next Sept. 30 as the deadline for filing scripts in its fifth annual playwrighting contest, for which two awards of \$2,000 each, payable in 12 monthly installments. Judges are Herman Shumlin, Edith J. R. Isaacs, Harold Clurman, Cheryl Crawford and Marc Connelly.

Legit Bits

The American Theatre Wing will present a revue, "On the Wing," with material by and a cast of present and former students, at an undesignated Broadway house between May 22 and June 1. Ben Mardavani will have a financial interest in the Al Lewis production of the Irving Brecher-Jo Swerling comedy, "The Girl Most Likely," which is thereby set at the Marden-owned Playhouse, N. Y., next fall.

Sally Forrest will take over as ingenue-lead in "Seven Year Itch" when Vanessa Brown leaves May 31 for a film assignment. Clinton Wilder plans a fall production of "The Tender Trap," a comedy by Max Shulman and Robert Paul Smith. Richard France, featured juvenile dancer in "The Beautiful Sea," leaves this week to take over the male lead in Jack Hylton's London production of "Pal Joey," succeeding Harold Lang. Lang drew a mild reception by British critics and audiences in contrast to the raves drawn by costar Carol Bruce.

Phyllis Perlman, partnered with Marilian Byram as pressagent for "By the Beautiful Sea," "Wonderful Town" and "Seven Year Itch," will vacation in Europe this summer.

Bob Ullman, associate to press-agent Bill Doll, vacating in Havana. Legit-pressagent Arthur Cantor moving his office from the Sardi Bldg., N. Y., to a Broadway address. Stanley Phillips and Nell McKenzie will operate the Robin Hood Theatre, Arden, Del., this summer taking over from Windsor Lewis, who's sending out a strawhat touring package of "Little Hut" starring his wife, Barbara Bel Geddes, and Hiram Sherman. Cornelia Otis Skinner and her manager-husband, Alden S. Blodget, returned from England over the weekend.

Tanya Moiseiwitch, British designer, arrived in Canada over the weekend to work on the productions of "Measure for Measure," "Taming of the Shrew" and "Oedipus Rex" for the Stratford (Ont.) Shakespearean Festival this summer. She was accompanied by Judy Peyton-Ward, of the Old Vic costume staff, who will be in charge of cutting the costumes for the season. "Tatiana" will be the title of the Guy Bolton-MacCelle Maurett play produced in London last season as "Anastasia" and skedded for Broadway presentation next fall by Elaine Perry.

Henrietta Jacobson and Julius Adler, directors of the Downtown National Theatre, N. Y., have secured stage rights to "A Stone for Danny Fisher," novel by Harold Robbins, which they will coproduce as a legitimate Anglo-Jewish play this fall.

Helen McGee, secretary to Angus Duncan, executive secretary of Actors Equity, resigns this week for domesticity in Boston. She's a former actress. Ward Morehouse, drama columnist of the N. Y. World-Telegram, left over the weekend for a plane trip around the world, flying stories en route. His wife, Time mag staffer Rebecca Franklin, is accompanying him. The

Geep," waterfront melodrama by Vincent J. Longhi, has been optioned for Broadway production next fall by John Forsythe, costar of "Teahouse of the August Moon," and William Hammerstein, stage manager-son of Oscar Hammerstein 2d. Nell Clarke, having completed a hitch in "Seven Year Itch" in Chicago, has returned to New York for television assignments.

Barry Sullivan will take over in June as Lt. Barney Greenwald, the defense attorney in the Broadway company of "Caine Mutiny Court Martial," succeeding Henry Fonda, who withdraws to play his original title role in the film edition of "Mister Roberts." Playwrights Co. has been unable to obtain a suitable replacement for Margaret Sullivan as femme lead in "Sabrina Fair," so the Samuel Taylor comedy may have to fold at the end of May, when the star's contract expires. Meanwhile, "Sabrina" moves next week from the National, N. Y., to the Music Box.

Dorinda Dixon, an editor of Harper's Bazaar, engaged to John Barry Ryan, 3d, stage manager of "Magic and the Loss," a new musical, Alex Barnes Memorial Revue, will be presented in the Little Theatre at Adelphi College, Garden City, N. Y., for two performances, May 15-16.

George Schaefer, co-producer of "Teahouse of the August Moon," currently in Paris, after attending the show's London opening last week, moves on to Italy and then Vienna for the "Teahouse" opening May 15. Following Vienna looksee, he and his bride, Millicent Tyares, will plane back to the U.S. for Schaefer's directorial stint this summer at the State Fair Auditorium, Dallas.

Fredye Marshall took over the lead femme role in "Porgy and Bess" from Irene Williams last week at the Cass Theatre, Detroit, when latter was k.o'd by laryngitis. Michael Grace, co-producer of John Murray Anderson's "Alma" back in New York after a month in Mexico, "Ziegfeld Follies," last produced on Broadway in 1943, skedded for production next season by Billie Burke (Mrs. Florenz Ziegfeld), J. J. Shubert and Stanley Gilkey.

Plans have fallen through for ice-skater Barbara Ann Scott to make her acting debut on the Barn circuit this summer in a touring production of "Claudia." Shepard Traube has slated Robert Saffron's comedy, "The Reluctant Flute," for production next fall. Arthur P. Jacobs, coast pressagent, appointed to handle national ballyhoo for Paul Gregory Productions and Gregory Associates, Inc. Karl Bernstein will continue as drum-beater for Gregory's New York productions, while Ralph Ketterling will remain as advance man for the Gregory touring shows. "World of Shalom Aleichem" extending its run at the off-Broadway Barbizon-Plaza Theatre until May 23.

'Juliet' \$41,800, Ballet Theatre 64G, 'Itch' 14½G; Easter Week Booms Chi

Chicago, April 27.

Boxoffice traffic here recovered slightly last week after the Lenten doldrums.

The last-week notices for "Seven Year Itch," which exits May 22, are giving a fillip to the Windy City's oldest current tenant. "My 3 Angels" arrives next Monday (3) at the Selwyn and the pop-priated "Stag 17" is due May 10 at Great Northern.

Estimates for Last Week

Azuma Kabuki Dancers, Great Northern (1st wk) (\$4.15; 1,500). Almost \$24,000 for first seven shows.

Ballet Theatre, Civic Opera (1st wk) (\$4.00; 3,500). Over \$64,000 for the one-week 12-performance stand.

Me and Juliet, Shubert (3d wk) (\$4.60; 2,100). Nearly \$41,800.

Seven Year Itch, Erlanger (31st wk) (\$4.60; 1,334) (Eddie Bracken). Nearly \$14,500.

Time Out for Ginger, Harris (15th wk) (\$4.15; 1,000) (Melvyn Douglas). Almost \$14,300.

'King' Big \$54,200, 2d Week, Cincy

Cincinnati, April 27.

Second week of "The King and I," costarring Yul Brynner and Patricia Morison, grossed \$54,200 at \$4.52 top at the 2,500-seat Taft Auditorium. That was a gain of nearly \$10,000 over the Holy Week starter.

Cincy's road show season finales with two bookings the week of May 17. The shows are, "Picnic" in the Taft and "Twin Beds" at the 1,300-seat Cox.

'Brigadoon' Big \$48,800, C.L.O. Season Opener, L.A.

Los Angeles, April 27.

Civic Light Opera Association launched its 17th season last week to a merry boxoffice tune. Tally for the initial session of "Brigadoon" at the 2,676-seat Philharmonic Auditorium was \$48,800.

Only other offering in town, the Yiddish-American "Letter To Mother" at the 400-seat Civic Playhouse, hit a pleasant \$2,200 for its initial frame.

Current Road Shows

(April 26-May 8)

Dial M for Murder (Maurice Evans)—Curran, S.F. (28-8).

Evening with Beatrice Lillie (Beatrice Lillie)—International Cinema, Vancouver (27-1); Metropolitan, Seattle (3-8).

Fourposter—Royal Alexandra, Toronto (26-1); Nixon, Pitt (3-8).

Good Nite, Ladies—American, St. L. (26-8).

Guys and Dolls—Shubert, Wash. (26-1); Forrest, Philly (3-8).

King and I (Yul Brynner, Patricia Morison)—Maur. Indianapolis (26-1); Music Hall, K.C. (3-8).

Me and Juliet—Shubert, Chi (26-8).

Moon Is Blue—Court Square, Springfield (26-28); Metropolitan, Providence (29-1); Shubert, Wash. (3-8).

My 3 Angels (Walter Slezak)—Pabst, Milwaukee (26-1); Selwyn, Chi (3-8).

Oklahoma—Shubert, Philly (26-1).

Pajama Game (John Raitt, Janis Paige, Eddie Foy, Jr.) (trout). Shubert, Boston (26-8) (Reviewed in VARIETY, April 14, '54).

Picnic (Ralph Meeker)—National, Wash. (26-1); Ford's Balto (3-8).

Porgy & Bess—Cass, Detroit (26-8).

Sabrina Fair (Diana Lynn, Wendell Corey)—Geary, S.F. (26-8).

Seven Year Itch (Eddie Bracken)—Erlanger, Chi (26-8).

South Pacific (Jeanne Bal, Webb Tilton)—Nixon, Pitt (26-1); Capitol, Wheeling, W. Va. (3-8).

Stag 17—Lyceum, Minneapolis (5-8).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi (26-8).

Twin Beds—Hanna, Cleve. (26-1); Royal Alexandra, Toronto (3-8).

Equity Shows

(April 26-May 9)

Thunder on the Left—Lenox Hill Playhouse, N.Y. (28-2).

'Ladies' Fair \$10,000, K.C.; Late-Season Emphasis

Kansas City, April 27.

The venerable farce, "Good Nite, Ladies," played a five-day stand in the Music Hall last week to fairish biz. Show was marked at a \$3.36 top, but offered a two-for-one deal. On that basis it garnered under \$10,000, not too bad since the show had played here last season. As before, it was topped by the critics. John Antonello office handled "Ladies" and follows up with "King and I" for a two-week stand in the Music Hall opening May 3. Advance sale already is piling up. Two other undisclosed legit are being sought for dates here in late May and early June, adding additional emphasis to the late legit season locally.

'Okla' 24½G, Phila; 'Moon' OK \$12,600

Philadelphia, April 27.

Local reception for "Oklahoma," in for second time this season on what is announced as "farewell visit," has led management to expect popular prices, with \$3.80 top weekdays, has been a factor in the draw.

"Moon Is Blue" clicked nicely last week in its second stanza, with moderate prices as a lure for the comedy's third trip here. Locust St. Theatre went dark for the season after the "Moon" departure Saturday night (24).

Estimates for Last Week

Moon Is Blue, Locust (2d wk) (C-1.580; \$32.60). Comedy got a good reception, with plenty of profit for all concerned; finale grossed \$12,600.

Oklahoma, Shubert, (1st wk) (M-1,870; \$20-\$3.60). Strong first sess, with even better prospects for second week as town's lone legit; drew \$24,500 last week.

'PICNIC' \$22,800 IN D.C.; 'GUYS' REPEAT \$26,200

Washington, April 27.

"Guys and Dolls," back in Washington for a two-week stand, after its six weeks here last summer, pocketed \$26,200 for its first stanza at the Shubert Theatre. This was a full seven-day string, opening Sunday night, April 18.

At the National, "Picnic" drew almost \$22,800 for its first week. The Theatre Guild discount limited the take a bit. Second week looks good for both shows.

'Porgy' Healthy \$27,700 Initial Week, Detroit

Detroit, April 27.

In the first stanza of a three week stay at the 1,482-seat Cass, "Porgy and Bess" grossed a good \$27,700, including tax. Top is \$4.20 weeknights; \$4.80 Saturdays.

The 2,050-seat Shubert relights May 10 with a two-week return of "Guys and Dolls."

Paris Legit

Continued from page 57

Anouilh adaptation at Comedie-des-Champs-Elysees, flopped badly, as did Patrick Hamilton's 25-year-old chiller, "Rope," at the Renaissance. Biggest money makers of U. S. English origin were holdovers from last year, "Fourposter" at the Michodiere and "Dial M for Murder," which is remaining at the Ambigu house after a year at the Ambassadeurs.

Two recent adaptations from England to arrive are T. S. Eliot's "Cocktail Party" at the Vieux-Colombier and William Saroyan's "My Heart's in the Highlands" at the Hebertot. Both in their second weeks report mild biz but are set to stay on until hot weather closes them.

Some big ones from N.Y. among them "Mister Roberts," "Annie Get Your Gun" and "Harvey" had tough going here in recent seasons. But producers, remembering the local success of "Arsenic and Old Lace," "Tobacco Road," "Hellness," still pin faith on Broadway-West End clicks.

Scheduled for next season are "Man Who Came to Dinner," adapted by Henri Jeanson; "Love of Four Colonels," adapted by Marc-Gilbert Sauvejon, and "Crucible," adapted by Marcel Ayme.

Easter Week Sparks B'way Upbeat; 'Sea' 57½G, 'Town' \$50,400, 'Waltz' 24½G, 'Apple' \$32,200 (7), 'Via' \$11,000

Broadway rallied last week after the Lenten recession. Only one show failed to register an Easter Week increase over previous stanza's receipts. Hikes went as high as \$10,500 for one musical and \$5,300 for a straight play.

Biz, however, is expected to begin the traditional downhill slide into the summer months. Two shows, "The Magic and the Loss" and "The Immortalist," are closing next Saturday (1). Only opening this week is "Iolanthe," sixth in the 10-week Gilbert & Sullivan series at the "Off-Broadway" President Theatre.

There are only two more shows slated to bow this season. "The Sea Gull," seasonal windup at the Phoenix, is due May 11, while "Pajama Game" comes in May 13 at the St. James from a tryout tour.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (3d wk) (C-\$4.40; 1,160; \$28,000) (Macdonald Carey, Kitty Carlisle). Almost \$24,500 (previous week, \$22,700).

By the Beautiful Sea, Majestic (3d wk) (MC-\$6.60; 1,510; \$58,000) (Shirley Booth). Nearly \$57,500 (previous week, \$57,200).

Caine Mutiny, Court Martial, Plymouth (14th wk) (D-\$5.50-\$4.80; 1,062; \$33,500) (Henry Fonda, John Hodiak, Lloyd Nolan). Held at \$22,700, with theatre party commissions still limiting the gross.

Can-Can, Shubert (51st wk) (MC-\$6.60; 1,361; \$50,160). Held at \$50,400.

Confidential Clerk, Morosco (11th wk) (C-\$7.15; 935; \$30,200) (Ina Claire, Claude Rains, Joan Greenwood). Almost \$21,700 (previous week, \$16,800).

Fifth Season, Court (66th wk) (C-\$4.40; 1,056; \$25,227) (Menasha Skulnik, Richard Whorf). Just under \$20,000 (previous week, \$17,000).

Girl in Pink Tights, Hellinger (8th wk) (MC-\$6.60; 1,527; \$53,000) (Renee Jeanmaire, Charles Golden). Nearly \$50,300 with theatre parties about used up (previous week, \$51,300).

Girl on the Via Flaminia, 48th St. (4th wk) (D-\$4.40-\$3.30; 925; \$18,300). Under \$11,000 (previous week, \$10,000).

Golden Apple, Alvin (1st wk) (MC-\$4.40-\$3.30; 1,150; \$40,807). Over \$32,200 in first seven performances at new location (previous week at the smaller-capacity off-Broadway Phoenix, \$24,000).

Immortalist, Royale (11th wk) (D-\$5.50-\$4.40; 1,035; \$31,000) (Louis Jourdan, Geraldine Page). Nearly \$16,600 (previous week, \$12,800); closes next Saturday (1).

John Murray Anderson's Almanac, Imperial (20th wk) (R-\$6.60; 1,400; \$50,000). Almost \$42,700 (previous week, \$37,700).

King of Hearts, Lyceum (4th wk) (C-\$5.50-\$4.40; 995; \$24,300) (Donald Cook, Jackie Cooper). Almost \$21,700 (previous week, \$19,100).

Kismet, Ziegfeld (21st wk) (MD-\$6.60; 1,528; \$57,908) (Alfred Drake). Over \$57,900 (previous week, \$57,900).

Magic and the Loss, Booth (3rd wk) (D-\$5.50-\$4.40; 766; \$23,000) (Uta Hagen, Robert Preston, Lee Bowman). Almost \$7,200 (previous week, \$5,000); closes next Saturday (1).

Oh, Men, Oh, Women, Miller (19th wk) (C-\$5.50-\$4.40; 920; \$23,248) (Franchot Tone). Almost \$21,700 (previous week, \$20,500).

On the Beach, 46th St. (10th wk) (D-\$7.15; 1,139; \$39,512) (Audrey Hepburn, Mel Ferrer). Nearly \$40,500 (previous week, \$39,800).

Remarkable Mr. Pennypacker, Coronet (17th wk) (C-\$7.15; 1,027; \$22,262) (Burgess Meredith, Martha Scott). Nearly \$20,200 (previous week, \$14,900).

Sabrina Fair, National (23d wk) (C-\$5.50-\$4.40; 1,172; \$31,300) (Margaret Sullivan, Joseph Cotten). Almost \$30,300 (previous week, \$25,700).

Seven Year Itch, Fulton (75th wk) (C-\$5.50-\$4.40; 1,063; \$24,000) (Tom Ewell). Over \$24,500 (previous week, \$21,500).

Solid Gold Cadillac, Belasco (25th wk) (C-\$5.50-\$4.40; 1,077;

\$28,225) (Josephine Hull). Almost \$28,300 (previous week, \$28,200).

Tea and Sympathy, Barrymore (30th wk) (D-\$5.50-\$4.40; 1,060; \$28,300) (Deborah Kerr). Nearly \$28,800 (previous week, \$28,700).

Teahouse of the August Moon, Beck (28th wk) (C-\$5.50-\$4.40; 1,214; \$31,681) (David Wayne, John Forsythe). Held at almost \$32,200.

Wonderful Town, Winter Garden (60th wk) (MC-\$6.60; 1,510; \$54,173) (Carol Channing). Almost \$50,400 (previous week, \$39,900).

'Pajama' 35G in 7, First Week, Hub

Boston, April 27.

Bowing in to almost unanimous critical approval, "Pajama Game" nabbed a slick \$35,000 for seven performances at the 1,700-seat Shubert last week. Musical opened Tuesday (20). House & scaled at \$5.50, Friday and Saturday nights with a \$4.40 top the balance of week. Remaining two weeks have a big advance.

Metropolitan Opera bowed into the Opera House last night (Mon.) for its annual week's stand.

BEA LILLIE NEAT 28G, 'SABRINA' 19G, FRISCO

San Francisco, April 27.

"Sabrina Fair" opened Monday (19) to pleasing reviews. "Dial M for Murder," with Maurice Evans, opens tomorrow (Wed.) at the Curran. Seemingly for only two and a half weeks, under Theatre Guild subscription, the Frederick Knott meller already has a big advance. Lower floor is almost sold out for the run. House will be scaled to \$3.85.

Estimates for Last Week

Evening With Beatrice Lillie, Curran (4th wk) (\$4.40; 1,775) (Beatrice Lillie). Big \$28,000; previous week, \$30,000.

Sabrina Fair, Geary (1st wk) (\$3.85; 1,550) (Diana Lynn, Wendell Corey). Fair \$19,000.

Evans \$24,200, St. Loo; 'Pajama Tops' (Stock) 7G

St. Louis, April 27.

Ansell brothers rang down the curtain Sunday (25) for their third consecutive legit season in their midtown Empress theatre. Second semester of a two-week stand of "Pajama Tops" grossed an estimated \$7,000, same as the first stanza.

With the legit field to itself currently, the American theatre started Sunday with two week stand of "Good Nite, Ladies," with Jack Sheehan, Doris Patson and Ty Copley in the top roles. The piece is scaled to \$3.36. One week stanza of "Dial M for Murder," with Maurice Evans as star, got nearly \$24,200 last week at the American. Top was \$3.92.

'Fourposter' Slack 4G, New Haven Split-Week

New Haven, April 27.

Season's final straight show, the John Beal-Carole Stone version of "Fourposter," came a cropper in its four-day stand at the Shubert last Wednesday-Saturday (21-24). Okay word-of-mouth failed to help and total figure on five shows at \$2.20 top was a low \$2,500.

Ballet Theatre rings down the season's curtain May 14-15.

'Angels' \$11,200, Mpls.

Minneapolis, April 27.

Stiff opposition from Cinerama's advent, the "Ice Follies" and the Sportsmen's Show proved a heavy handicap for the highly praised "My 3 Angels" here last week. As a result, the Walter Slezak starer, on Theatre Guild subscription playing its only Twin Cities engagement, wound up with a mild \$11,200 at \$3.30 top at the 1,860-seat Lyceum.

Dublin Players in "Pygmalion" open a three-night and one matinee engagement next Thursday (29).

Plays Abroad

The Prisoner

London, April 15.
Tennent Productions Ltd. (by arrangement with Peter Glenville) presentation of drama in three acts (10 scenes) by Bridget Boland. Stars Alec Guinness, Noel Willman, Wilfrid Lawson. Directed by Glenville. Settings, Felix Lablisse; music, Roberto Gerhard. At Globe Theatre, London. \$2.25 top.
Room-Warder..... Colin Douglas
Prisoner..... Alec Guinness
Interrogator..... Noel Willman
Secretary..... Timothy Findley
Cell-Warder..... Wilfrid Lawson
Doctor..... Kenneth Edwards
Barber..... John Gill
Warder..... Richard Easton
Old Women..... Lillian Houbrey

Bridget Boland has taken an urgent political subject as the theme of her new play and invested it with intense, stark realism. This has no appeal to escapism but is directed at audiences willing and able to face controversial issues, whether or not they agree with the conclusions.

Its London run is limited to early June due to previous commitments by Alec Guinness, and it should prove a sturdy draw for that period. It has strong potentialities for Broadway, particularly if the star could be induced to repeat his role.

The setting is a former castle, now used as a prison, somewhere behind the Iron Curtain. Although nine characters appear on the stage, there are only three speaking roles but the confident direction of Peter Glenville succeeds in making the mute performers an integral part of the plot.

The prisoner of the title is a Cardinal, arrested for treason. As he is something of a national hero because of the active role he played in the resistance movement, he is likened to a monument which must be defaced. The first two acts are devoted to depicting the methods used to extract a confession which can afterwards be repeated in open court. There is no physical brutality but a slow and tortuous grilling in which the prisoner is often deprived of sleep and quizzed for hours on end. His armor is eventually pierced and the inevitable death sentence is followed by a theatrical release on the eve of his execution.

Basically, the play is a battle of wits between the prisoner and the interrogator, with the cell warder occasionally contributing bits of his own philosophy. The long quiet sessions have a measure of realism in depicting the interrogator as a sort of confidence man who sets out to win the friendship of the prisoner. These two roles are immaculately filled by Guinness and Noel Willman. The former's por-

trayal of the Cardinal achieves a high level of dignity, while Willman extracts what little sympathy there is in his part. The third speaking role, that of the cell warder, is handsomely taken by Wilfrid Lawson.

The dual purpose set, showing the cell and interrogation room, is effectively designed by Felix Lablisse. Incidental music by Roberto Gerhard, played between the scenes, matches the mood of the play. Myro.

Waiting for Gullian

London, April 22.
Laurence Olivier Productions, Ltd. presentation (by arrangement with Albert Selden and Morton Gottlieb) of drama in three acts (six scenes) by Ronald Milner, adapted from Nigel Balchin's novel, "A Way Through the Wood." Stars Goolie Withers, John McCallum, Frank Lawton. Directed by Michael Macowan. At St. Martin's Theatre, London. April 21, \$4, \$2.20 top.
Jill Manning..... Goolie Withers
William Manning..... Frank Lawton
William..... Thomas Heathcote
P.C. Eddie Cater..... Norman Pearce
Sergeant Groves..... Norman Pearce
Elsie Pearce..... Anna Turner
Doctor Barry..... Noel Howlett
Flo..... Kathleen Boutall

For their first Anglo-American venture, for which half the finance was raised in dollars, Albert Selden and Morton Gottlieb chose a dramatization of one of the best-seller Nigel Balchin's novels.

The author has neatly adapted this rather bookish problem story which expands from a stock triangular situation into a more involved clash of loyalties. Goolie Withers stars as a faithless wife while John McCallum is her husband, the man who sacrifices his integrity to shield her from a criminal charge. With the drawing power of both stars and the novelist, this should attract the local trade. It would make a more impressive screen vehicle, and would be more likely to register in the U.S. as a film.

The old theory that all the worthless women get stolid, forgiving husbands is well defined in this domestic embroglio. The too busy husband, unavoidably neglectful, plus the bored wife, set in unconvincing surroundings, net the obvious result. And she falls to the wiles of a neighboring playboy. As a justice of the peace, the husband is tracking a hit-and-run motorist who has knocked his cook's husband off his bicycle. He mistrusts and suspects the other man and proves it was his car.

This elicits the wife's confession of infidelity and the fact that she was driving, but knew nothing of the accident. When the injured man dies she wants to give herself up, but both men connive at concealing the truth. Having plotted lies upon lies to her husband she finally gets turned out when he discovers she has resumed her adulterous association. Unable to make peace within herself the woman returns to make restitution and play ends with her faithful spouse waiting for release from a sentence for manslaughter.

Miss Withers has plenty of outlet for her emotional powers as the erring wife. McCallum gives a fine restrained performance as her sorely tried husband. Frank Lawton makes a breezy bounder of the dilettante while Anna Turner is excellent as the widowed servant. Other roles are commendably portrayed. The play owes much to the skilled direction of Michael Macowan. Clem.

Marching Song

London, April 10.
Tennent Productions Ltd. presentation of drama in three acts by John Whiting. Stars Diana Wynyard. Directed by Frith Banbury. Set by Reece Pemberton. At St. Martin's Theatre, London. April 8, \$4, \$2.25 top.
Catherine de Troyes..... Diana Wynyard
Rupert Forsyth..... Robert Fleming
Harry Lancaster..... Hartley Power
John Cadmus..... Ernest Thesiger
Dido Morgan..... Penelope Munday
Father Anselm..... Philip Burton
Matthew Sangosse..... Robert Sansom
Bruno Hurst..... Michael David

John Whiting's first play was a flop. His second won a competition and presentation at the Arts Theatre Club, but was panned and failed to reach a wider public. For his third, he has chosen a political theme set in an anonymous European country. Concerning a de-

Office Shift Confirms Shubert Lawyers' Break

Law firm of Klein & Lund, attorneys for the Shubert theatrical interests, has moved its offices to the sixth floor of the Shubert Theatre, "N.Y.", occupying space formerly used as an apartment by the late Lee Shubert. Latter's old office on the same floor remains vacant, however.

Milton R. Weir, formerly partner with William Klein, still occupies the old firm's offices on Broadway, a few blocks distant. His split with Klein stemmed from opposition from J. J. Shubert, Lee's surviving brother and sole remaining partner in the Shubert firm. Latter recently resigned from the League of N. Y. Theatres when the group refused to oust Weir as attorney. Weir was especially close to Lee Shubert, with whom J. J. feuded for some years.

Adolph Lund, formerly a non-partnered attorney in the Klein and Weir firm, is actively handling the Shubert legal affairs. Klein is in virtual retirement.

feated General who has to choose between incarceration and suicide, play is prosy and tedious. His decision is static throughout, the play and the subject could have been better handled in novel form. Besides, the magnetic personality of Diana Wynyard and good supporting cast, it is unlikely to attract the general public and would stand little chance in the U.S.

After seven years' detention by the enemy, a general returns to the mountain retreat of his wealthy mistress. She has acquired an assortment of companions to fill her lonely days, a priest, doctor and American film producer whom she finances. Latter picks up and brings along a young waif from a city bar to use in his next picture, whom he half-heartedly tries to seduce. The soldier declares his love has faded in captivity and transfers his apathetic interest to the game, which brings grief but no jealous reaction from his mistress.

The Chancellor, who has engineered his release, tells him that politics demand he be a scapegoat for the country's downfall, urging that he kill himself to save the government the embarrassment of a public trial. Despite the fresh gleam of life aroused by the young girl, the ex-prisoner finally takes the poison oblivion provided for the purpose, and the two women are left to console each other.

Miss Wynyard, with her regal charm, graces every part she plays, and gains sympathy for her portrayal of the self-sacrificing woman. Robert Fleming exhibits all the restrained misery of lengthy imprisonment, but pitches his lines in overtones that make for a stilted monotone lacking realism. Penelope Munday, as the girl, exploits the same technique, which often belies the thoughts she has to express.

The most down-to-earth characters are those by Hartley Power as the oldtimer who burns his hands in a symbolic immolation of his outmoded brainchild, and Ernest Thesiger as the petulant, omnipotent Chancellor. The other supporting players make effective brief appearances as a framework to the story. Frith Banbury directed the play with skill, and there is an elaborate futuristic setting by Reece Pemberton. Clem.

Current London Shows

London, April 27.
(Figures denote premiere dates)
Airs Shooting, Royal Ct. (4-28-53).
Angels in Love, Savoy (2-11-54).
As Long As Happy, Garrick (7-8-53).
Big Knife, Westminster (1-1-53).
Boy Friend, Wyndham's (12-1-53).
Burning Glass, Apollo (2-18-54).
Charley's Aunt, Strand (2-10-54).
Confidential Clerk, Dury (9-16-53).
Day by Day, Haymarket (11-26-53).
Fifth Season, Cambridge (2-24-54).
Follies, Repertory, Dury (9-16-53).
For Better Worse, Comedy (12-17-52).
Guys and Dolls, Coliseum (5-28-53).
Hips, Dandy, Lyric (4-7-53).
I Am a Camera, New (3-12-54).
King and I, Drury Lane (10-8-53).
Love Match, Palace (1-10-53).
Marching Song, Dury (4-8-54).
Moon Is Blue, Vaudeville (5-5-54).
Mousetrap, Ambros (11-25-52).
Old Vic Repertory, Old Vic (9-14-53).
Pal Joey, Princes (3-31-54).
Prisoner, Globe (4-14-54).
Quadrille, Fr. Piccadilly (12-10-53).
Reluctant Hero, Whitehall (9-12-50).
Ring Out Bells, Fr. Pal. (11-12-52).
Sleeping Prince, Phoenix (1-1-53).
Teahouse of the Moon, Her Maj. (4-22-54).
Waiting for Gullian, St. Jas. (4-21-54).
Wedding in Paris, Hipp. (4-3-54).
Wish You Were Here, Casino (10-10-53).
Witness Prosecution, W. Gard. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS

Manor of Northstead, Duchess (4-28-54).
Sun Room, Arts (4-29-54).
Tenthredine, At 9:30, Criterion (4-29-54).
Dark Light Enough, Aldwych (4-30-54).
Facts of Life, Duke York (5-4-54).
CLOSING LAST WEEK
Birdsday, Princes (4-27-54).
I Capture Castle, Aldwych (4-5-54).

Promised Plays

Continued from page 57

conditions of contemporary Broadway, there's little chance for sudden inspiration shows produced in a hectic rush.

Relatively lightweight aspect of the season, as to musicals, was clearly indicated last fall with the observation that the cleanup hitters, Rodgers & Hammerstein, Irving Berlin, Cole Porter, Frank Loesser and Harold Rome, would not have new shows. However, "Kismet" was a sleeper. "Golden Apple" was from left field (the show still has to prove itself as a commercial entry, of course—as it moved last night (Tues.) to the on-Broadway Alvin) and "Pajama Game" hasn't yet arrived.

Couple Ring Bell

As expected, such name straight-play authors as Arthur Miller, Tennessee Williams, Lillian Hellman, Thornton Wilder, Moss Hart, William Inge, Paul Osborn, Mary Chase, John van Druten, Robert E. Sherwood, Maxwell Anderson, Sidney Kingsley and George Axelrod, have not had new scripts produced this season. Also, Elmer Rice, Lindsay & Crouse, Norman Krasna and F. Hugh Herbert, came up with disappointing works. However, John Patrick and Herman Wouk, both known names, have really rung the bell this season, while Robert Anderson and Howard Teichmann (in collaboration with old pro George S. Kaufman) have joined the hit ranks.

Among the notable straight plays of the season not included on last fall's list are "Ondine," "Confidential Clerk," "King of Hearts" and "Anniversary Waltz." A number of items announced as of last fall are still rated as "probable" bets for this season, but have been delayed because of casting problems and in one or two cases other reasons.

Of the many announced entries as of last fall that have just faded into oblivion, nearly all have been victims of inadequate bankrolls. Show financing is getting progressively tougher on Broadway, so the announcement of plans for a new production is frequently just an optimistic gesture by a guy who hopes that somewhere, somehow he will be able to raise the necessary coin.

The Weary List

Following are last fall's "probable" musical productions that have failed to make it during 1953-54: "Great Caresse," "Devil's Hornpipe," "Orpheus in the Underworld" and "Reuben, Reuben." Non-appearing "possibilities" were "Ankles Aweigh," "Can You Dance?" "Evening with Victor Herbert," "High Time," "Ninotchka," now titled "Silk Stockings" and "Packaged in Paris."

"Probable" straight plays that haven't come through are "Altair in the Sky," "Angelica," "Black Candle," "Daphne," "Mr. Byculla," "Phfft," "Quadrille," "Reclining Figure," "Satyr Dance," "Sodom, Tennessee," "Stars in a Person's Backyard," "To Charlie, with Love," "Wooden Dish" and "Young Elizabeth."

"Possible" straight play items still not produced include "Agamemnon," "All Summer Long," "Ami, Ami," "Ancient Instinct," "And Two Make Four," "Angry Apes," "Anonymous Lover," "Apple Cart," "Be Quiet, My Love," "Beach House," "Better Angels," "Celia," "Comin' Thro the Rye," "Day of Grace," "Day of the Harvest," "Dazzling Hour," "Dublin Players' tour," "Happy Ant Hill," "Hamlet (with Jose Ferrer)," "Hamlet (Robert L. Joseph production)," "Home at Seven," "Lord Pengo," "Mrs. Patterson," Orson Welles repertory and "Sailor's Delight."

As noted, a number of the above titled are on the blue sky list for 1954-55. Many, many more additions have already been and are being announced as 1953-54 nears its finale and the open season for 1954-55 high hopes approaches.

SYRACUSE U. MUSICAL SET FOR FOUR-DAY RUN

Syracuse, April 27.

"Up in Lights," original campus musical, is booked May 5-8 at the Astor Theatre under sponsorship of Syracuse. The show, with an underdog cast of 70, is supervised by Prof. Sawyer Falk, director of dramatic activities on the Hill. Falk was president of National Theatre Conference from 1942 to 1952 and is vice-president of American National Theatre & Academy (ANTA).

"Up in Lights," presented by Boar's Head Dramatic Society, is directed by Gerald Leider, Drama Dept. instructor, who last year guided "White Buck and Tales," another S. U. original. Book of "Lights" was written by William Levine and William Dixon, both seniors; music by Lanny O'Kun and William Angelos, who did the songs for "White Bucks."

Carriage Trade

Continued from page 57

setup. The idea has spread with such rapidity that bookings are now commonly made a year ahead.

Jack Hylton, who entered the circus field for the first time last year, realized the immensity of the coach trade, and last year set up his own organization to promote party bookings. Because of its immediate success with the circus, he has now extended the arrangement to cover his own West End legit productions. Between Monday and Friday of each week, the Hylton organization reckons it is responsible for about 100 busloads brought in especially to see some of its West End hits. The Saturday night intake of coach passengers equals the total for the remainder of the week.

Apart from the fact that the system promotes a party spirit, which welfare officers and personnel chiefs like to encourage, it is particularly attractive to the public because of the special rates offered. In some cases the reduction equals 30% of the admission price.

It has also proved to be a boon to coach operators who are no longer dependent upon their summer excursion business, but can keep their fleet of buses gainfully occupied throughout the year. The charabanc trade for West End legit is at its peak in the winter months. During the summer, the coach hire firms still concentrate on taking the general public to the seashore resorts.

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Literati

'Operation Booklift'
A project to supply some 4,000-000 books to GIs and veterans' hospitals around the world got officially under way this week with Ted Cott, NBC Radio v.p., as national chairman of "Operation Booklift." Plan was blueprinted at sixth annual Armed Forces dinner of Brotherhood Temple Ohabei Shalom in Boston honoring Sen. Leverett Saltonstall, chairman of the Senate Armed Services Committee, with Air Force Secretary Harold E. Talbott as principal speaker.

"Booklift" will be launched with an immediate delivery of 7,000 tomes to vets hospitals in the Boston area. Cott said in this connection that "former drives seem to represent 'Operation Attic' instead of a true 'Operation Booklift.' Well-meaning people dusted off the shelves of such attic cold cuts as 'The French School of Flower Arranging' and 'Early American Hookrugs.' Operation Booklift provides brand new pocket-sized editions of current bestsellers by well-known cooperating publishers of western, mystery, humor, sports and other books."

Here's the setup: A person wishing to send a kit of 10 books each to a friend in service supplies the name, serial number and address. "Booklift" handles packaging and mailing to any part of the world for \$1. Currently there's a selection of eight separate kits, so that a hospitalized vet or serviceman receiving all eight would have acquired 80 different books for circulation among his buddies or shipmates.

"Booklift" stems from the joint effort of 25 sponsors, who include Steve Allen, Alben W. Barkley, Pearl S. Buck, Dale Carnegie, Faye Emerson, Ben Grauer, Skitch Henderson, Oscar Hammerstein 2d, Rep. J. C. Javitz, Tex. & Jinx McCrary, Sylvia F. Porter, Jackie Robinson, Irving Stone, James Street, Robert E. Simon Jr., George Vogel and Leslie T. White. Address is Box 500, Radio City Station, New York 19, N.Y.

Wholesale Quebec Ban
Pageant, See and the English monthly, Lilliput, are among 100 magazines banned from newsstands by the Quebec provincial government as "obscene." They must be removed within a week on pain of court action. Other titles include Sir, Mr., Man to Man, Man Magazine, Focus, People Today, Good Photography, Photography Handbook, Popular Photography, Salon Photography, Brief, Dare, Eye, Hit, Night and Day, Show, Sunbathing for Health, Tab, Taboo, Vue and the now-defunct Adam, whose last issue had a sexy shot of Lally Christine on the cover.

Three French-language mags—Cine-Miroir, Eve and Nus—are among the 100.

Dance Notation
New Directions on May 10 will publish Ann Hutchinson's "Labanotation," first book to describe the Rudolf Laban system of dance notation. Tome was aided by a Rockefeller Foundation grant.

Great granddaughter of Henry Wadsworth Longfellow, Miss Hutchinson records ballets and dances in the longhair and legit fields. When "Kiss Me Kate" was done in London, Miss Hutchinson flew to England to reconstruct the dances she had notated on Broadway.

Attention: Comics
U. of Minnesota Press has published "The Braggart in Renaissance Comedy: A Study in Comparative Drama From Aristophanes to Shakespeare." It's by Daniel C. Boughner, professor of English at Evansville College, Evansville, Ind. Book traces history of the wagger comic type, which Boughner calls the most prolific role in comedy, and throws considerable light on nature and development of comedy in general.

Mrs. Atkinson's OK Book
Even if Oriana Atkinson were not the wife of the drama critic of the N. Y. Times, she would have special distinction as a writer. The author of "Manhattan and Me" (Bobbs-Merrill; \$3.50), is one of the few practicing members of the literary tribe who can claim to have been born and raised in New York City.

Brooking no criticism of her home town from outsiders—"We have an old saying in these parts that goes like this: 'If you don't like it here, why don't you go back to where you came from?'"—the lady is nevertheless completely honest in reporting the hazards of life in Gotham—its unpleasant, distasteful and maddening aspects;

and, not infrequently, its charm and beauty.

Show biz readers will enjoy Mrs. Atkinson's accounts of how a gift from Moss Hart nearly "broke up" her marriage; of the author's attempt to play hostess to George Jean Nathan; of her experiences running interference for her husband when he makes his quick exits after opening nights; and of John Chapman's perfect retort to Times Square charity racketeers.

Seldom has a cheerier book about Manhattan been offered—yet few reports are more terrifying than Mrs. Atkinson's when she deals at length with the city's diminishing water supply. And her handling of a tender, teenage pickup scene in Bryant Park is better drama than many plays she and her husband have been obliged to witness in line of duty. *Down.*

Holt's Stockholder Meet Set
The annual stockholder meeting of the Henry Holt publishing firm has been called for May 19, at which time a proposal will be made to authorize an increase of the common stock from 300,000 to 500,000 shares at a continued par value of \$1.

Holt's net income for 1953 was \$29,170, while sales and operating revenues amounted to \$7,517,173. Net sales and income from publishing rights of all the firm's book departments increased 13.2% over \$4,001,787 in '52. As in recent years, the best returns came from college and highschool texts. Field & Stream mag, owned by the publishing house since '51, grossed \$2,989,416 last year.

Net working capital for Holt amounted to \$1,652,507 at the year's end, a better than \$200,000 rise over '52.

John Harden's 'Ghosts'
University of North Carolina Press has book of ghost stories by John Harden, Greensboro, N. C. VARIETY mugg, on fall list and final editing job is now in progress. UNC Press brought out Harden's "Devil's Tramping and Other North Carolina Mystery Stories" in 1949. Working title of current volume is "Tar Heel Ghosts."

Langley Did It
James M. Langley, publisher of the Concord (N.H.) Monitor, revealed in an editorial in his newspaper that it was his report to the Associated Press that led to the disclosure that 10 Boston newspapermen had been carried on the payroll at Rockingham Park, parliament racetrack in Salem, N. H. Langley, chairman of the subcommittee of the New Hampshire Interim Tax Commission, said the payments to scribes were uncovered when the commission analyzed the financial records of the bangtail establishment.

CHATTER
Look magazine's May 18th issue will feature a four-page layout on Judy Garland with scenes from Warner Bros.' "A Star Is Born."

Malvin Wald's satire on Hollywood, "The Great Collaborator," in the current issue of American Writer.

Ralph Ginzburg has shifted from the William Weinstaub ad agency to Look Magazine where he'll serve as circulation promotion manager. He succeeds Edgar Peck who has joined Grey Advertising.

Marjorie Farnsworth, N. Y. Journal American staffer who writes the Woman of the Week feature for the weekend edition, out of danger following a serious operation at New York's Flower Hospital.

Mr. and Mrs. Jose Luis Sanchez-Ramos have announced the wedding of their daughter, Maria del Carmen, to Robert Fredric Hawkins in the Church of St. Barbara, Madrid; May 1. After a honeymoon, they will reside in Rome where Hawk, long-time VARIETY mugg in Genoa, Italy, will become chief of the VARIETY bureau in Rome.

Reception at the Castellana Hotel, Madrid, follows the wedding ceremony.

Tiomkin
Continued from page 2

were preoccupied with dialog to the point where they practically ignored the musical background, the camera's possibilities and other elements of screen entertainment. Leaders of the industry like Irving Thalberg, Carl Laemmle Sr., Edwin Carewe and others were trying

to peer ahead into the uncertain future.

"Up to the '29 crash of the stock market, the boxoffice business had been fabulous. The business was meeting itself coming and going. The most magnificent motion picture palace in the world, Radio City Music Hall in New York, was being opened with lavish ceremonies in the dead middle of the worst recession and the most appalling economic outlook in the history of the screen, not to say in the history of the nation."

"Everybody had ideas and theories, just like they do in this period we are going through today. David O. Selznick was plumping for what he called 'a balanced program' of an even two hours of varied entertainment to offset the growing evil of the double-bill."

"Production and executive minds like Sam Denbow Jr., were agreeing that the period was 'the most nerve-racking milestone the industry ever encountered,' while others happily proclaimed that the bright dawn of a terrific boxoffice tomorrow was right at hand. Any minute now!

Uncertain Times
"As motion pictures followed the entire rest of our national economy into tough times, executives like Emanuel Cohen attempted to wring some solace out of the limp idea that the times constituted a stronger challenge than even to the producing departments."

Back in 1932 over at Paramount Adolph Zukor was admitting that "no man can predict what is going to happen in the film industry." H. M. Warner stated that to attempt any predictions would be "the height of folly."

Nevertheless, within a couple of years the industry was well started on the uphill climb which led to recovery and expansion and to many remarkable refinements in screen techniques building right up to today's advances such as 3-D."

In his own department, Tiomkin himself opened up one of the major technical developments when, in the early '30s, he first came up with an idea for recording a sound track which was a distant forerunner of today's stereophonic sound principle.

The maestro was at M-G-M, where top executives encouraged him to experiment with new ideas in his music. He was given a huge orchestra for the performance of the musical score he wrote for "The Great Waltz." He had long been unsatisfied with recording results, and with the cooperation of sound engineers he developed and installed the industry's first multiple-channel recording set-up, with various instrumental batteries being recorded on their own channels to be monitored into a greatly improved sound track.

The most important change which has transpired over the period of his 25 years in Hollywood, however, is the change in the status of the picture composer-conductor himself.

A quarter of a century ago the composer just added some inoffensive music to the background of a film ready to be released. Today, thanks to the work of men like Tiomkin, the composer is a front-line working partner in the making of films. Tiomkin was co-author with Ned Washington of last year's Oscar tune, "High Noon."

Israel Films

Continued from page 3

which preems in four N. Y. theatres on May 6, Israeli Independence Day. Success of this film would "greatly encourage" the local industry, Dienar held.

He praised the facilities of Israel Motion Picture Studio which, he said, are modern and up-to-date and include everything from stages to dubbing and titling facilities and a laboratory, Israel's first. Latter is seen as an aid to American producers locating in Israel since, in the past, they've had to pack their negative in ice and aexpress it to London. The Israel studio is only equipped to handle black-and-white film.

Hollywood studios would find it cheap to lens their big Biblical films partly in Israel, Dienar averred, stressing the excellence of the natural outdoor sets. Construction of sets comes high, however, since lumber and other material must be imported. Theatre construction is going on with some houses being built by U. S. companies.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Who said "There never was a good war or a bad peace?" Robert E. Lee? George M. Cohan? Duke of Wellington? Confucius? Benjamin Franklin?

Well, anyway, except to the National Credit Assn., it doesn't matter. The thing popped into my well-coiffeured head while listening to the fast-growing firm of Gardner, Levy & Laven tell how they got into picture biz.

A war got them into it. They were thrown together in 1943 at Fort Roach, a tinseled barracks within cap-pistol range of Metro studio, where Eddie Mannix was holding out for a commission as a brigadier general to top Darryl Zanuck's colonelcy.

But these were kids, glad to get anything to do with the making of training films so they could learn how to make pix and earn while learning. As three muskrats, almost anybody in Hollywood outranked them.

The thing they had in common was that they liked each other, had tremendous enthusiasm for what they were doing and made quick decisions on the majority-rule principle.

Discharged, they hunted around for a studio that could use their war-learned skills in the civilian areas of entertainment. It was, however, a bad time in Hollywood for young geniuses. They had a science-fiction property called "Invaders from Mars" and thought with this they could get a foothold. They got thrown out of so many doors they began pitching for wound stripes.

Reichenbach Would Have Loved This!
They had a wonderful exploitation idea for the pic. They figured to latch on to a dead gorilla, drain his arteries of simian gore and fill the ogre's veins with radioactive material, shave him and paint him blue. Then they planned to toss the primate into the Mojave Desert where some desert rat with a Geiger counter would be likely to stumble on him and rush to the papers with the belief that he had found a radio active stiff from Mars. The resulting publicity, they figured, would make their picture famous.

But nobody came up in time with the end-money and they lost the property to a producer with more conservative views on production, distribution and exploitation.

This broke them up. Literally. Jules Levy got a job as an assistant to Eddie Alpersen. Arthur Gardner became a carnation in the lapel of the Dillinger-touting King Bros., and Arnold Laven, who was a bit of an actor, got a job as scriptician somewhere till they got some money together again.

It was a bad time for independents. (Worse for majors.) Crying towels were a dime a dozen in war surplus stores. But by 1950 the boys had got together enough inflated cabbage to serve with some home beef. They called the thing "Without Warners." Sol Lesser billed it "Without Warning," paid them \$160,000 for their \$30,000 mulligatauny stew, figuring it was sufficiently palatable to pay off as the lower half of twin bills. It paid off quite handsomely. More, it showed great promise in the then new field of documentary mystery-movies.

Next the wunderkinder moved into a thing called "Vice Squad." The job was not so much to make the picture but to talk Edward G. Robinson and Paulette Goddard into playing the leads. The budget again was for \$80,000, and shooting schedule of 18 days.

That was in the era when picture houses were folding faster than Murphy wall-beds. The majors decided that the way to beat the tv menace was to shoot everything in color and use locations of faraway places with strange-sounding names. That failing, they would try 3-D, screens wider and longer than Jerusalem's Wailing Wall, and sound louder than what might be expected when Gabriel blows his horn.

All this left the Tinker-to-Evers-to-Chance kids of the picture biz with the bases loaded and two strikes on them.

Looking Over a Four-Leaf Clover
Rather than face the melancholy fact that they were all going to be left on base, they decided to steal for home. Home was L. A. So they hit out for locations around L. A. that were unfamiliar but cost next to nothing. The new Hollywood Freeway was nearing completion. It had a four-deck cloverleaf down near the City Hall. In four days the job would be completed and open to traffic. They wanted the setting for a chase to end all chases. So they worked like mad to accomplish this before traffic began running all over them.

Their chief obstacle was Eddie Robinson. By six each night he declared himself pooped and paced up to leave for home. They begged and bribed him to stay. He didn't want overtime. He wanted cigars. Not el ropo segundos but 6c primos. Fifteen cigars a day was his quota. Altogether, he puffed and gnawed through 400 during the manufacture of the quickie. But Gardner, Levy & Laven (love that rhythm!) got the picture completed before the freeway was opened to the maddest drivers this side of the Indianapolis speedway.

The picture grossed \$1,750,000 in faster time than Eddie could say James Harvey Robinson. It did great here. It was a smash in Paris. Major studio production heads kept asking to see the picture. It seemed to have been made almost completely without costly studio sets. But that cloverleaf was a \$55,000,000 set and all it cost the producers of "Vice Squad" was \$260 in cigars.

What's more, they seemed to have made a new actor out of Robinson. They asked him to just be himself. "Walk through this, Eddie," they begged, "and you'll be great."

"By now," they explained to me the other day, "life has shaped Eddie's character. People who really know him, love him for what he is. He doesn't have to ham it up any longer. That's for kids practicing to be mimics. So we asked him to play himself."

Right now Messrs. Gardner, Levy & Laven are up to their excited ears making "Case File: F.B.I.," starring Broderick Crawford and Ruth Roman. Their locations are for real. Ohrbach's department store is not called "Wetbach's" or "Hialfbach's." It's called Ohrbach's. The Subway Terminal building, Rosedale cemetery and other locations are what they are.

They have tried to do the same thing with their stars. This results seemingly in offbeat casting. Actually it is real-beat casting. Mature actors, they figure, are not types. Their years of experience have made them into believable people, which is what these documentary meisters need more than anything else, in the opinion of this trio of boy-wonders.

Of course, they are not boys. Gardner is the oldest. He's 40. Laven and Levy are each 31. Laven directs. One of the others is always on the set, so those 2 to 1 decisions can be made on the spot, if necessary.

Laven is so tall he leans forward to talk to most people and thus has developed into a giant-sized version of the Hunchback of Notre Dame rather than appear haughty. This posture saves him also from bumping his head wherever he goes, and makes it more convenient for him to sleep in normal-sized beds.

Whether he sleeps in the raw, I leave to Skolsky. The way he keeps his mind on his work he probably isn't much of a sleeper. But judging from what I've seen of "Case File: F.B.I.," his picture is sure to be.

Broadway

The Friars teleing Red Buttons tomorrow (Thurs.) at the Park-Sheraton.

Comedian Harvey Stone in University Hospital, N. Y., undergoing minor surgery.

Margaret Collingwood, niece of Estelle Winwood, is new secretary to Audrey Hepburn.

Ellin and Irving Berlin aboard the Ile de France, as a respite from their flying trip to Spain.

Herman King left Sunday (25) on a key-city bally tour for the King Bros. production of "Carnival Story."

Indie producer Isidor Goldsmith and his writer-wife, Vera Caspary, in from Britain today (Wed.) on the Rydam.

Frances and Philip Dunning's 35th anniversary. Dramatist has his new play script about ready for Broadway production.

Metro ad manager Si Seadler left for the Coast over the weekend for a vacation, following which he'll visit the studio before returning to New York.

Suzette and Wallace Downey back from a flying trip to South America on ASCAP business; he is special foreign consultant to the music organization.

William (Zeke) Miller, assistant house manager to Dick Dickinson at the Roxy, combining a vacation this week with second operation; surgeon doing a "retake" on one performed about three months ago.

Don Hartman, Paramount exec producer, cut short his European trek to attend the VistaVision demonstration at the Music Hall yesterday (Tues.). Hal Wallis and George Seaton came in from the Coast for same.

Col. Serge Obolensky, newly elected president of the Ambassador Hotel, appointed William C. Tonetti general manager of the Ambassador. He was many years with the Hotel Plaza and later Sherry-Netherland, N. Y.

Four gents thought they were "hiding away" in the exclusive Lotos Club on Monday and found that show people get everywhere; they were theatrical attorney Julian T. Abeles, Harry Kalcheim (William Morris), Burl Ives and radio-TV packager Louis G. Cowan.

Mrs. Ida Ritter resigning from WB publicity dept. early in May to take over active management of Silbert's Hotel, Schroom Lake, N. Y., which she purchased from Mrs. William Silbert, mother of 20th-Fox producer Julian Blaustein. Hostelry established in 1920 "the Lake Como of America" will retain its name by Mrs. Ritter.

Istanbul

By N. Zarar

Second Turkish Film Festival had only local pic entered. Vivette Galy, French comedienne, in city with her one-woman show.

The German Scala Ice Show closes at the Spor Sarayl after a run of two months April 28.

Leyla Gencer back in city from Naples where she appeared with the San Carlos Opera Co. in "Madame Butterfly" and "Eugene Onegin."

American dancer Rosanne Richards into her seventh week at the Cordonbleu, with Line Monty, French radio and TV singer on same bill.

Orhon Ariburnu, Turkish film star and director, signed a pact with a major German studio to direct and play the lead in the first German-Turkish coproduction. Work starts here May 1.

"Cibali Karakolu," with Muammer Karaca in the lead closes April 30 after its 350th performance, longest run at the Turkish Theatre. Karaca will take his company on tour, with stops of two weeks each in Ankara and Izmir.

Paris

Walter Branson, foreign director of RKO, here on his first visit to the foreign offices.

Don Hartman announced that there will be a demonstration of VistaVision here in May. Jo Attia has written a screenplay, "The Return of Pepe Le Moko," in which he will probably star.

Paul Graetz to the U. S. with English copy of his Franco-English prize-winning film, "Monsieur Ripois."

Five pix which were in the running at the recent Cannes fete are already playing first-run dates here.

There are now 12 films shooting here, with six to start in the next week, making production at top level since the hiatus in early January.

New play by Georges Soria, "The Fear," which opens this week at the Theatre Monceau, is based on the aftermath of the Rosenberg Case.

Serge Reggiani holding first

reading for the "Hamlet" he will produce, direct and star in at the coming Theatre Fest at Angers. Dominique Blanchard and Lucienne Le Marchand are also in the cast.

Jean Weiner's musical background for hit pic here, "Don't Touch the Coin," turning into a solid disk and pop hit with song already composed on the tune, being recorded by Philippe Clay and Yves Montand.

Dickie Lerner, American temper who stayed on after the Ballet De Los Angeles, reaping fine crix here as one of the lead dancers in the reprise of the Kurt Weill, Bertold Brecht "Three Penny Opera" at the Theatre Empire.

Confederation of Cinema, consisting of various film syndicates and spokesmen for film interests before the government, was dissolved this week. When the Syndicat of Producers pulled out, due to undue importance being placed on distrib outlets, the Confederation lost much of its power. The COC did much to create the Film Aid Law.

India

By N. V. Eswar

India government decided to award annual prize for best picture of year.

Cinemas in Lahore (Pakistan) instructed to allot 20% of available playing time to Pakistani films.

International Film Festival to be held here late this month in U.S., Japan, Czechoslovakia and Egypt, may send films but unknown whether India will take part.

Burmese Government ruled that all Indian films imported into Burma should be released under original titles. Measure considered blow to producers who change titles to attract Burmese audiences.

Paramount's "War of the Worlds," which was originally given a Universal certificate, now accorded an adult certificate. UA "Moon Is Blue" and "99 River Street" both banned from exhibition in India.

All-India Cine Technicians Federation to hold conference May 15 and 16 in Bombay under new President Pasupathy Chatterjee of Calcutta. Session would also award prizes for best photography, direction, actor, actress and picture for 1953.

Ministry of Information & Broadcasting severely criticized in Parliament over dismissal of 24 Program Assistants from All-India Radio, and also curtailing film music broadcast over the system. While move for introducing commercial broadcasts over All-India Radio failed, suggestion was made that ban should be imposed on Indian advertisements using Radio Ceylon and Radio Goa by prohibiting remittance.

Reno

Audie Murphy due in for St. Mary's Hospital Guild.

Silver Spurs awards (western Oscars) set for May 22.

Betty Clooney heads New Golden ball started April 21.

Jack Durant and Eddie Peabody top new Mapes Skyroom show.

Columbia doing location work here on Judy Holliday's "Pffftt."

Political candidates all turning to tv in forthcoming primary, June 1.

VARIETY Frisco mugg Ted Friend and wife Dorothy in town for few days.

Memphis

By Natty Brescia

Hal McIntyre, orch now at Hotel Prabody's Skyway for two weeks.

Leo Burson, Memphis promoter, back from eight-week trip to Europe.

Patt McDonald, former Memphis radio bigwig, now skippering CKNW in Vancouver, Canada.

Bob McCollough, Chicago photog topper, stopped off here for a few shots of Memphis-Mississippi scenery enroute to Miami.

Peggy Ann Garner and Mark Miller to Nashville's Auditorium for a week's run of stage version of Lloyd Binford's banned, "The Moon Is Blue."

Omaha

By Glenn Trump

Gil Gray's Shrine Circus opened four-day stand at Hastings, Neb., Monday.

Col. Harry Thomas to announce Shrine Circus at City Aud here starting May 17.

RCA Victor Country Caravan, with Hank Snow, Davis Sisters and Minnie Pearl, booked here May 5. Singer Fran Warren and actress Toni Gilman added to simulcast for "Cerebral Palsy" show slated over WOW and WOW-TV here April 24-25.

London

Anthony Steel recuperating in the London Clinic from minor surgery.

Christopher Hewett opened a cabaret season at the Colony last week.

Dorothy Shay opened a month's cabaret date at the Cafe de Paris this week.

Leslie Faber, British Lion's general sales manager, to Cannes for a fortnight's vacation.

T. S. Eliot, author of "The Confidential Clerk," in the London Clinic for a complete rest.

Western Electric tossed a small party to welcome John G. Frayne, engineering manager of Westrex.

Danny Kaye here for preem of "Knock on Wood" accompanied by Abe Lastfogel and Eddie Dukoff.

Tony Ebeling, who has been with Associated British-Pathe for the last 39 years, retires at the end of April.

Cornelia Otis Skinner, who recently played a London season at the St. Martin's Theatre, sailed for N.Y. last week.

Pat Kirkwood, British music comedy star, starts her own tele series next month, with David Hughes playing male lead.

Ernest Martin in town for confabs with Vida Hope on the upcoming Broadway production of "The Boy Friend."

Wauna Paul is associated with Sylvia Milson in formation of a new publicity service. Latter was formerly with the late Lee Ephraim.

Proposal that Danny Kaye play Sir Harry Lauder in a film-biog is knocked on the head by Gordon Irving, in Scottish Daily Record, Glasgow. Only a Scot should.

Walter R. Fuller and Edward J. Hinge, secretary and treasurer of the Cinematograph Exhibitors Assn., representing the CEA at the European Federation of Exhibitors in Paris.

Ron Randall, currently co-starring in "The Fifth Season," makes his BBC radio debut May 8 when he plays the lead in the Edna Ferber-George Kaufman comedy, "Theatre Royal."

Jerry Wayne, who was in the original Coliseum company of "Guys and Dolls," inked for "Mountain Fire," which tries out in Liverpool next month before coming to the West End.

Barcelona

By Joaquina C. Vidal-Gomis

Schrader Films from Germany sent crew to Spain to get shots for its travel series, "Cities of Europe."

Irene Lopez Heredia, legit actress, and her company start spring season at the Romea with the play, "Dona Clarines."

Tenor Marcos Redondo, just out of danger from injuries suffered in an auto accident, in another car crash which forces him to cancel all dates.

Legit author and poet Agustin de Foxa, attache of the Spanish Embassy in Cuba, feted during his short stay in Spain. Banquet emceed by author Joaquin Calvo Sotelo.

Conchita Montes, legit actress, and her company change from Madrid to Barcelona. Amparito Rivelles and her company off to Seville. Tamayo Co. going to Murcia.

American pix on Barcelona screens are "Alone in Wonderland" (RKO), "Salome" (Col.), "Eternity" (Col.), "Appointment Paris" (Col.), "Little Lost Boy" (Par), "Merry Widow" and "Prisoner of Zenda" (M-G). Other releases are two Italian pix and one French.

Cleveland

By Glenn C. Pullen

Dewey Martin winged to Cairo. Katy Jurado returned to Mexico City.

Ted Lewis' unit returning to Sky-Way Club May 17 for six days. Hollywood Foreign Correspondents Assn. kudos "Knock on Wood" as pic-of-the-month.

Duke Hickey, promotion man for Universal for this area, in St. Luke's Hospital for observation.

George Condon, tv-radio editor for Cleveland Plain Dealer, off on annual news trek around Hollywood.

Robert Q. Lewis flying in to emcee revue for benefit of Sisters of Notre Dame College for women Sunday.

Mombo-rumba package show headed by Tito Puente orch doing two stage performances at RKO Palace here tomorrow (29).

Long-dormant Alhambra Tavern being brought back to life by Merrill Cowan, who opened the intimate Alhambra in it with Tops Cardone orch on tap.

James R. Nygren, tv dance director, appointed choreographer of Musicarnival's 10-week season of.

strawhat musicals starting June 25 on Thistle Down racetrack grounds. Hildegard and Joe Slater, Johnston doing boffo biz for John's Terrace Room on two-week stand. Ditto for Los Chavales troupe and Trini Reyes at Vogue Room and Ilona Massey at Alpine Village.

Jamaica, BWI

By Harry Milner

Tamara Soumanova and Roman Jasinski packed the Ward Theatre, Kingston, for two dance recitals.

Sparkey and Pluggy, featured at Folies Bergeres with Josephine Baker, now current at Glassbucket Club.

The Horace Forbes Show, once per week stage entertainment at open air Tropical Theatre, gives local thrushes and bandmen a break.

Hazel Scott skedded for same locale, also under Celebrity Concerts sponsorship April 30. This Trinidad-born pianist last visited island in 1948.

Atlanta

Biltmore Hotel's Empire Room is staging an iceshow with Wade Creager's music.

Rena Estabrooks, singer-pianist, at Howell House's Zebra Lounge, where Danny Demaree is host.

Gypsy Room at Clermont Hotel opens with Gene Gory & Roberta plus Bob Harrington and his Tempos.

Warbler Gene Austin is topping Henry Grady Hotel's Paradise Room bill, backed up by comedian Harry Jarkey, Marilyn Hightower and Bob Leighton orch.

Joe Cotton's Steak Ranch, which has gone in for name band booking signed Ralph Flanagan for April 26-27 to be followed by Ralph Marterie in a one-night stand on April 29.

Minneapolis

Sophie Parker renewed in long stand at Gay 90's club.

Harry Davies here in advance of "Evening With Beatrice Lillie."

Blue Barron band into Prom Ballroom, St. Paul, for one-nighter.

Newspaper Guild hosted to civic leaders for annual Gridiron dinner at Radisson Hotel Monday (26). A dozen actors contributed services to act out skits.

James Grunke, director of Edith Bush Little theatre, also enacts principal male role in "Love of Four Colonels." Mrs. Grunke plays opposite him.

Hennepin Avenue hot for jazz, with Big Jay McNeely into Vic's nitery. Location is only block or two from niteries housing Tommy McGovern and Doc Evans bands, in active rivalry for Dixieland and swing fans.

Scotland

By Gordon Irving

Robert Wilson to Galety Theatre, Ayr, for spring season.

Jack Anthony, Scot comedian, planned to Far East to entertain troops.

Tommy Morgan, Scot comic, launching strawhat season May 17 at Pavilion, Glasgow.

"The Maggie," Ealing pic about Scotland and starring Paul Douglas, registered top biz at Odeon, Glasgow.

Tom Arnold presenting "Chu Chin Chow on Ice" at Murrayfield Ice Rink, Edinburgh, for seven-week stint opening July 29.

Miami Beach

By Lary Solloway

Felix Young, former Hollywood agent restaurateur, bought out Canadian backers and is sole operator of swank T-Algon.

Alan Gale shuttered his Celebrity Club here; heads for European trip with his family before taking up new headquarters in Capitol Hotel (N. Y.) Carnival Room.

Yvonne Adair into Saxony's Pagoda Room for a one week stand. Morey Amsterdam, DeMarco Sisters and Morton Downey in for druggists' convention at Hollywood Beach Hotel.

Santiago

International Films of Argentina, distrib of European pix, to launch branch office here.

Carmen Amaya & Co. opening at new Satch (Chilean Playwrights organization) theatre.

Monica Nelson, Linda Grey, Junco Duo, Nancy Santander and Juan Carlos Doris at the Burlesque.

Goyescas nitery featuring Alber to Castillo orchestra, Esther Sore, Mario Carrillo, Chola de Sica, Rosa de Guadalupe, and Antinelli.

Rafael Nieto, Augustin Heredia, Pepe Cortes, Carlos Llanos band and Maria Cristina and Havana Cubans orch at Violin Gitano nitery.

Hollywood

Scoop Conlon to Cairo to join Howard Hawks.

Tay Garnett and Mari Aldon return from London in May.

William Dieterle in from six-week location jaunt to Egypt.

Bing Crosby heads for three-month European vacation April 27.

Stan Laurel and Oliver Hardy on tour of Scotland will return in October.

Alfred Hitchcock sails for France May 5 to launch "To Catch a Thief" on the Riviera.

Stanley Kramer addressed Books and Authors Motion Picture Symposium at Ambassador Hotel.

Louis Cesa Amadori, Argentine Film Academy prexy, hosted by Universal-International at studio.

Zanuckville, new village in South Africa, set up to house 2,000 Zulus for filming of 20th's "Untamed."

Chicago

Mrs. Danny Thomas in town for her hubby's Chez Paree stand.

Milo Stelt, Mutual Artists Corp. agent, back to desk after an appendectomy.

Ethel Ayler helming lineup of singing at new Opera Club which opened last Thursday (22).

Kim Stanley here in cast of "Trip to Bountiful." Lillian Gish starrer, at Showcase in Evanston.

Tom Martin, veepee of GAC, planned in from N. Y. for Frankie Lane's opening at Chicago Theatre last weekend.

Joyce Taylor taking drama lessons from Hope Summers, Showcase Theatre producer, prior to RKO screen test.

Jesse Owens, former Olympic track star, handling flackery for Trianon Ballroom, which embarks upon a new interracial policy May 28.

Electrical Workers Union designating opening night of its upcoming weeklong revue, May 3, as benefit for the Heart Fund. Jack Brickhouse, WGN sports announcer, is special events chairman this year for Chi show biz in the heart drive.

Philadelphia

Don Nichols, Marlton Manor maestro, named A&R man for Paramount Records, a local label.

Mickey Shaughnessy back from Coast, playing weekend dates at his booker Arthur Phillips' spot, the Lexington Casino.

Larry Shore will handle production chores for the Paradise Club, Atlantic City, this summer.

Harry Mulhern, manager of Shubert, will be back as treasurer at Lambertville, N.J., Music Circus, tent musical summer series.

Ambassador East Hotel, which operates Pump Room in Chicago, filed suit in U.S. District Court here to force Orsatti's Pump Room to drop name.

Portland, Ore.

Ernie Piluso booking acts into his Eugene, Ore. nitery.

Carroll Wallace and his revue at Jack Lawler's Tropics Club.

Sons of the Pioneers held for second week at Oregon Clover Club.

Earl Mossman signed as press agent for Johnny Walker Attractions.

Tom Ball's "China Doll Revue" at Amato's Supper Club for three weeks.

Duke Ellington orch set for one-nighter at McElroy's Ballroom April 29.

Harry James and his Music Makers played at Jantzen Beach Ballroom last weekend.

Pittsburgh

By Hal V. Cohen

Gene Landy opened theatrical personal management office here.

Sammy Walsh now running Black Magic Room down in Miami.

Guy Mitchell had Par screen his latest picture, "Red Garters," for disk jockeys.

Bill Land, Carlton House's first boss, managing the Caribe Hilton in Puerto Rico.

Theatre owner Jake Stoltz to Boston for checkup after several weeks in Montefiore Hospital.

Russell Arnes plays Copa week of June 21 right after "Your Hit Parade" goes off for summer.

Phil Doyle, biz agent for stagehands, back on job at Warner after being out sick nearly a month.

Ken Hoel, longtime Harris Amus. Co. ad-pub director, and his wife celebrated their 28th wedding anni.

Allan Dalzell, here earlier ahead of "Love of Four Colonels," back again, drumbeating "Picnic" this time.

Comic Marty Allen, of team of Allen and DeWood, flew home to see his family for few days before act took off for Montreal.

OBITUARIES

JERRY HORWIN

Jerry Horwin, 49, veteran writer, story editor and producer, died April 24 in a cerebral hemorrhage after having suffered a stroke the previous night. He had been in good health until the sudden attack.

An N.Y.U. graduate, Horwin was brought to the coast by the late Carl Laemmle as a story editor and later producer at Universal. He authored such films as "Rose of Washington Square," "Stormy Weather" and "Gold Digger" and was co-author, with Catherine Turner, of "My Dear Children," a play in which John Barrymore starred for a two year run.

In recent years, Horwin had spent a considerable period with talent agencies. He was a CBS-TV story editor in N.Y. for a time, returning to Hollywood to affiliate with the Nat Goldstone Agency and later with the Ingo Preminger agency in the tv department. He also wrote, with Dorothy Gaines, the novel "Tasker Martin," and collaborated with Adele Commandini on "Rebel Island," which Bruce Manning is now scripting for Edward Ludwig production at Republic.

Surviving are his wife, Eris Parker Crowe, and two children, Michael, 11, and Elizabeth, 9, by a previous marriage.

LOUISE DREW DEVEREAUX

Mrs. Louise Drew Devereaux, 72, retired actress and daughter of the late actor, John Drew, died April 23 in New York after a long illness. She made her Broadway bow in 1901 with her father in "Second in Command."

Other plays in which Mrs. Devereaux appeared included "Iris," "Lady Rose's Daughter," "White-washing Julia," "Strongheart" and "Caught in the Rain." She was seen with her cousin, Ethel Barrymore, in "Her Sister" and played in revivals of "Trelawney of the Wells" and "Alice Sit By the Fire."

Following her marriage to actor Jack Devereaux, she retired from the stage. She had been president of the Twelfth Night Club. Surviving besides her husband, who's retired, is her actor-son, John Drew Devereaux.

CHARLES COLEMAN

Charles Coleman, pianist-composer, died April 22 in Brooklyn. Popular during the early 1900s, he was known as the "Man with a Million Melodies" on WHN and other radio stations. He recently appeared on Joe Franklin's "Memory Lane" tv program in New York. During his career, Coleman was a concert pianist, played in Tony Pastor's 14th Street Theatre, appeared in vaudeville, led a military band, fronted an orchestra in the Old Columbia Theatre, Brooklyn, and at one time was music director for the Loew's theatres in Brooklyn. One of his best known tunes was "The Charge of the Roosevelt Rough Riders."

A daughter and a son survive.

JOSEPH HERGESHEIMER

Joseph Hergesheimer, 74, novelist and critical commentator, died April 24 in Sea Isle City, N.J. Identified with the Philadelphia scene most of his life and writing career, he retired to the seaside resort, Stone Harbor, N.J., 10 years ago.

Hergesheimer attained his greatest vogue in the 1920's and several of his most successful novels were filmed, among them "Java Head," "Cythera" and "The Bright Shawl." One of his works, "To Lie David," was made into a stage play and a silent classic. It later was filmed with sound. He also wrote hundreds of short stories and articles for magazines and newspapers.

ALEX ENTWISLE

Alex Entwisle, 88, pioneer theatre operator, died in Edmonton, Alta., March 28 after a brief illness. He started in the projection room of the city's first theatre and, in 1920, began to acquire his own theatres, including the Dreamland, Princess and Monarch, in partnership with two sons. The Entwises joined with Famous Players Canadian Corp. in 1930 to buy the Empress. Strand was added in 1931 and the Garneau in 1941. Entwisle Sr. retired in 1946 and his son, Clarence, took over. The other son, Arnold, died in 1952.

GAIL HENSHAW

Gail Henshaw Goff, 41, radio actress known professionally by her maiden name, died April 20 in Illinois Veterans Hospital, Hines, Ill., after a long illness. After breaking into radio in New York, Miss Henshaw came to Chi-

cago in 1936 where she was featured in many serials during the period in the mid-30's when that city was known as the soap opera capital. She joined the Navy in 1943 and served as a WAVE recruiter until her discharge in 1946. Survived by husband.

G. P. GANNETT

Guy Patterson Gannett, 72, president and founder of the Guy Gannett Publishing Co., owning five newspapers, two radio stations and one tv station in Maine, died April 24 in New York. He suffered a heart attack last week while attending the American Newspaper Publishers Assn. conclave in N.Y. Stations operated by the Guy Gannett Broadcasting Services are WGUY and WGUY-FM, Bangor, Me., and stations WGAN, WGAN-FM and WGAN-TV in Portland. Wife, a daughter and a son survive.

IKE BROWARSKY

Ike Browarsky, 58, veteran Pittsburgh exhibitor, died in that city April 19 after a long illness. With his brother, Mark Browar, he operated the Hippodrome on the Northside and the suburban Bellevue house. Latter, however, retired some time ago and moved to California with his family, and Browarsky continued to run the family properties.

At one time, the brothers had interests in several other city film houses as well. In addition to his brother, two sisters survive.

STEPHEN AMES

Stephen Ames, 54, screen producer, died of a heart attack April 22 in Malibu, Cal. He had been under treatment for some time.

Among Ames' productions were "The Spanish Main," "Sinbad the Sailor," "Tycoon," "Boy With the Green Hair," "Ride, Vaquero" and "Guest in the House." He also produced the last named as a legit in N.Y. He was a member of the N.Y. Stock Exchange and became interested in motion pictures as a stockholder of Technicolor Corp.

BERNARD SAVAGE

Bernard Savage, 71, retired actor, died April 20 in Babylon, L. I., of a heart attack. Born in Liverpool, England, he performed in the U. S. with Walter Hampden and Orson Welles.

His last U. S. appearance was at the Museum of Modern Art, N. Y., in 1950 when he was seen with Dr. Edith Sitwell, English poet, in readings of her works. Wife and a daughter, Mrs. Beatrice Haden Savage, a former actress, survive.

H. W. ENDICOTT

H. Wendell Endicott, 73, president of the Boston Opera Assn., died in Dedham, Mass., April 20. He had been ill for several months.

A retired manufacturer, known for his philanthropies and exploits as a big game hunter and explorer, Endicott had also served as a director of the Metropolitan Opera Assn. of New York.

Survived by son, two daughters, brother and two sisters.

GEORGE A. STEVENS

George Alec Stevens, 79, British songwriter, died April 19 in London. He wrote songs for such British Music hall celebs as Gracie Fields and Marie Lloyd.

Among his tunes are "Mother I Love You," "When the Harvest Moon is Shining," "I'm Shy, Mary Ellen" and "The Huntsmen." He wrote more than 2,000 songs.

RIAL B. SCHELLINGER

Rial B. Schellinger, 77, retired film cameraman, died April 23 in Yonkers, N.Y. He lensed Theda Bara and other early pic stars. He also filmed the Jack Johnson-Jess Willard heavyweight fight and had been associated with the Fox Film Co., New York.

Wife, daughter and two brothers survive.

MARTA ELBA

Marta Elba, 34, Cuban stage and film actress who had also authored an amusement column for a Mexico City newspaper, died of cancer April 19 in Mexico City. Prominent in Mexican theatre circles, she came to Mexico in 1942.

Her mother, a brother and a sister survive.

DUKE OF SOMERSET

Duke of Somerset, 71, a noted magician, died April 26 in a London hospital. The Duke, whose name was Evelyn Francis Edward Seymour, had been a member of the Magic Circle since 1910 and was president of that org for many years. He had a repertoire of near-

ly 100 tricks. In 1931 he became the 17th Duke of Somerset. A son survives.

HARRIETT MAGEE

Harriett Magee, 76, retired character actress, died April 19 in Los Angeles. Her career began in the silent film era and ended with her retirement in 1944. Three daughters survive.

GUY L. GERBER

Guy L. Gerber, 48, a magician who toured with USO Camp Shows during World War II, died in St. Louis April 23. He was w.k. in the St. Louis area for his benefit performances. His wife survives.

Rev. Glyn A. Thomas, 50, moderator for the last three years of the Cathedral Hour weekly radio program presented by the Albany Episcopal Diocese, and rector of St. Paul's Episcopal Church, Kinderhook, N. Y., died April 23 in Hudson, N. Y.

Mother, 87, of Bruno Wick, legit-tv actor, and Dr. Otto Wick, musical director of the San Antonio Symphony Orch., died April 16 in Brooklyn. Also surviving is a sister.

Mrs. Anna Maria O'Donnell, 55, divorced wife of theatre chain owner Robert J. O'Donnell, was killed April 23 when she either fell or jumped from the fire escape of her West Hollywood apartment.

Mrs. Dora Houde Maynard, 78, concert singer and church soloist in Montreal for several years, died April 23 in Norwalk, Conn. Surviving are four sons.

Widow of Walter W. Price, former director of the Philharmonic-Symphony Society, died April 19 in Orangeburg, N. Y. A sister survives.

Father, 68, of David Fallick, with Sargoy & Stein, film industry law firm, died April 23 in the Bronx N.Y. Wife and five other children also survive.

Widow, 81, of Arthur Mansfield Curry, choral and orchestral conductor, died April 12 in Atlanta after a long illness. A daughter survives.

Ralph Gomez, 57, screen actor and stuntman for 30 years, died of cancer April 18 in Hollywood. His wife, son and daughter survive.

Clifford Kenney, 45, attorney and tv producer, died April 24 in New York. His wife and three children survive.

Father, 78, of Wally Heim, United Artists publicist in Chi., died April 20 in St. Louis.

Wife, 71, of Henry Filmore, bandmaster and conductor, died April 13 in Miami.

Daughter, 38, of John J. Maloney, Metro's central sales manager, died April 16 in Pittsburgh.

Pars B. O.

Continued from page 1

ein market and the company's diversified interests in allied fields.

Balaban, in his statement to investors, gave particular attention to the company's expansion into television and electronics. Pointing out the significant stake in such non-film activities, the prez spotlighted Pars' 26% interest in Du Mont Laboratories, 100% ownership in Chromatic Laboratories and the majority stock ownership of International Telemeter Corp.

Additionally, the corporation has an interest of about 67½% in Famous Players Canadian, above the border chain of about 400 theatres, which is expanding its interests in tv. Par figures its share of FPC, on the basis of quotations on the Montreal Stock Exchange, has a market value of \$27,250,000.

Securities

Par's annual facts and figures roundup reflected a solid financial position, with total current assets of \$75,266,112, against total current liabilities of \$12,700,698. Cash and U. S. and Canadian government securities amounted to nearly \$29,000,000.

Report reveals a sharp inventory cut on the balance sheet, listing among the assets \$12,093,092 in completed and unreleased productions as of Jan. 4, 1954, as compared with \$19,020,321 a year earlier; films in release were carried at \$4,499,966, against

\$5,416,012 at the beginning of 1953. Total of \$8,934,937 was tied up in new production at the start of the current year, compared with \$6,018,255 a year previous.

Advances to outside producers (recoverable from film rentals) were itemized at \$9,338,757 going into 1954, compared with \$6,849,925 at the start of '53.

Still carried on the Par books at \$160,000 is the corporation's ownership of 560,000 Class A shares and 43,200 Class B shares in Du Mont. That was the amount of coin shelled out by Par in investing in Du Mont some years ago. It's generally figured that the market value of the stock is around \$10,000,000.

Par in 1953 paid \$3,243,586 in buying up 122,400 shares of its own common stock issue on the open market. Shares outstanding at the end of the year numbered 2,217,051. Going into the new year the company had \$5,600,000 frozen abroad.

Hughes Cuts

Continued from page 1

Hughes and RKO has obtained in all matters, excepting "Line."

MPAA directorate likely will focus attention on Hughes at a N. Y. meeting tomorrow (Thurs.). But coming to grips with the airman shapes as a thorny problem. Evicting RKO from the membership fold would be a drastic measure, meaning loss of major producer unanimity under one roof, loss of dues and, so far as both public and trade are concerned, an obvious show of film business intramural disunity.

On the other hand, continued license for RKO to ignore the MPAA and Production and Ad Code book of rules would cause the trade association a loss of face and detract from the meaning of the two code operations.

In view of Hughes' defiant attitude so far, chances of a settlement appear remote. That is, unless MPAA president Eric A. Johnston somehow can persuade the RKO owner to give ground.

But Cuts Made Locally

Production Code thumbs-downed "Line" because of dance scenes featuring the pic's star, Jane Russell. RKO, meaning Hughes, turned an unsympathetic ear on the Code's suggestions re toning down the terpercy.

Now comes this punchline: RKO, in appeasing political censor boards and local police around the country, is scissoring some of this same footage. Bow to the censors is the only alternative to a court bout in getting the film to market.

RKO has played the film in about 200 situations so far and a couple of thousand new dates have been booked. Business to date has been generally strong. Censor panels have okayed it, some with cuts, in such major areas as N. Y., Pennsylvania, Maryland, Washington and St. Louis. It has been banned in Memphis and it's the subject of negotiation with blue-pencillers of Ohio.

Of the five major circuits, only National Theatres' Fox West Coast division has played the pic. Loew's RKO, Stanley-Warner and United Paramount have not. For the most part, these four chains usually refrain from exhibiting product sans Code seal.

MARRIAGES

Pat Poole to Dick Van Patten. New York, April 24. Bride is an actress-dancer; he's an actor currently appearing on CBS-TV's "Mama" series.

Martha G. McClintock to David G. Pike, Slingerlands, N.Y., April 24. Bride is a former member of the Malden Bridge, N. Y., Playhouse company.

Gerry Breen to George Armstrong, Chicago, April 24. Bride is a folk singer.

Paula Phifer to Sgt. Daniel O. Huise Jr., El Paso, Tex., April 2. Groom is son of Dan Huise, of Herbert Theatre Supply, Dallas, and formerly was with the Warner exchange in Dallas.

Jeanette Mickey to Charles B. Dugdale, Lincoln, Neb., March 20. Bride is a radio-tv scripter; he's an announcer with KOLN-TV, Lincoln.

Martha Raye to Edward T. Begley, Arlington, Va., April 21. Bride is a comedienne; he's a dancer.

Betsy Ross to Jack McGuire, April 24, Arlington, Va. He's a former Chicago VARIETY staffer, now a publicist in that city.

Bonifaces

Continued from page 1

steering away from niteries in some cities. It's cited that many of the busiest eastside restaurants have menus that are as expensive as those in the majority of nightclubs.

Yet N.Y. niteries are on the downturn at this time while the eateries are packed. Some bonifaces figure that nightclubs have lost some of their excitement because of lack of names among other reasons. Others feel that with television getting first call on the services of the majority of the attractions, niteries should strive to develop formulas that will enable them to get along without them. At the same time, show costs must be kept sufficiently low so that owners won't be eaten up by costs, which would again force them to charge high prices.

There are many niteries getting along on that formula. Foremost among these are the Latin Quarter and Versailles, both New York. Names are sometimes used in both operations. In the former, they're brought in to hype a longrunning show. The Versailles goes in for names when they're available between unit productions and are of the calibre of Edith Piaf. The Bellevue Casino, Montreal, is another that does tremendously without costly names.

It's also pointed out that many headliners have made their way around the circuits for quite a few repeats. Soon, it's felt, some won't be drawing as heavily, and with so few boxoffice greats being made, they've got to start thinking along new lines if there's to be any future in night club operation.

BIRTHS

Mr. and Mrs. Hugh Hill, son, Chicago, April 10. Father is special events director at WBBM there.

Mr. and Mrs. Royce Blankenship, son, Lubbock, Tex., March 12. Father is with Blankenship Theatre Circuit.

Mr. and Mrs. Richard N. Bice, son, Fort Worth, April 15. Father is a producer with WBAP-TV in that city.

Mr. and Mrs. Henry Stevens, son, Chicago, April 16. Father is general manager of Twin Drive-In Theatre in Chi.

Mr. and Mrs. Howard Pine, daughter, Hollywood, April 18. Father is a producer at U.I. Child is the granddaughter of producer William H. Pine.

Mr. and Mrs. Chuck Koren, daughter, Hollywood, April 20. Father is veepee of MCA.

Mr. and Mrs. Bill Stein, son, New York, April 22. Father is columnist in the NBC press dept.

Mr. and Mrs. Cedric Francis, son, Santa Monica, Cal., April 21. Father is chief of Warners' short subjects department.

Mr. and Mrs. Joey Leonard, son, Pittsburgh, April 17. Father's a bandleader.

Mr. and Mrs. Robert Brunner, son, Pittsburgh, April 18. Mother's Sue McKain, a dancer.

Mr. and Mrs. Ralph Bonds, son, Pittsburgh, April 15. Father's the twin organ team of Ralph and Buddy Bonds.

Mr. and Mrs. E. Edelstein, son, Indiana, Pa., April 20. Mother's Joan Lubin, former Pitt tv singing star.

Mr. and Mrs. Tyler MacDuff, son, Hollywood, April 21. Father is a screen actor.

Mr. and Mrs. Jack M. Warner, daughter, Hollywood, April 21. Father is Warners' production executive and son of Jack L. Warner.

Mr. and Mrs. Paul Seers, son, New York, April 20. Father is of the vaude team of Seers & Barton.

Mr. and Mrs. Herb Goldstein, son, Philadelphia, April 9. Father is "Columbia Records" promotion man.

Mr. and Mrs. Mike Hall, daughter, New York, April 25. Mother is flack Frances Sullman; father is a pressagent.

Mr. and Mrs. Macdonald Carey, son, Hollywood, April 23. Mother is former actress Betty Hecksher; father is a film-legit actor currently appearing on Broadway in "Anniversary Waltz."

Mr. and Mrs. Harold B. Clemence, daughter, New York, April 21. Father is with TV Guide mag. Mr. and Mrs. Robert Grebe, daughter, Flushing, L.I., April 27. Father is an MBS press exec.

Mr. and Mrs. Jerry Urgos, son, Teaneck, N.J., April 25. Father is assistant director of CBS photo department.

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